Current Biography Yearbook

1993

WITH INDEX 1991-1993

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ABJ 5302

Current Biography Yearbook
1993

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THE H. W. WILSON COMPANY
NEW YORK

Ref CT100 .C8 1993

FIFTY-FOURTH ANNUAL CUMULATION—1993

PRINTED IN THE UNITED STATES OF AMERICA

International Standard Serial No. (0084-9499)

Library of Congress Catalog Card No. (40-27432)

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PREFACE

The aim of *Current Biography Yearbook 1993,* like that of the preceding volumes in this series of annual dictionaries of contemporary biography, now in its sixth decade of publication, is to provide the reference librarian, the student, or any researcher with objective, accurate, and well-documented biographical articles about living leaders in all fields of human accomplishment the world over. Whenever feasible, obituary notices appear for persons whose biographies have been published in *Current Biography,* and every attempt is made to pick up obituaries that have inadvertently been omitted in previous years.

Current Biography Yearbook 1993 carries on the policy of including new and updated biographical sketches that supersede or update earlier, outdated articles. Sketches have been made as accurate and objective as possible through careful researching by *Current Biography* writers in newspapers, magazines, authoritative reference books, and news releases of both government and private agencies. Immediately after they are published in the eleven monthly issues, articles are submitted to biographees to give them an opportunity to suggest corrections in time for publication of the *Current Biography Yearbook.* To take account of major changes in the careers of biographees, sketches have also been revised before they are included in the yearbook. With the exception of occasional interviews, the questionnaire filled out by the biographee remains the primary source of direct information.

The pages immediately following contain *Explanations*; *Key to Reference Abbreviations*; *Key to Pronunciation*; and *Key to Abbreviations.* The indexes at the end of the volume are *Biographical References*; *Periodicals and Newspapers Consulted*; *Classification by Profession*; and *Cumulated Index—1991-1993.* Some persons who are not professional authors but who have written books are included under *Nonfiction* in addition to their vocational fields. *Current Biography Cumulated Index 1940-1990* cumulates and supersedes all previous indexes, and the reader will need to consult only that index in order to locate a name within that period of time.

For their assistance in preparing *Current Biography Yearbook 1993,* I should like to thank the senior, associate, and assistant editors, and former associate editor Kieran Dugan, who writes the obituaries.

Judith Graham

Explanations

Authorities for biographees' full names, with some exceptions, are the bibliographical publications of The H. W. Wilson Company. The biographee's preferred or professional name form is given in the heading of the article, with the full name supplied in the article itself.

The heading of each article includes the pronunciation of the name if it is unusual, date of birth (if obtainable), and occupation. The article is supplemented by a list of references to sources of biographical information, in two alphabets: (1) newspapers and periodicals and (2) books. (See the section *Biographical References*, found in the rear of this volume.)

Key to Reference Abbreviations

References to some newspapers and periodicals are listed in abbreviated form; for example, "Sat Eve Post 217:14 S 30 '44 por" means *Saturday Evening Post*, volume 217, page 14, September 30, 1944, with portrait. (For full names, see the section *Periodicals and Newspapers Consulted*, found in the rear of this volume.)

January—Ja
February—F
March—Mr
April—Ap
May—My
June—Je

July—Jl
August—Ag
September—S
October—O
November—N
December—D

Journal—J
Magazine—Mag
Monthly—Mo
News—N
Portrait—por
Quarterly—Q
Review—R
Weekly—W

Key to Pronunciation

ā	āle
â	câre
a	add
ä	ärm
ē	ēve
e	end
g	go
ī	īce
i	ill
ᴋ	German *ch* as in *ich* (iᴋ)
ɴ	Not pronounced, but indicates the nasal tone of the preceding vowel, as in the French *bon* (bôɴ)
ō	ōld
ô	ôrb
o	odd
oi	oil
o͞o	o͞oze
o͝o	fo͝ot
ou	out
th	*th*en
th	thin
ū	cūbe
û	ûrn; French eu, as in *jeu* (zhû), German ö, *oe*, as in *schön (shûn)*, *Goethe* (gû´te)
u	tub
ü	Pronounced approximately as ē, with rounded lips: French u, as in *menu* (mə-nü); German ü, as in *grün*
ə	the schwa, an unstressed vowel representing the sound that is spelled a as in sofa e as in fitted i as in edible o as in melon u as in circus
zh	azure
´	= main accent
´´	= secondary accent

Key to Abbreviations

AAAA	Amateur Athletic Association of America
AAUP	American Association of University Professors
A.B.	Arts, Bachelor of
ABA	American Bar Association
ABC	American Broadcasting Company
ACA	Americans for Constitutional Action
ACLU	American Civil Liberties Union
ADA	Americans for Democratic Action
AEC	Atomic Energy Commission
AFC	American Football Conference
AFL-CIO	American Federation of Labor and Congress of Industrial Organizations
AID	Agency for International Development
ALA	American Library Association
A.M.	Arts, Master of
AMA	American Medical Association
AP	Associated Press
ASCAP	American Society of Composers, Authors and Publishers
ASEAN	Association of Southeast Asian Nations
B.A.	Bachelor of Arts
BBC	British Broadcasting Corporation
B.D.	Bachelor of Divinity
B.F.A.	Bachelor of Fine Arts
B.L.S.	Bachelor of Library Science
B.S.	Bachelor of Science
CAB	Civil Aeronautics Board
C.B.	Companion of the Bath
CBC	Canadian Broadcasting Corporation
C.B.E.	Commander of (the Order of) the British Empire
CBS	Columbia Broadcasting System
C.E.	Civil Engineer
CEA	Council of Economic Advisers
CENTO	Central Treaty Organization
CIA	Central Intelligence Agency
CIS	Commonwealth of Independent States
C.M.G.	Companion of (the Order of) St. Michael and St. George
CNN	Cable News Network
CORE	Congress of Racial Equality
DAR	Daughters of the American Revolution
D.C.L.	Doctor of Civil Law
D.D.	Doctor of Divinity
D.Eng.	Doctor of Engineering
D.F.C.	Distinguished Flying Cross
DH	Designated hitter
D.J.	Doctor of Jurisprudence
D.Litt.	Doctor of Literature
D.Mus.	Doctor of Music
D.Pol.Sc.	Doctor of Political Science
D.S.C.	Distinguished Service Cross
D.Sc.	Doctor of Science
D.S.M.	Distinguished Service Medal
D.S.O.	Distinguished Service Order
EC	European Community
ECOSOC	Economic and Social Council (of the United Nations)
ECU	European Currency Unit
EDP	Electronic data processing
EEC	European Economic Community
EEOC	Equal Employment Opportunity Commission
EMS	European Monetary System
EPA	Environmental Protection Agency
ERA	Equal Rights Amendment
E.R.A.	Earned-run average
ESPN	Entertainment and Sports Programming Network
FAA	Federal Aviation Administration
FAO	Food and Agriculture Organization (of the United Nations)
FBI	Federal Bureau of Investigation
FCC	Federal Communications Commission
FDA	Food and Drug Administration
FHA	Federal Housing Administration
FPC	Federal Power Commission
FTC	Federal Trade Commission
GAO	General Accounting Office
GATT	General Agreement on Tariffs and Trade
G.B.E.	Knight or Dame, Grand Cross Order of the British Empire
G.C.B.	Knight or Dame, Grand Cross of the Bath
GOP	Grand Old Party (Republican)
GSA	General Services Administration
HBO	Home Box Office
HHS	Department of Health and Human Services
H.M.	His Majesty; Her Majesty
HUD	Department of Housing and Urban Development
ICC	Interstate Commerce Commission
IGY	International Geophysical Year
IMF	International Monetary Fund
IRA	Irish Republican Army
IRS	Internal Revenue Service
J.D.	Doctor of Jurisprudence
K.B.E.	Knight of (the Order of) the British Empire
K.C.	King's Counsel
K.C.B.	Knight Commander of the Bath
KGB	Committee of State Security (Soviet secret police)
L.H.D.	Doctor of Humane Letters

Litt.D.	Doctor of Literature
LL.B.	Bachelor of Laws
LL.D.	Doctor of Laws
LL.M.	Master of Laws
M.A.	Master of Arts
M.B.A.	Master of Business Administration
M.B.E.	Member of (the Order of) the British Empire
MBS	Mutual Broadcasting System
M.C.E.	Master of Civil Engineering
M.D.	Doctor of Medicine
M.E.	Master of Engineering
M.F.A.	Master of Fine Arts
MGM	Metro-Goldwyn-Mayer
M.Litt.	Master of Literature
M.L.S.	Master of Library Science
M.P.	Member of Parliament
M.Sc.	Master of Science
MTV	Music Television
NAACP	National Association for the Advancement of Colored People
NAB	National Association of Broadcasters
NASA	National Aeronautics and Space Administration
NATO	North Atlantic Treaty Organization
NBA	National Basketball Association
NBC	National Broadcasting Company
NCAA	National Collegiate Athletic Association
NEA	National Endowment for the Arts
NEH	National Endowment for the Humanities
NFC	National Football Conference
NFL	National Football League
NHL	National Hockey League
NIH	National Institutes of Health
NIMH	National Institute of Mental Health
NLRB	National Labor Relations Board
NOAA	National Oceanographic and Atmospheric Administration
NOW	National Organization for Women
NPR	National Public Radio
NSA	National Security Agency
NSC	National Security Council
OAS	Organization of American States
O.B.E.	Officer of (the Order of) the British Empire
OECD	Organization for Economic Cooperation and Development
OMB	Office of Management and Budget
OPEC	Organization of Petroleum Exporting Countries
OSHA	Occupational Safety and Health Administration
PAC	Political action committee
PBS	Public Broadcasting Service
PEN	Poets, Playwrights, Editors, Essayists and Novelists (International Association)
Ph.B.	Bachelor of Philosophy
Ph.D.	Doctor of Philosophy
PLC	Public limited company
PLO	Palestine Liberation Organization
PTA	Parent-Teacher Association
Q.C.	Queen's Counsel
RAF	Royal Air Force
RBI	Run batted in
RCA	Radio Corporation of America
RKO	Radio-Keith-Orpheum
ROTC	Reserve Officers' Training Corps
SAC	Strategic Air Command
SALT	Strategic Arms Limitation Talks
SCAP	Supreme Command for the Allied Powers
SDI	Strategic Defense Initiative ("Star Wars")
SEATO	Southeast Asia Treaty Organization
SEC	Securities and Exchange Commission
S.J.	Society of Jesus (Jesuit)
S.J.D.	Doctor of Juridical Science
SLA	Special Libraries Association
S.T.B.	Bachelor of Sacred Theology
S.T.D.	Doctor of Sacred Theology
TNT	Turner Network Television
TBS	Turner Broadcasting System
UAR	United Arab Republic
UK	United Kingdom
UN	United Nations
UNESCO	United Nations Educational, Scientific, and Cultural Organization
UNICEF	United Nations Children's Fund
UPI	United Press and International News Service
U.S.	United States
USFL	United States Football League
USIA	United States Information Agency
USO	United Service Organizations
USSR	Union of Soviet Socialist Republics
VA	Veterans Administration
VFW	Veterans of Foreign Wars
VISTA	Volunteers in Service to America
WHO	World Health Organization
WPA	Work Project Administration
YMCA	Young Men's Christian Association
YMHA	Young Men's Hebrew Association
YWCA	Young Women's Christian Association
YWHA	Young Women's Hebrew Association

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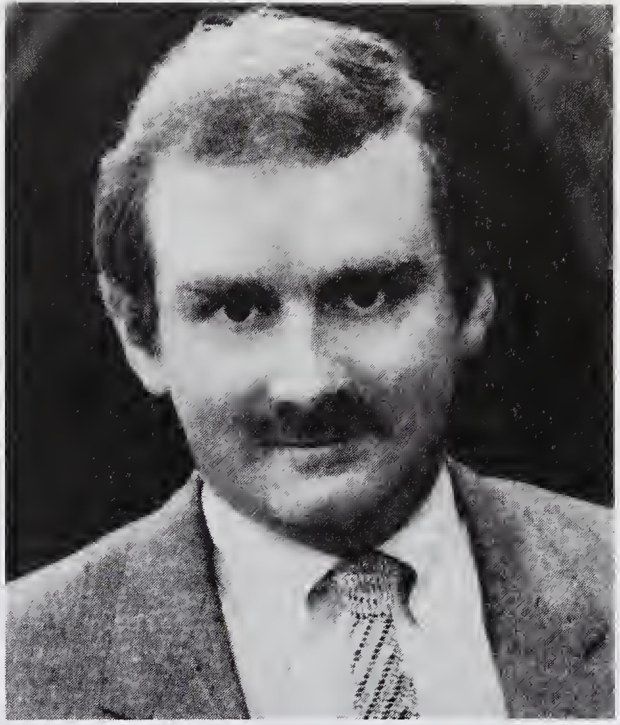
Ackroyd, Peter

Oct. 5, 1949- British writer. Address: c/o Anthony Sheil Associates, 43 Doughty St., London WL1N 2LF, England



Jerry Bauer/HarperCollins

The writer Peter Ackroyd has built his formidable reputation on two seemingly incompatible obsessions: a consuming interest in the literary past and an intense determination to create new literary forms and themes. Both his novels and his biographies conjure up historical literary figures with an immediacy and verisimilitude that is often uncanny. Yet his works are startlingly original, full of stylistic and structural innovations. Taken together, these aspects of his work suggest the audacious scope of Ackroyd's ambitions—his desire to embrace literature's past and reformulate its present in his own, fast-growing body of work. As his agent, Giles Gordon, told Laura Leivick in an interview for a *New York Times Magazine* (December 22, 1991) profile of the writer, Ackroyd "only wants to be the most successful author on earth."

But as Ackroyd himself has pointed out on several occasions, this dual allegiance to the past and to innovation is also evident in the works of other writers, among them T. S. Eliot. In his much-praised biography of Eliot, for example, Ackroyd emphasized Eliot's tendency to draw on the literature of the past to construct his own revolutionary works of art. "Eliot found his own voice," Ackroyd argued, "by first reproducing [the voices] of others." It is a formula that applies equally well to Ackroyd himself. By immersing himself in the lives and works of earlier authors, Ackroyd has fashioned a unique, provocative literary identity that has won him acclaim on both sides of the Atlantic.

The only child of Graham and Audrey Ackroyd, Peter Ackroyd was born on October 5, 1949 in a suburb of London, England. His parents separated shortly after his birth, and he was brought up by his mother and maternal grandparents in a public housing project in West London—"in the shadow of Wormwood Scrubs Prison," as Ackroyd, a writer with a special fondness for gothic flourishes, has remarked to more than one interviewer. Early in his childhood, he resolved to escape his working-class origins. "My grandfather is a Harrod's van driver," he told Nicholas de Jongh of the *Guardian* (September 20, 1984). "I was determined that wouldn't happen to me. The motive is to do what's considered impossible." Fueled by such ambitions, he earned scholarships to St. Benedict's, a Catholic day school in London, and then to Clare College, Cambridge University. After receiving his M.A. degree from Cambridge in 1971, he spent two years at Yale University as a Mellon fellow.

Upon his return to England in 1973, Ackroyd applied for editorial jobs all over London and managed, to his great surprise, to land the choice position of literary editor at the *Spectator*, a conservative weekly magazine. Besides his editorial duties, he regularly contributed book and film reviews to the magazine, quickly making a name for himself as an unforgiving and often ruthless critic. In an article for the *Spectator* (January 30, 1982), Francis King described Ackroyd's reviews of the mid-1970s as "incisive and abrasive." Ackroyd himself offered a blunter assessment to Laura Leivick, calling his youthful pieces "callous and juvenile, supercilious and shallow." The notices "were always angry," he told Leivick. "I just wrote them to make a living." A great deal of that anger stemmed from his working-class resentment of established, elitist forces in London's literary community. But it also reflected Ackroyd's growing frustration as a talented young man with ambitions as a poet but confined to what he regarded as literary hack work. His job as a reviewer, he informed Leivick, never struck him as belonging to genuine "literary culture—it was just products coming on the market every week."

Ackroyd's tenure at the *Spectator* was marked by an uneasy combination of professional success, relentless productivity, and nagging dissatisfaction with his work. In 1977 he was promoted to managing editor of the *Spectator*, a prestigious post for so young a man but one that caused him considerable anxiety, since it meant that he had less time for his own writing. Nevertheless, he managed to write several books during his years on the *Spectator* staff. Among them were two volumes of whimsical, absurdist poems: *London Lickpenny* (1973) and *Country Life* (1978). A critic for the *Times Literary Supplement* (May 3, 1973) described the first collection in slightly baffled but generally flattering terms: "Peter Ackroyd makes not only an odd poetry, but a poetry out of the oddness of the world, which is much more difficult and a good deal more entertaining."

Sandwiched between Ackroyd's two books of verse was *Notes for a New Culture* (1976), a scholarly work that implicitly defended the absurdist nature of his poems by calling for a new type of literature that will be playful and free, content to exist "outside interpretation and extrinsic to any concern for significance or end." A history of transvestism, *Dressing Up, Transvestism and Drag: The History of an Obsession*, followed in 1979. Years later, after Ackroyd had become recognized as an accomplished mimic of past literary masters, *Dressing Up* came to be viewed as an important forerunner of his later works. Denis Donoghue made that argument in an article in the *New York Times Book Review* (January 17, 1988), in which he described *Dressing Up* as an early "attempt to understand the desires, compulsions, and gratifications involved in impersonation." Ackroyd's comment to Laura Leivick about *Dressing Up* was more modest: "I knew I wanted to write books, I just didn't know what kind of books."

In 1980 Ackroyd published his first biography, *Ezra Pound and His World*, an overview of the life and work of the controversial modern poet. The book was hardly intended as a major contribution to the scholarly literature on Pound. Nevertheless, in little more than 100 pages, Ackroyd provided a surprisingly substantial impression of Pound's character, his relationships with other writers, and the development of his poetry, criticism, and political ideas. Emboldened by the success of *Ezra Pound and His World* (and with plans for another biography and several novels in his mind), he resigned his post as managing editor of the *Spectator* in 1981 to devote himself full-time to his career as an independent writer.

Ackroyd's opening gambit as a full-time author was *The Great Fire of London* (1982), a fanciful novel about a film crew making a movie inspired by Charles Dickens's *Little Dorrit*. As work on the film progresses, the nineteenth-century London of Dickens's novel (including Little Dorrit herself) seems to take possession of the crew. Working with a great many characters, Ackroyd managed to convey the past's irrevocable distance from—and insistent power over—the present. Melvyn Bragg took note of the book's ingenuity and irreverence in *Punch* (February 3, 1982), calling it "a dashing debut." Other reviewers, among them John Sutherland, were less enthusiastic. Writing in the *London Review of Books* (March 4, 1982), Sutherland conceded that the novel was "cleverly resonant and sharply observed as to scene and character," but he deplored what he saw as Ackroyd's reluctance "to surmount his favorite level of bitchy caricature and offhand smartness." A few other critics agreed with Sutherland that the book rarely got beyond the level of overly clever literary high jinks.

More unanimous praise greeted Ackroyd's second novel. *The Last Testament of Oscar Wilde* (1983) is ostensibly a diary written by Wilde during the final months of his life, when the great Irish writer was a ruined man living in exile in Paris. Kay Dick offered a glowing assessment in *Punch* (April 27, 1983): "To write Oscar Wilde's autobiography would seem to be an impossible task, . . . but in *The Last Testament of Oscar Wilde* Peter Ackroyd achieves a triumph of imaginative construction. Clever and spritely minded Mr. Ackroyd has a sureness of touch, wit that strikes the right pitch, and a perceptive selective chronology for events and issues which haunted Wilde's last days." For Dick, as for other reviewers, it was Wilde's "last desolation which Mr. Ackroyd so brilliantly conveys, with mood changes from despair to whistling-in-the-dark bravery which turn Wilde to thoughts of past triumphs."

Clearly not a man to rest on his laurels, Ackroyd published a comprehensive biography of T. S. Eliot only one year later, in 1984. In a judgment echoed by reviewers throughout Britain and the United States, Walter Arnold wrote in the *Wall Street Journal* (December 3, 1984) that Ackroyd has "shown more coherently than anyone before him the connection between Eliot's life and work." Scholars commended Ackroyd for his skill in reconstructing the full life of Eliot despite being prohibited by the poet's estate from quoting from his correspondence and unpublished manuscripts. The prohibition had scared off prospective Eliot biographers for decades, and Ackroyd later admitted that it had filled him with doubts about his eventual success while he was researching and writing the book. Nevertheless, a remarkably rounded portrait of this circumspect, often reclusive poet emerges from the pages of *T. S. Eliot: A Life*.

Numerous critics noticed that Ackroyd had picked up the tone and inflections of Eliot's own prose writings. Nicholas de Jongh remarked that the writer's account was "aloof and cool and elegant, rather like the poet's public style." Ackroyd told de Jongh that his mimicry of Eliot had been deliberate: "I found it appropriate to adopt a tone similar to Eliot. Certain people told me the book was too cold, but I didn't want to be like so many biographers—gushy, sentimental, and hypothetical." On other occasions, however, Ackroyd has hinted that his absorption of Eliot's style was involuntary. In an interview with H. J. Kirchhoff for the Toronto *Globe and Mail* (October 20, 1990), he even suggested that his ability to write what he called "Eliotean prose"—like his ability to imitate the styles of Wilde and other writers—is not a particularly laudable talent. "Perhaps it's just that I have so little hold on my own personality," he said.

By the mid-1980s Ackroyd was widely considered to be one of Britain's leading young writers. In 1984 he received the Somerset Maugham Award for *The Last Testament of Oscar Wilde*, and in the following year *T. S. Eliot* won the Royal Society of Literature's William Heinemann Award for nonfiction and the Whitbread Award for biography. Ackroyd's next novel, *Hawksmoor* (1985), was an award-winner, too, earning its author the 1985 fiction prize from the *Guardian* and the 1986 Whitbread Award for best novel. In a sign of his growing renown abroad, *Hawksmoor* also brought him the Prix Goncourt, France's most prestigious literary award.

In *Hawksmoor*, Ackroyd developed more fully his sense of how the past affects—indeed, takes possession of—the present. The novel alternates between two eras in London's history: the early eighteenth century, when the architect Nicholas Dyer is designing massive, labyrinthine cathedrals throughout the city; and the present day, when the police detective Nicholas Hawksmoor is investigating a series of murders committed in and around those cathedrals. What gradually becomes apparent (though more to the reader than to the befuddled Hawksmoor) is that the killings are somehow connected to Dyer, who centuries before had committed ritual murders at the dedication of each church and whose spirit now haunts the church sites and the bewildered detective who shares his first name.

Commenting in the *Times Literary Supplement* (September 27, 1985), Alan Hollinghurst applauded Ackroyd's uncanny talent for literary stylistic imitation: "Alternate chapters of *Hawksmoor* are written as if by Dyer, and for these Ackroyd has forged a vigorous, eccentric pastiche style, of the late seventeenth as much as of the eighteenth century, which in its personal and irregular cadences is a finer achievement than his mimicry of Wilde's monotonous periods." In her assessment for the *New York Times Book Review* (January 19, 1986), Joyce Carol Oates called *Hawksmoor* "a witty and macabre work of the imagination, intricately plotted, obsessive in its much-reiterated concerns with mankind's fallen nature." Oates joined other reviewers, however, in faulting Ackroyd's depiction of the present-day characters in *Hawksmoor* as generally uninspired. In addition, some critics detected an air of forced, stage-managed mystery and terror throughout the book. Even Hollinghurst noted that "as Ackroyd sets up facile parallelisms [between the centuries], the trickery of the technique is somehow revealed, and the mechanics of possession appear trumpery after all."

Such reservations, however, seemed insignificant in comparison with the virtually universal acclaim that greeted *Hawksmoor* in England and abroad. In the wake of his newfound success, Ackroyd embarked on an ambitious program of major and minor projects. Among the latter was a collection of previously published verse, *The Diversions of Purley, and Other Poems* (1987). "The most diverting thing about [the collection]," Alan Jenkins carped in the London *Observer* (March 22, 1987), "is the title: the poems themselves trot out a repertoire of postsymbolist and surrealist and postmodernist devices and manners and tricks, parading a highly developed literary 'wit,' a facility for parody and a kind of melting wistfulness." In the same year, Ackroyd, who was by that time well into the research for his forthcoming biography of Charles Dickens, contributed a lively introduction to a book of nineteenth-century photographs entitled *Dickens' London: An Imaginative Vision* (1987).

First on his agenda, though, were two sprawling and extravagantly plotted novels, in which Ackroyd pushed his thematic and structural innovations further than ever before. In 1987 he published *Chatterton*, a multinarrative tale that explores the connections among the death, in 1770, of the seventeen-year-old poet Thomas Chatterton, who commits suicide after having invented works attributed to a medieval poet-monk; the completion, in 1856, of Henry Wallis's painting "The Death of Chatterton," for which the poet and novelist George Meredith served as the model; and the discovery by a modern-day poet of a manuscript that suggests that Chatterton faked his suicide and went on to forge a number of other "immortal" works. The second novel, *First Light* (1989), revolves around a team of archaeologists whose work, digging up an ancient mound in the English countryside, is continually interrupted in mysterious ways. Lighter on abstruse literary ruminations than *Chatterton*—and heavier on undisguised farce—*First Light* nonetheless resembles it in its ingenious interplay between past and present.

Critics were especially intrigued by the virtuosic *Chatterton*, which revels in Ackroyd's favorite themes—the mingling of past and present, confusion of identity, literary impersonation, and the uncertain relationship between fiction and reality. In an article for the *London Review of Books* (September 3, 1987), Karl Miller argued that *Chatterton, Hawksmoor, The Last Testament of Oscar Wilde*, and *T. S. Eliot* should be read as an interrelated group: "All four books reveal a steady concern with imitation and interpretation. . . . [Ackroyd] would appear to believe in an invented truth, an invented reality. . . . He believes that a writer will often find himself through exposure to some other writer. And it is apparent that Ackroyd has found himself in this manner—through exposure to Wilde, Eliot, and now Chatterton."

Reviews of both *Chatterton* and *First Light* expended high praise on Ackroyd's bold conceptions and his mastery of narrative techniques, though a few critics expressed doubts about the seriousness of his work. Rupert Christiansen summarized this ambivalent response in an evaluation of *Chatterton* that appeared in the British periodical the *Listener* (September 10, 1987): "At one level, the game is an indisputable success, ceaselessly entertaining, dazzlingly clever, and written in a prose of color, fluidity, and panache. Whether it rises to any other level—as a significant work of novelistic art or as a rich statement of its purported themes—is less easy to determine." Similarly, John Crowley, in an assessment of *First Light* for the *New York Times Book Review* (September 11, 1989), maintained, "Ackroyd is adept at enriching his narrative with complex connections and evocations. . . . But in the weightier or more tragic parts, the slapdash match of fictional and common reality is enough to untether the whole enterprise."

For all the excitement and controversy generated by his novels, however, it was the publication of the massive biography *Dickens* (1990) that confirmed Ackroyd's central place on the British and American literary scene. The reviewer for the *Economist* (September 8, 1990) gave the book his unqualified endorsement, saying that Ackroyd "rekindles the longing to turn back again to Dickens's novels with, thanks to him, an alerted, more imaginatively ranging mind. And that, surely, is the real test of any literary biography." Bernard Kogan, writing in the *Chicago Tribune* (January 20, 1991), singled out for special praise Ackroyd's mesmerizing storytelling skills: "The principal impression one gets from this book is that one is reading a novel *about* Dickens." James R. Kincaid offered a harsher assessment in the *New York Times* (January 13, 1991), pointing to Ackroyd's long-windedness (the book is more than 1,200 pages long) and occasionally fuzzy generalizations. But Kincaid also acknowledged that *Dickens* contained one indispensable virtue—namely, that "it is so open to the peculiarity of its subject." As Rhoda Koenig remarked in *New York* (January 14, 1991), Ackroyd's Dickens is "nervous, superstitious, childlike, gloomy, openhearted, sentimental, agonized, domineering—flowered waistcoat, laughter, mirrors everywhere."

Most controversial were six fictional interludes that Ackroyd planted in the biography, in which he presented an imaginary interview with Dickens, for example, or recorded an equally fanciful discussion among Dickens, Chatterton, T. S. Eliot, and Oscar Wilde. In an interview with Sophie Fleur for *Waterstone's Review* (September/October 1990), Ackroyd defended his unorthodox interpolations: "I put in all the fiction bits because I got sick of reading conventional biographies. They may get a bad reception now, but I bet in fifteen, twenty years' time everyone will be doing that." Moreover, he continued, "I wanted to make it clear to the reader that essentially a lot of biography is a kind of fiction, you are still dealing with a story that has a beginning, middle, and an end, a central character and subsidiary characters. . . . Writing a novel and writing a biography is like the difference between writing a symphony and writing an opera. They are both the same type of music but opera/biography has more voices." Criticism of the interludes, in any case, did little to dampen the enthusiasm for *Dickens*. The book was awarded the British Book Prize in 1991.

A year later, Ackroyd issued his sixth novel, *English Music*. The book's narrator, Timothy Harcombe, opens with words that clearly resound with Ackroyd's own intentions: "Yes. I have returned to the past." The story actually begins in the present, when Timothy is an old man, but it returns immediately to his London childhood in the early 1920s, when he and his father, Clement, made their livings as spiritual healers. Timothy recalls how his father immersed him in "'English music,' by which he meant not only music itself but also English history, English literature and English painting." Blessed with an extraordinary visionary talent, Timothy communes with Dickens, the painter William Hogarth, the composer William Byrd, and other English artists as well as with such fictional characters as Alice of *Alice's Adventures in Wonderland* and Robinson Crusoe—all of whom, he comes to realize, have contributed to the making of his own individual identity.

In an admiring review of *English Music* for *Maclean's* (August 10, 1992), John Bemrose outlined the basic concerns of the novel while relating it to Ackroyd's earlier work: "In all his fiction (particularly *Hawksmoor, Chatterton* and *First Light*), the past has an eerie potency, haunting the present to the point where the two often become indistinguishable. *English Music* pushes Ackroyd's favorite theme into new territory, combining a moving father-son relationship with an intellectual exploration of classic English music and literature." The novelist Alison Lurie commended *English Music* in the *New York Times Book Review* (October 11, 1992) for its portrayal of Timothy's dreams and visions of literary figures—passages, she claimed, that often have "a hallucinatory veracity."

Lurie also identified two additional aspects of *English Music* that are important features of Ackroyd's work as a whole: its essentially postmodern nature and its underlying cultural conservatism. In her view, *English Music* is, "on its highest level, . . . a metafiction, a novel about the novel in which at times the real world becomes an image of the creative process." To her mind, however, "a more serious problem for many readers will be the old-fashioned—or, in contemporary discourse, 'politically incorrect'—emphasis of Mr. Ackroyd's novel. . . . The writers, artists, and musicians admired and reimagined here all flourished over a century ago, and they are almost exclusively male."

Throughout his career, Peter Ackroyd has steadfastly resisted efforts to pigeonhole his work. Since the early 1970s, when he first emerged as a forceful and fiercely independent critic for the *Spectator*, he has presented the air of a confident, defiant iconoclast. In her profile for the *New York Times Magazine*, Laura Leivick described him as "a solid, prosperous-looking man with incandescent blue eyes and the sweetly brutal charm of a brilliant character actor." After more than a decade of literary celebrity, he continues to put in long days at work in his study or in the Reading Room of the British Museum. Typically, Ackroyd writes from 6 A.M. until early afternoon (he writes his drafts longhand, in ink), then reads and conducts research until evening, when he usually relaxes by watching television. Taped episodes of American soap operas are among his favorite fare. Brian Kuhn, his companion of two decades, helps to arrange Ackroyd's life and organize his research. The two divide their time between an apartment on Notting Hill in London and an eighteenth-century country house in Devon. Ackroyd recently completed his seventh novel, *The House of Doctor Dee*, which was published in England in 1993. As in his previous novels, he once again juxtaposes the historical past with the literary present: the book features a historical figure, Dr. John Dee, an Elizabethan alchemist, and a character born of the author's own imagination, Matthew Palmer, a twentieth-century archivist. The connection between the two men is that Palmer resides in the home once occupied by Dr. Dee. At present, Ackroyd's projects range from his frequent articles as the chief book reviewer for the London *Times* to a biography every bit as daunting as *Dickens*: a study of the poet William Blake. Still determined "to do what's considered impossible," Ackroyd plans to finish the book by 1994.

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Red Saunders

Adams, Douglas

Mar. 11, 1952– British writer. Address: c/o Ed Victor Ltd., 162 Wardour St., London W1V 3AT, England

"Douglas Adams is a . . . NUT," Sue Martin declared in the *Los Angeles Times Book Review* (February 3, 1985). "And not of the macadamia variety." Best known for his five-book Hitchhiker's Guide to the Galaxy series, an outrageous and satiric science fiction epic that offers a gleefully pessimistic view of modern society, the novelist Douglas Adams has delighted fans of science fiction with, in the words of Eric Zorn of the *Chicago Tribune* (October 28, 1982), his "intelligent parodies of [its] hallowed conventions." Adams's infectious, surreal wit quickly caught on with college audiences as well, boosting him to a level of fame matched by few, if any, contemporary British humorists. In addition to the five books that make up the Hitchhiker "trilogy," which have sold over fourteen million copies worldwide, the Hitchhiker's Guide has appeared in the form of a radio series, a BBC television program, a record album, stage adaptations, and a computer game. "Well, we don't have a braille version, and we don't have Hitchhiker's Guide dental floss," Adams joked in an interview with Desson Howe for the *Washington Post* (November 23, 1984).

Adams has tried to avoid being pigeonholed as a science fiction writer; instead, he has categorized himself as a comedy writer who happens to borrow from the literary devices of science fiction to lampoon contemporary culture. "Why bother writing a send-up of science fiction?" Adams asked Jennifer Crichton during an interview for *Publishers Weekly* (January 14, 1983). "It may give you a ten-minute sketch, but that's about all. I'd rather use the devices of science fiction to send up everything else." The whimsical, stream-of-consciousness style and the allegorical nature of Adams's works have led critics to compare him to Lewis Carroll, Jonathan Swift, Laurence Sterne, and Kurt Vonnegut Jr. In the words of Bruce Harris of Harmony Books, one of Adams's American publishers, as quoted by Crichton, "Adams has that same kind of eye [as Vonnegut], using aliens and spaceships as a new metaphor to write about human emotions and behavior, to make the people on Earth more ridiculous, lovable, and interesting."

Douglas Noël Adams was born on March 11, 1952 in Cambridge, England, to Janet (Donovan) Adams, a nurse, and Christopher Douglas Adams, a management consultant. After attending Brentwood School, in Essex, Adams entered St. John's College at Cambridge University, where he earned B.A. and M.A. degrees in English literature. It was while he was at Cambridge that Adams first tried his hand at writing comedy sketches, as a member of the Footlights Revue Club, the university's performing arts society, which at one time had included John Cleese, Eric Idle, and Graham Chapman, who later were members of the wildly irreverent Monty Python comedy troupe.

After graduating from Cambridge in 1974, Adams earned a meager existence as a freelance comedy scriptwriter for BBC Radio. To make ends meet, he took a series of odd jobs, including a stint as a bodyguard for Qatar's royal al-Thani family. His duties in that capacity included "standing up and sitting down, opening and shutting doors, and running away if anyone turned up with a gun or a hand grenade," as he recalled to Jennifer Crichton. By the age of twenty-four, Adams was so frustrated by his failure to achieve success as a writer that he nearly left London to pursue another career. "I was all washed up, and I'd barely started," he told Eric Zorn. "I kept thinking of how far the Beatles had come by the time they were twenty-four, and there I was, a failure." Near the end of his rope financially and emotionally, Adams submitted to a BBC producer an outline for a story that involved the destruction of Earth. The story was partly based on an idea that had come to him when he was nineteen years old, flat broke, and traveling around the Continent with a copy of the *Hitchhiker's Guide to Europe*. "I was lying drunk in a field in Innsbruck [Austria] and gazing at the stars," Adams told Crichton. "It occurred to me that *somebody* ought to write a hitchhiker's guide to the galaxy." The BBC not only accepted Adams's "Hitchhiker" prototype but also hired him as a script editor for the popular science fiction television program *Doctor Who*.

Presented as a twelve-part radio series, *The Hitchhiker's Guide to the Galaxy* was first broadcast in March 1978 with a "huge blaze of no publicity at all," in Adams's words. Although the first few episodes were greeted with what its creator has described as a "thudding silence," the biting cosmic humor of the series eventually won *Hitchhiker's Guide* such a large and loyal following that Adams was approached by Pan Books to write a novel based on his radio scripts. "I never set out to be a novelist because I thought I was just a scriptwriter," Adams told an interviewer for *Contemporary Authors* (1982). "When I was asked by Pan Books to turn my radio scripts . . . into a book, I thought that there were two ways of doing it. I could either do the normal script-novelization hack job . . . or I could have a go at doing it properly." Adams was attempting to "do it properly" when his editor at Pan Books, eager to capitalize on the popularity of the radio series, told him to stop at the page he was on so that they could rush the book to print.

A year after the radio series hit the airwaves, *The Hitchhiker's Guide to the Galaxy* was published in Britain; it immediately jumped to the top of the London *Times*'s bestseller list. Described by Peter Kemp, in the *Listener* (December 18 & 25, 1980), as "a sardonically funny exercise in galactic globe-trotting," *The Hitchhiker's Guide to the Galaxy* depicts the adventures of Arthur Dent, an amiably dull Englishman who wakes up one Thursday to find that the entire planet is about to be destroyed to make way for an intergalactic expressway. Dent's friend, Ford Prefect, a stranded interstellar hitchhiker, saves their lives by thumbing a ride on a passing spaceship that is manned by the life-form with the third worst poetry in the universe. The two are then propelled through a chaotic series of interplanetary adventures with the aid of an electronic travel guide, "The Hitchhiker's Guide to the Galaxy," to which Prefect is a contributor. On their improbable travels, Dent and Prefect meet up with a bizarre cast of characters that includes Zaphod Beeblebrox, the two-headed, three-armed president of the galaxy, who is on the run in a stolen spaceship; Marvin, a chronically depressed robot; and the planet designer Slartibartfast, who is working on Earth Mark Two.

Although some critics faulted *The Hitchhiker's Guide to the Galaxy* for its clipped pace and "sometimes damagingly sophomoric" tone, most had only praise for the twisted comic genius of Adams's first novel. In her review for the *Washington Post Book World* (November 23, 1980), Lisa Tuttle called *The Hitchhiker's Guide* "extremely funny" and added, "There's nothing dull about the *Guide*, which is inspired lunacy that leaves hardly a science fictional cliché alive." Gerald Jonas of the *New York Times Book Review* (January 25, 1981) found *The Hitchhiker's Guide* to be "a delightful exception" to the rule that most "humorous science fiction novels have notoriously limited audiences."

Adams's next novel, *The Restaurant at the End of the Universe* (1980), picks up the action where the first book left off, with the central figures careening through time and space on their way to Milliways, a hip restaurant/nightclub where the featured nightly entertainment is the apocalypse. Catapulted through a frenetic series of near-disasters and silly predicaments, the group encounters, among other things, the leader of the galaxy's loudest rock band, who is spending a year dead for tax reasons, and an eccentric old hermit who is believed to be the ruler of the universe. Dent and Prefect eventually join up with a ship full of "useless" professionals (among them advertising executives, hairdressers, and management consultants) who are on a mission to populate a primitive planet that turns out to be prehistoric Earth. The wildly popular sequel was applauded by most critics, among them Peter Kemp, who declared that Adams's "surreal, comic creativity" made the book "almost unputdownable." "If [*Restaurant*] does not make you laugh . . . ," Philip Howard proclaimed in the London *Times* (February 7, 1981), "you guys are so unhip, it's a wonder your bums don't fall off."

With *Life, the Universe and Everything* (1982), the third installment in the Hitchhiker's series, the now familiar story, like some critics' patience, began to wear thin. The first of Adams's novels not derived from his radio scripts, *Life, the Universe and Everything* continues the misadventures of Arthur Dent and Ford Prefect as they cope with life on both prehistoric Earth and modern-day Earth before again traveling through time and space, this time to save the galaxy from annihilation by the murderous Krikkit robots. Sally Emerson of the *Illustroted London News* (September 1982) found "much of the writing [to be] dazzling," with some "episodes of comic genius," but most reviewers echoed the assessment of Richard Brown, in the London *Times Literory Supplement* (September 24, 1982), who lamented that the third installment highlighted "the extent to which the humor depends on a limited repertoire of gimmicks." "Though by no means lacking in enthusiastic drive," Brown added, "[*Life, the Universe ond Everything*] does little to suggest that the idea could or should be taken much further."

Despite its tepid critical reception in Britain, *Life, the Universe ond Everything* solidified Adams's popularity in the United States, where it remained on the *New York Times* bestseller list for fifteen weeks. The combination of the third book and PBS broadcasts of the BBC television version of *The Hitchhiker's Guide to the Goloxy* helped elevate Adams to cult-hero status, and his speaking engagements on college campuses and appearances at science fiction conventions drew thousands of fans. For the most part, Adams found his legion of American fans to be "really strange, really weird," as he told Eric Zorn, noting that "most of them are sort of sallow and overweight." "There was a phase when people were phoning me up all the time," Adams recalled to Desson Howe, "one guy actually claiming to be Zaphod Beeblebrox. That got very wearying."

In 1983 Adams was at the peak of his popularity on both sides of the Atlantic, but his stardom had put him at an artistic crossroads. Although he admittedly enjoyed the fame and fortune the Hitchhiker books brought him, he was resisting the temptation to write another installment. Tired of the continual requests from his publisher and fans for more Hitchhiker books and seeking a break from the grueling round of promotional tours, Adams moved to Los Angeles to work on a film version of the Hitchhiker story with the producer and director Ivan Reitman. The venture backfired, however, with Adams getting "completely screwed by the Hollywood system," as he complained to Michele Field in a *Publishers Weekly* (February 1, 1991) interview, and the movie was never made. "It was a terrible experience," Adams explained to Marc Conly in an interview for the *Bloomsbury Review* (May/June 1989). "At the end of it, I felt I'd hit my first major failure of my career. I felt very disoriented by it. I went back to England because people were constantly asking me to write another Hitchhiker book. . . . I was running for shelter a bit, agreeing to do another book while I wanted to write something else."

So Long, and Thanks for All the Fish (1984), the fourth book in the Hitchhiker "trilogy," finds Arthur Dent back on a mysteriously restored, modern-day Earth, where he falls in love, learns how to fly (without the aid of an airplane), and sets off on another romp through the galaxy—his mission now being to read God's last message. The novel scored a major commercial success despite the fact that it was nearly universally panned by the critics as an unnecessary extension of the series. In his evaluation for *Fontosy Review* (April 1985), Paul M. Lloyd predicted that *So Long, ond Thonks for All the Fish* was "likely to provoke more yawns than smiles," adding that "Adams would have done well to stop while he was ahead." Allen Varney, reviewing the novel in *Science Fiction Review* (May 1986), agreed, noting that Adams "basically treads water for 150 pages." "There are two or three good lines," he continued, "but the inventiveness is gone." "That book was a mistake . . . ," Adams admitted to Marc Conly. "I was writing it on the one hand resenting the fact that I was doing another Hitchhiker book, and trying to do something else, and falling between the two stools. [It is] not a book I'm happy with, and it certainly was a very miserable experience writing it."

Adams made a clean break from the Hitchhiker format with his next novel, *Dirk Gently's Holistic Detective Agency* (1987). Borrowing from old, unaired *Doctor Who* material, the comic mystery features Dirk Gently, a psychic private investigator who solves cases by examining, in his own words, "the fundamental interconnectedness of all things," and Richard MacDuff, a computer software designer who enlists Gently to solve the murder of his boss, who has become a somewhat bewildered ghost. Through the familiar devices of time travel and comic bungling, the main characters find themselves in a race to save humanity from extinction. The novel's outrageous plot and ridiculous parodies of the modern world made it a hit with Adams's fans. Even though some critics continued to find Adams's overbearing wit annoying, if not offensive, many considered it his best novel up to that time. "Following a tradition which stretches from [Laurence] Sterne to [P. G.] Wodehouse," John Nicholson wrote in the London *Times*, as quoted in *Contemporory Authors* (1991), "what signifies most here is the quality of the writing, the asides and allusions, and—above all—the jokes. Mr. Adams scores very high on all counts." Although Mat Coward conceded in the *Listener* (June 25, 1987) that *Dirk Gently* was "a hugely entertaining novel," he also suggested that "Adams may have suffered the worst possible fate for a writer who doesn't die before thirty: that he wrote his best book first."

Dirk Gently was also featured in Adams's next novel, *The Long Dork Teo-Time of the Soul* (1988). Once again taking a satiric look at modern society, Adams poked fun at everything from the hypocrisy in religion to the "smug self-satisfaction of the modern sellout," as Marc Conly put it. Described by Cathleen Schine of the *New York Times Book Review* (March 12, 1989) as "a clever and funny novel about an English detective, an American girl in a bad mood, and a Norse god who sells his soul to an advertising executive," *The Long Dark Teo-Time* was another commercial success. "Adams [expands] disgruntled comic bungling to cosmic proportions," Schine wrote. "He is *The Whole*

Earth Catalog's Kingsley Amis." Despite finding the novel "a pleasure to read," Schine ultimately concluded that "in spite of all the nimble plots, the skillful writing, and the underlying wit of his work, Mr. Adams is a bit banal." That sentiment was shared by other critics, who faulted Adams for his tendency to resort to formula to accommodate his manic concepts and self-righteous parodies of the human condition, but Marc Conly felt that Adams's "social awareness and the accuracy of his barbs keep the narrative . . . from becoming too frothy."

In 1988 Adams, who was in the midst of an early midlife crisis that affected his work, took a sabbatical from writing novels to embark on a yearlong journey with the zoologist Mark Carwardine in search of some of the world's endangered species. The two parlayed the expedition into a BBC Radio series and a book entitled *Lost Chance to See* (1990), a poignant, often amusing travelogue that calls attention to the plight of several animal species facing imminent extinction. The book, which received high praise in England and the United States, revealed Adams's more serious side and helped him shed his reputation for frivolity. The experience did wonders for his writer's block as well. "Three or four years ago I was just wallowing," Adams admitted in the interview with Michele Field. "I'd had years of output and very little input. . . . Going off and doing *Lost Chance to See* was very much like cleaning off my desk: clearing space so that I could work again."

With renewed confidence, Adams returned to the Hitchhiker saga, penning a fifth installment, *Mostly Harmless* (1992). The book revives many of the same characters and much of the deranged wit and inventiveness of the earlier books in the series, with the action whipping back and forth between parallel universes—one in which the Earth still exists, another in which it does not. Although *Mostly Harmless* has yet to match the commercial success of the earlier Hitchhiker novels, Bill Sharp of the *New York Times Book Review* (November 1, 1992) described it as "more of the same zany, nonsensical, mostly plotless and pointless mayhem" that Adams fans have come to revere.

In addition to books, Adams has written an array of sophisticated computer games, including an interactive novel based on the Hitchhiker books and another called "Bureaucracy," an "'Indiana Jones' type of adventure" in which the "object is to get your bank to acknowledge a change-of-address card," as he explained to Michele Field. Adams has also created a CD-ROM version of *Lost Chance to See*. In 1983 he collaborated with the comedian John Lloyd on *The Meaning of Liff*, a mock dictionary of British place names, such as "Papple: what a baby does to soup with his spoon" and "Ulingswick: a grossly overdeveloped epiglottis." The two followed up on the book's success with a sequel, *The Deeper Meaning of Liff* (1990).

Described by Eric Zorn as looking "more like the bodyguard of a famous writer than the writer himself," Douglas Adams is six feet, five inches tall, with thick brown hair and a quick, easy smile. Adams, who speaks in lilting Londonese, is very open and forthright, and he is willing to talk to interviewers for hours about everything from philosophy to his marketing ideas. His interests include bicycling, playing the guitar and piano, and composing music for piano. He divides his time between homes in London and the south of France.

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Martha Swope/N.Y. Shakespeare Festival

Akalaitis, JoAnne

June 29, 1937– Theatre director; actress; set designer. Address: c/o Mabou Mines, 150 First Ave., New York, NY 10009

In 1991 JoAnne Akalaitis assumed the post of artistic director of the New York Shakespeare Festival, succeeding its charismatic founder, Joseph Papp, who had changed the face of New York theatre with his groundbreaking productions of such hit musicals as *Hair* and *A Chorus Line* and new plays by a host of contemporary playwrights, including John Guare, David Mamet, and Vaclav Havel, as well as Shakespeare. At first glance the post, at the helm of the country's preeminent nonprofit theatrical institution, seemed poles apart from her background as a founding member of the experimental theatre collective Mabou Mines, but the festival has consistently challenged tradition since its inception in the 1950s, and Akalaitis brought to the job a fresh approach rooted in the collaborative ethos of Mabou Mines. That approach proved to be ill-suited to administering a large artistic organization, and her tenure was reportedly marked by backstage squabbles and an unrelenting fusillade of criticism from the media. In March 1993 the festival's board of trustees, acting on the unanimous recommendation of its executive committee, dismissed Akalaitis in favor of the director George C. Wolfe.

Akalaitis began her career as an actress, moving into writing, directing, and set designing in 1976 with the Mabou Mines' production of *Dressed Like an Egg*, a piece she "took" from the writings of Colette. Since then she has worked mostly as a director, with occasional onstage appearances. Although she is perhaps best known for her innovative and highly unorthodox interpretations of the classics, she has earned a clutch of Obie Awards for her original works for Mabou Mines, and her experimental pieces have been performed at major art centers and theatre festivals throughout the United States and Europe.

Of Lithuanian descent, JoAnne Akalaitis was born in Cicero, Illinois, a working-class suburb of Chicago, on June 29, 1937, the daughter of Clement Akalaitis, a supervisor at Western Electric, and Estelle (Mattis) Akalaitis. Interested in acting from an early age, she appeared, in her words, "in every school pageant that came along" and daydreamed about making her "Academy Award acceptance speech." But, as she told Sally R. Sommer in an interview for *Drama Review* (September 1976), she never seriously considered a theatrical career: "I always thought that actors were very glamorous and special people, so I didn't think I could make a commitment to doing something like that."

Instead, after her high school graduation, Akalaitis attended the University of Chicago, from which she received a B.A. degree in philosophy in 1960. Moving to California, she began graduate work toward her Ph.D. at Stanford University, but she soon found that she was more interested in the acting class she was taking for pleasure. "It was so much fun," she recalled to Phoebe Hoban, who spoke to her for a *New York* (October 28, 1991) profile. "Philosophy was fun, too, but I felt I didn't have a first-rate mind. I could have had a successful academic career, but I was not [Jean-Paul] Sartre. If I was going to be a philosopher, I didn't want to be some kind of hack in the academic world. I wanted to have, like, really original ideas."

Living on the last of the fellowship money she had received to pursue a doctorate, Akalaitis began studying at the Actor's Workshop in San Francisco, where she worked as an apprentice and technician. There, and in workshops with the San Francisco Mime Troupe, she first collaborated with future Mabou Mines cofounders Lee Breuer, Ruth Maleczech, and Bill Raymond. Among other things, they staged "happenings." ("In one," she told Phoebe Hoban, "I threw a chair through a window.") When the Actor's Workshop disbanded, in 1963, Akalaitis moved to New York to continue her theatrical training. Her teachers included such renowned drama coaches as Mira Rostova, Gene Frankel, and Herbert Berghof, but she nonetheless found the classes to be "manipulative, Svengali-like and confusing." As she explained to Sally R. Sommer, "It was not about learning how to work, it was about getting a good scene together, getting out there, and showing it to everybody. It was about presentational acting even when it was theoretically about investigative Method acting."

In 1965 Akalaitis went to Paris with her fiancé, the composer Philip Glass, who had received a Fulbright Fellowship to study with Nadia Boulanger. Shortly thereafter Breuer and Maleczech also moved to Paris, and Akalaitis worked with them and other future Mabou Mines actors on a 1965 production of Samuel Beckett's *Play* and other projects. Returning to New York, Akalaitis attended a series of drama workshops but was unable to link up with a group of actors with whom she felt comfortable. Increasingly frustrated, she discussed with Glass, Breuer, and Maleczech the idea of starting their own troupe. Before putting their idea to the test, however, she and Maleczech spent a month in France in 1969, studying with the Polish director Jerzy Grotowksi, the leading proponent of "poor" theatre, which centered on the actor rather than the production. Akalaitis told Sally R. Sommer, "It was fantastic and completely changed my ideas about work. . . . It is very important to me that Grotowski said that an actor is as much an artist as a writer, a painter, as the playwright—that he's not an interpreter."

In January 1970 Breuer, Maleczech, Glass, David Warrilow, and Akalaitis formed a theatre collective, whose precepts, as Akalaitis described them years later in an interview for the *Soho News* (April 29, 1981), were simply "that [the members] ran it, that it had to do with language and the formalization of material, that it was based on a kind of formal acting technique." While working on their first project, Breuer's *The Red Horse Animation*, the members lived together and paid for the venture by taking day jobs. Impressed by an early version of the work, Ellen Stewart, the founder of La Mama Experimental Theatre Club, gave the troupe a rehearsal studio and a small stipend and helped them obtain a Ford Foundation grant. Over the next few months, they refined *The Red Horse Animation*, about the "coming-to-consciousness" of a horse, at Glass's beach house in Nova Scotia, Canada, near an old mining village called Mabou Mines. At Akalaitis's suggestion, the group adopted the name, and in November 1970 Mabou Mines made its New York debut with a staging of *The Red Horse Animation* at the Guggenheim Museum. The piece was pilloried by the critics, but the group, undaunted, continued to perform in galleries and museums.

During the early 1970s, Breuer directed the troupe in two other "animations," *The B-Beaver*

Animation and *The Shaggy Dog Animation*, but it was the group's production of three Samuel Beckett plays—*Play*, *Come and Go*, and *The Lost Ones*—at the Theater for the New City that brought Mabou Mines to the attention of the theatrical establishment. Among those who expressed an interest in the group was Joseph Papp, who invited them to work at his Public Theater in 1976. Despite some misgivings, the group accepted Papp's offer. "We were very uptight because it was somehow going into the Establishment," Akalaitis said, as quoted in the *Soho News*. The relationship proved to be beneficial for both parties, and Mabou Mines performs at the Public to this day. Papp himself once declared, "I'd let the Public Theater go down before I'd let Mabou Mines go down."

The troupe's early "animations," which were structured around complex narrative and dialogue, were conceived and written by Lee Breuer, but like all Mabou Mines productions, they were shaped collectively by the entire company. Perhaps because of her experience with the group, Akalaitis's approach to directing has always been collaborative. As she explained to Sommer, "I see the director as being a cartographer. He has superior knowledge because he is an observer, so he can say to me, 'Try that. That seems interesting.' I want a lot of hints about possible ways to go that I could not see, paths, possibilities, maps."

Akalaitis took on her first directorial assignment for Mabou Mines in 1976, when she staged her own adaptation of Beckett's radio play *Cascando*. The production earned Akalaitis an Obie Award for excellence in Off-Broadway theatre and won Mabou Mines the endorsement of Mel Gussow of the *New York Times* (November 5, 1976), who hailed the troupe as "one of the most original experimental companies in the United States." The following year Gussow led the critical applause for *Dressed Like an Egg*, Akalaitis's dramatic collage based on the life and work of Colette. In his review of May 17, 1977, Gussow called the piece "a jack-in-the-box of visual delights" that provided "an exhilarating, multidimensional experience." Years later, in a *New York Times* (June 17, 1990) article praising Akalaitis's appointment to the post of artistic associate of the New York Shakespeare Festival, Gussow wrote that *Dressed Like an Egg* "remains a paradigm of literary adaptation, . . . neither a biographical drama nor a compilation of Colette stories, but an impressionistic canvas of visual and verbal imagery inspired by Colette." One of the most popular attractions of the 1976–77 Off-Broadway season, *Dressed Like an Egg* played to sold-out houses at the Public Theater and won Akalaitis another Obie as well as a Joseph Maharam Foundation Award for scenic design.

Akalaitis was awarded a Guggenheim Fellowship in 1978 for experimental theatre, and in 1979 she won a third Obie, for *Southern Exposure*, a play about Antarctica that she cowrote, directed, and designed. Her next effort for Mabou Mines was *Dead End Kids: A History of Nuclear Power*, a multimedia exploration of the sobering issue of nuclear annihilation. To bring her conception to life, Akalaitis used a wide range of material, from Goethe's *Faust* to World War II documentary footage to humorous vaudeville routines. As she explained to David Sterritt of the *Christian Science Monitor* (January 6, 1981), "Theatre isn't doing what it did hundreds of years ago: synthesizing all the arts—visual, music, dance, performing, etc.—and referring constantly to the history of the culture and the society. These days there's nothing but frivolous theatre." Although some critics complained that *Dead End Kids* suffered from overkill, the influential Frank Rich, writing in the *New York Times* (November 19, 1980), thought that the play had been "staged with tight precision, and an inventiveness that doesn't flag once the show finds its way," and Sterritt, in his *Christian Science Monitor* review of December 3, 1980, called the work "a devastatingly effective evening of sheer theatre."

Dead End Kids went on to play more than 200 performances at the Public Theater and on tour, and Akalaitis subsequently directed a film version in 1986. In the middle of the work's run at the Public, Akalaitis took time out to direct *Request Concert*, by the young German playwright Franz Xaver Kroetz, for the Women's Interart Theatre in New York. Described by reviewers as "unsettling" yet "fascinating" and "challenging," the play has only one character, a woman who utters not a single word throughout the performance. She comes home from work and, after an hour or so of listening to the radio and puttering around, commits suicide. In his assessment for *Newsweek* (April 20, 1981), Jack Kroll wrote that by means of "precise, relentless staging," Akalaitis had managed to create "suspense and even a bizarre comedy from the most mundane details of behavior. Most brilliant is her use of sound." *Request Concert* ran for five months and earned Akalaitis the Rosamond Gilder Award for creative achievement from the New Drama Forum; *Dead End Kids* brought her another Obie. As Frank Rich duly noted in the *New York Times* (May 31, 1981), the two plays had made 1980–81 "a season of remarkable achievement" for Akalaitis. "Almost single-handedly," he wrote, "she is giving new life to the whole notion of political theatre."

Akalaitis also returned to acting in 1981, as Mrs. Lammle in Len Jenkins's *Dark Ride*, at the Soho Repertory Theatre, giving "just the right air of lunatic terror" to the role, to quote one reviewer. The following year, she directed Michael Hurson's *Red and Blue*, which she has described as "a conversation between two light bulbs, one red and one blue." The *New York Post*'s Clive Barnes (May 13, 1982) found the piece "spasmodically fascinating and boring by turn," but he had nothing but praise for Akalaitis's "exquisite" directing. In 1983 she staged Philip Glass's multimedia extravaganza *The Photographer* for the Brooklyn Academy of Music's Next Wave Festival, and in 1984 she coaxed Obie-winning performances from two of her Mabou Mines colleagues, Ruth Maleczech and Frederick Neumann, in Interart Theatre's production of Franz Xaver Kroetz's visceral kitchen-sink drama *Through the Leaves*. With its graphic scenes of crude sex, *Through the Leaves* is "not pleasant" to watch, as Frank Rich, among others, observed in the *New York Times* (April 6, 1984), "but it sticks like a splinter in the mind."

In the early 1980s, while continuing her association with Mabou Mines, Akalaitis began working with the American Repertory Theatre (ART) in Cambridge, Massachusetts. Her first production for the company, in late 1984, was an unorthodox staging of Samuel Beckett's absurdist drama *Endgame*, which she reset in a decrepit subway station. She also added incidental music composed by Philip Glass. When the playwright learned that Akalaitis had disregarded his specific stage directions, he threatened legal action. A settlement was reached just a few hours before the play's scheduled opening. Under the terms of the agreement, ART stapled to each playbill a statement from Beckett in which he denounced the production as "a complete parody." Although she was saddened by Beckett's indignation, Akalaitis still looks back on the production as "one of the most thrilling experiences of [her] life." Mel Gussow was among those who felt that Beckett's censure was unwarranted, given Akalaitis's reputation as "a theatre artist of intelligence and integrity." Besides, as he has often pointed out, most recently in his *New York Times* article of June 17, 1990, except for the "altered setting," the production "was true to the words as well as the spirit of the play."

Akalaitis's next assignment for ART was Jean Genet's existentialist play *The Balcony*, and again she took artistic license. Among other things, she substituted an upbeat musical score by Ruben Blades for the chant indicated in the script, shifted the scene from France to Central America, and gave the whole production a circuslike atmosphere. The changes were intended to underscore the relevance of Genet's themes by examining them in a contemporary context, but for most critics the result was "only sporadically successful." Frank Rich of the *New York Times* (January 23, 1986) found her innovations irritating but noted, "Such is the promise of Miss Akalaitis's thinking about *The Balcony* that one wishes she would take another, more focused crack at Genet, and never mind the set."

Among Akalaitis's other directorial credits in the late 1980s were *Green Card* (1986), a collage piece about refugees and immigrants that she created on commission for the Mark Taper Forum in Los Angeles; the Mabou Mines' production of Franz Xaver Kroetz's *Help Wanted* (1986), in which she also took a featured role; and two works for the Guthrie Theatre in Minneapolis: Georg Büchner's *Leon and Lena* (1987) and Genet's six-hour piece *The Screens* (1989). Perhaps most important, in 1989 she mounted her first Shakespeare production—*Cymbeline*—for the New York Shakespeare Festival. Her decision to recast Shakespeare's vexing fantasy as a kind of gothic melodrama set in Victorian England outraged most critics, even those who had admired her earlier work, like Mel Gussow and Michael Feingold. Questioning Akalaitis's "taste as well as her tactics," Feingold went so far as to call the production "a horrible mess." "The entire text is camped, exaggerated, ridiculed into the ground . . . ," he carped in the *Village Voice* (June 13, 1989). "The action is smothered, aggressively, in clever display of every kind," including what he called "cheap jokes."

Joseph Papp, who was himself the target of critical brickbats on more than one occasion, recognized in Akalaitis a kindred artistic spirit, and in May 1990 he appointed her one of his four artistic associates. "I was horrified," she told Phoebe Hoban. "I wasn't interested at all. . . . I've always seen myself as kind of a wanderer through life, an artist, a person who just went from place to place directing plays." After considering the proposition, however, she accepted Papp's offer. One of her first assignments in her new capacity was to stage Shakespeare's epic history *Henry IV*. Although some reviewers ridiculed Akalaitis's anachronisms, including denim jackets, beer cans, and television sets, most appreciated her offbeat approach. Even Frank Rich of the *New York Times* (February 28, 1991), who over the years has found fault with much of Akalaitis's work, praised her for serving "not just herself this time but herself and Shakespeare—and not always in that order."

In August 1991 Joseph Papp, who was suffering from cancer and grieving over the death of his son Tony, named Akalaitis his successor as artistic director of the New York Shakespeare Festival, effective immediately. The announcement stunned the theatre world. Some expressed concerns about her inexperience as an administrator and fundraiser, and others questioned her "narrow" and "limited" artistic credentials. In response to such charges, Papp told Alex Witchel of the *New York Times* (August 21, 1991), "JoAnne has the most original mind in the theatre today. . . . She doesn't recognize boundaries, and you can't pigeonhole her. She has great drive. And she is very astute about how the theatre is run."

As head of the New York Shakespeare Festival, Akalaitis was confronted with a number of daunting problems, including severe budget cuts that had forced the company to trim its repertoire and lay off scores of employees from its in-house production shops. But perhaps her most difficult task was simply living up to the public's expectations as the heir to the man who had almost single-handedly made Off-Broadway theatre respectable. (Under Papp's guidance, the festival had staged more than 400 plays and musicals that won twenty-eight Tonys, three Pulitzer Prizes, and nearly 100 Obies.) When she spoke to Phoebe Hoban for the *New York* magazine profile, Akalaitis said, "I'm bored by all the comparisons. I never say to myself, 'What would Joe do?' . . . People have this terrified vision of the Public Theater as becoming this place where a bunch of people from the Lower East Side are going to do stage plays. . . . We're going to do great work. That's the commitment."

One of Akalaitis's first efforts as artistic director of the New York Shakespeare Festival was to hold a "town meeting" for playwrights, to foster networking within the artistic community, where she reaffirmed the organization's longstanding interest in promoting works by new writers. To that end, she commissioned more than twenty new plays and expanded the festival's group of theatre artists in residence from three to twenty-one. As she told Phoebe Hoban, she was determined to make the Public Theater "a home for actors, designers, directors, and writers." "The artist is not privileged to work at the institution," she declared. "The institution is there to *serve* the artist."

Of the eight major productions presented by the New York Shakespeare Festival during Akalaitis's first season as artistic director, three—Shakespeare's comedy *As You Like It*, Anna Deavere Smith's one-woman show *Fires in the Mirror*, and *'Tis Pity She's a Whore*, John Ford's blood-soaked tragedy of incestuous love—were unqualified successes. She herself staged *'Tis Pity She's a Whore* (which she had directed twice before, at the American Repertory Theatre, in 1988, and at the Goodman Theatre, in 1990), updating the action from the seventeenth century to Fascist Italy. At the end of the play, Robert Brustein wrote in his review for the *New Republic* (May 11, 1992), "the stage is literally awash in gore, the impact so full of horror that, for once in the history of this play, the audience refrained from laughing." Far from condemning the director, Brustein called the bloodbath Akalaitis's "finest moment," and added, "The event is well worth seeing just for the brilliance of its colors and the boldness of its approach." Frank Rich, in the *New York Times* (April 6, 1992), noted that Akalaitis had "preserved Ford's words with an integrity one rarely finds at the New York Shakespeare Festival even as she weds those words to her own deeply personal vision of its author's themes."

Largely because of budget constraints, the New York Shakespeare Festival's 1992–93 season featured many coproductions, including Tony Kushner's eagerly anticipated AIDS drama *Angels in America: A Gay Fantasia*, a coproduction with the Mark Taper Forum in association with the New York Theatre Workshop, and José Rivera's *Marisol*, coproduced with the Hartford (Connecticut) Stage Company. Akalaitis's personal contribution to the season was a compelling and visually arresting version of Büchner's sordid drama *Woyzeck*. David Richards, who reviewed the piece for the *New York Times* (December 13, 1992), was especially struck by her staging of the murder scene (in which Woyzeck stabs the prostitute with whom he has been living) in silence and slow motion, an approach that produced "the magnificent grandeur of a Greek frieze" despite the brutality of the crime. "It is all happening there, right before your horrified eyes," Richards wrote, "yet it also seems to have been plucked out of time and place—damnation without end. The double perspective is a stunning directorial effect. . . . Akalaitis appears to be firmly on track at last."

Despite her artistic achievements, throughout her tenure as artistic director of the New York Shakespeare Festival Akalaitis was frequently attacked in the press for having failed to fill Papp's shoes. Among other things, she was taken to task for her "narrow" and "academic" theatrical vision, her "forbidding political agenda," her perceived distaste for fund-raising and glad-handing potential financial donors, and her "sometimes . . . bizarre, if not downright audience-hostile" programming choices, as Jeremy Gerard put it in his "Noises Off" column in the trade paper *Variety* (March 22, 1993). Among her severest critics was Frank Rich of the *New York Times*, who, in an article published on March 21, 1993, went so far as to say that in the "mere twenty months" of her stewardship, the company had become "an empty shell, a ragtag fairway for theatrical sideshows rather than main events."

Responding to such criticism, the festival's board of trustees voted on March 15, 1993 to ask Akalaitis to submit her resignation. Her successor is George C. Wolfe, the acclaimed director of *Jelly's Last Jam* and *Angels in America*, who, unlike Akalaitis, will have responsibility for the business side of the company's operations as well as the artistic side. Although Akalaitis had her defenders among her fellow professionals, including the playwright Steven Tesich and Bernard Gersten, the executive producer of Lincoln Center Theater, the board's decision was generally welcomed by the theatrical community. While he deplored the "unusually brusque" and "humiliating" circumstances of Akalaitis's ouster, the director and veteran drama critic Robert Brustein predicted in the *New Republic* (April 26, 1993) that she would "survive these indignities" and, in time, "begin to enjoy the advantages of being a free artist with no institutional responsibilities." Akalaitis began tasting that freedom in the summer of 1993, when she directed a new production of Jane Bowles's elusive play *In the Summer House* at the Vivian Beaumont Theater in Lincoln Center, in New York City.

JoAnne Akalaitis stands five feet, eight inches tall and has dark hair, which she wears in a short, sometimes spiky style, and brown eyes. Although she can be "brisk" and "serious," as Janice Arkatov noted when she interviewed the director for the *Los Angeles Times* in the mid-1980s, Akalaitis has more often been described as energetic, disarmingly direct, and vivacious, with "a childlike enthusiasm for almost everything," as Phoebe Hoban put it. She has two children, Zachary and Juliet, from her marriage to Philip Glass, which ended in divorce. Akalaitis has lived in the same modest apartment on the Lower East Side of Manhattan for over twenty years.

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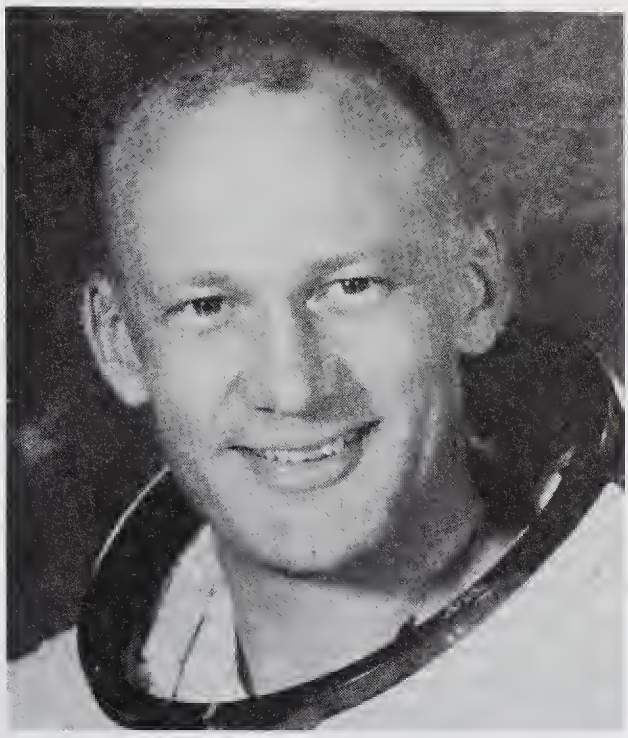
NASA

Aldrin, Buzz

Jan. 20, 1930– Aerospace consultant; former astronaut. Address: 233 Emerald Bay, Laguna Beach, CA 92651

The aerospace consultant and former astronaut Buzz Aldrin played a central role in one of the most memorable human achievements of the twentieth century: the first landing of a manned spacecraft on the moon. On July 20, 1969, during the Apollo 11 lunar mission, Aldrin became the second person, after Neil Armstrong, to walk on the moon's surface. A graduate of West Point who later trained as an aviator, he joined the space program after earning a doctoral degree in astronautics, for which he tackled theoretical problems concerning the piloting and rendezvous of two manned spacecraft. The techniques he devised later proved to be eminently practical, and, along with many of his other innovations for working efficiently in space, they have come to be considered major contributions to astronautics. As the pilot of *Gemini 12*, in 1966, Aldrin performed the first successful spacewalks, avoiding the exhaustion that had plagued others who attempted the same feat, and he set a record by spending five and a half hours in extravehicular activity. Since leaving NASA and the air force, he has gained repute as an aerospace consultant. He recently designed and has advocated the development of a futuristic space program that aims at investigating Mars and establishing a huge, cost-effective solar power station on the moon. In collaboration with others, Aldrin has written three books, including the autobiographical *Return to Earth* (1973) and *Men from Earth* (1989).

The youngest of three children, Edwin Eugene Aldrin Jr. was born in Montclair, New Jersey on January 20, 1930 to Edwin Eugene Aldrin Sr. and Marion Gaddys (Moon) Aldrin. As a baby he was called Brother, a name that the younger of his two sisters mispronounced as "Buzzer," which eventually was shortened to "Buzz," his enduring nickname and now his legal first name. Comfortably well-off in spite of the Great Depression, the Aldrin family lived in a large house in Montclair and employed both a cook and a housekeeper. Aldrin has described the latter, a black woman named Alice Howard, as his best friend during his childhood. "Her enthusiasm for my world made it grow, and more by demonstration than by words she taught me tolerance," he has said.

Although his father was often away from home during Aldrin's youth and was emotionally somewhat remote, he nonetheless exerted a powerful influence on his son. After retiring from his position as an aviator with the army air corps, before Buzz was born, he had become an executive with Standard Oil of New Jersey, where he developed the company's aviation fuel program. Widely respected in his field, he counted among his close associates such famous men as Orville Wright, Charles A. Lindbergh, and Robert H. Goddard. "He planted his own goals and aspirations in me," Buzz Aldrin wrote in his memoir *Return to Earth.* "When I set a goal he encouraged me. When I conquered a goal he expressed the importance of still another, bigger one. I, in turn, strove mightily for his approval."

Early on, Buzz displayed mechanical aptitude and an interest in design and invention. He was a good athlete, adept at football and at pole vaulting, an activity he engaged in as a college student as well; he honed his skills in various other sports during the seven summers he spent at Trout Lake Camp, in Maine, where the administrators encouraged fierce competition among the campers. Although he was not an exceptional student in elementary school, by the time he entered ninth grade his commitment to academic excellence had developed to such an extent that receiving a grade lower than an "A" in any course would devastate him. According to the man who served as principal at Montclair High School during Aldrin's years there, Buzz had an IQ of 150, and his grades always placed him in the top 5 percent of his class.

Having decided to become an aviator and determined to attend West Point, Aldrin spent six weeks between his junior and senior years of high school at a special prep school to cram for the exams that constitute the first hurdle for those seeking entrance to the United States military academies. Sponsored by Albert W. Hawkes, a United States senator from New Jersey and a friend of his father's, Aldrin received an appointment to the United States Military Academy at West Point, which he entered in July 1947, at the age of seventeen, shortly after his high school graduation. At the end of his freshman year at the academy, he ranked first in his class, and he graduated third in a class of 475, receiving a B.S. degree in 1951.

With the United States embroiled in the Korean War, Aldrin decided to obtain a commission in the air force. At the end of 1951, after training as a fighter pilot, he went to Korea, where he was assigned to the Fifty-first Fighter Wing. On May 14, 1952 he shot down a Soviet MiG, in his first encounter with an enemy plane. Aldrin's gun camera recorded the automatic ejection of the MiG's pilot in mid-air, producing a series of photos that were the first of their kind and were published in *Life* magazine the next week. He later shot down another enemy plane and damaged a third, eventually flying a total of sixty-six combat missions before the cease-fire, in July 1953. For his performance during the war, he received the Air Force Distinguished Flying Cross.

After returning to the United States, Aldrin served as an aerial gunnery instructor at Nellis Air Force Base, in Nevada, and then attended the Squadron Officer's School at Maxwell Air Force Base, in Alabama, for three months, before being assigned to the Air Force Academy, in Colorado, first as an aide to the dean of faculty and later as a flight instructor. When that tour of duty ended, in the summer of 1956, Aldrin joined the crack Thirty-sixth Fighter Day Wing (or Thirty-sixth Tactical Fighter Wing, according to one source) as a flight commander. That squadron was then stationed in Bitburg, West Germany and, during tense periods of the Cold War, was often on special alert.

In 1957 the Soviet Union successfully launched the world's first artificial satellite, and in the following year the United States established the National Aeronautics and Space Administration to meet the challenge of space exploration. Meanwhile, in Germany, Buzz Aldrin had become close friends with Edward H. White 2d, whom he had known at West Point. Both men recognized the limitations of their current careers, and in 1958 White decided to take a master's degree in aeronautics. With academic as well as jet pilot's credentials, he believed, he would be well-placed to participate in the nascent space program. Aldrin became convinced that "the route Ed was taking would suit [Aldrin himself] a lot better than a career as a line fighter pilot," as he wrote in *Men from Earth*, and he soon made up his mind to follow a similar course. "The country was swept up by the space program, and I wanted to be part of it," he explained.

Aldrin enrolled in a unique engineering program in orbital astronautics at the Massachusetts Institute of Technology, in Cambridge, graduating in 1963 with an Sc.D. degree. His doctoral dissertation concerned techniques that would enable two manned vehicles to rendezvous in outer space—a topic he had chosen specifically for its applicability to the space program. He dedicated his thesis to the nation's astronauts, adding the line "Oh, that I were one of them." While completing his work at MIT, Aldrin passed the age limit set for students entering test-pilot school, attendance at which was then a requirement for becoming an astronaut. He took a calculated risk, believing that the test-pilot requirement would soon be lifted. He turned out to be correct. In late 1963, after undergoing a grueling series of psychological and physical tests, Aldrin was asked to join NASA's astronaut program.

The first astronaut to hold a doctoral degree, Aldrin became one of fourteen who would serve in the Gemini Space Program, which involved two-person flights, and in the Apollo Project, the aim of which was to land a manned spacecraft on the moon by the end of the 1960s. As a member of the astronaut corps, Aldrin continued to work on problems of manually directed rendezvous in space. "I completely accepted the complicated and arcane theories of rendezvous by computer and radar," he wrote in *Return to Earth*, "but my belief was that if man was going to be on board the spacecraft, he would do well to know how to perform the rendezvous too." His investigations into the problem earned him the sobriquet "Dr. Rendezvous."

Aldrin's original assignment placed him on the backup crew for *Gemini 10*, and he feared that he would never get to fly in a Gemini spacecraft. But the deaths of two astronauts in a plane crash (unrelated to the space program) opened a berth for him on *Gemini 12*, the last launch in the program. *Gemini 12* lifted off on November 11, 1966, as did *Agena*, the vehicle that it was to meet in orbit. On the second day, Aldrin made a successful two-hour, eight-minute walk outside the spacecraft, an action all the more impressive because several earlier such efforts had failed. Perhaps more significantly, the docking procedure with *Agena*, in spite of a broken radar connection that compelled him to correct the computer manually to complete the rendezvous, went perfectly—producing, in effect, a thorough vindication of his work on the problem of rendezvous, which he has said he regards as his most important contribution to the space program.

In January 1967 the much larger Apollo Project, which directly followed the Gemini program, suffered a setback when a launchpad fire resulted in the deaths of three astronauts, among them Ed White. Unmanned flights in 1967 and 1968 demonstrated the reliability of the Saturn 5 rocket, which was to lift the Apollo spacecraft into orbit, and a series of manned flights began in October 1968. Within nine months the Apollo program was ready to proceed with the first moon landing. Chosen as the astronauts for Apollo 11 were Neil Armstrong, who was named the flight commander; Michael Collins, who was to pilot *Columbia*, the command module; and Buzz Aldrin, who was to pilot the lunar module, *Eagle*, in which he and Armstrong would land on the surface of the moon.

On July 16, 1969 at 9:32 A.M. eastern daylight saving time, a Saturn 5 rocket lifted off from Cape Canaveral (then called Cape Kennedy), in Florida, carrying the Apollo 11 spacecraft. Launched into a temporary orbit about 115 miles above Earth, the S-4B stage of the rocket moved into the lunar trajectory about two and a half hours later and began the long voyage to the moon. Three days later Apollo 11 began orbiting the moon. Armstrong and Aldrin entered the *Eagle* and began a brief descent trip, which put the fragile lunar craft on the moon's surface on July 20 at 4:17 P.M. "The Eagle has landed," Armstrong radioed to Earth, where the operation was televised to hundreds of millions of people worldwide. At 11:15 P.M., nineteen minutes after Armstrong had done so, Buzz Aldrin stepped onto the surface of the moon.

As Aldrin said moments after alighting, the moon's surface presented a scene of "magnificent desolation," a barren landscape of craters, rocks, pebbles, and gray dust. He and Armstrong spent their time learning how to perambulate on the lunar surface and performing a series of fairly elementary tasks. They collected soil and rock samples, set up several scientific instruments, and planted an American flag. After working for about two and a quarter hours, they returned to the lunar module, which ascended to the *Columbia* and began the flight back to Earth.

The moon landing provided a propaganda bonanza for NASA and the United States government, and the unqualified success of the Apollo 11 mission brought the astronauts immense public glory. As a consequence, the men were forced to take on a new task: "We were to become public relations men for space exploration—in a sense, salesmen," Aldrin explained in *Return to Earth*. "Though the word made me terribly uncomfortable and self-conscious when it was first used—and whether or not it was true—we were said to be heroes of the greatest technological achievement yet accomplished by man. The final implication was obvious: heroes have duties. They are public property, however reluctant they might feel." After an extravagant tickertape parade for them in New York City, the astronauts embarked on a cross-country tour and addressed Congress; later, they made a trip around the world. In collaboration with Gene Farmer and Dora Jane Hamblin (an editor and a staff writer, respectively, at *Life*), Aldrin, Collins, and Armstrong wrote *First on the Moon* (1970), an account of the Apollo 11 voyage.

Like Armstrong and Collins, Buzz Aldrin soon decided to leave NASA, and in January 1971 he announced that he was returning to active duty in the air force, to become commandant of the Aerospace Research Pilot School at Edwards Air Force Base, in California. During the previous year he had been experiencing symptoms of what became a severe depression, and after moving to California he came to the conclusion that he needed psychological counseling. Eight years of immersion in the space program, followed by an immense outpouring of public adulation, had caught him emotionally unprepared. Beset by feelings of insecurity, he felt listless and could barely work. He embarked on extramarital affairs, behavior that troubled him deeply. In October 1971, after finally seeking help, which involved letting the air force know that he was emotionally ill (and thus, he has said, destroying any chances of future promotions), Aldrin was admitted to a psychiatric hospital. "My depression forced me, at the age of forty-one, to stop and, for the first time, examine my life," he confessed in *Return to Earth*. While undergoing psychotherapy, he began to come to grips with the emotional gaps in his highly structured and goal-oriented life and with the complex influence of his father.

Aldrin's difficulty in readjusting to everyday life after his years with NASA was also apparent in his post-moonflight search for a suitable career. In 1972 he resigned from the air force, with the rank of colonel, and founded Research and Engineering Consultants Incorporated (now Starcraft Enterprises), a space research and design volunteer organization. Like the other astronauts, he soon received a variety of offers from business interests. He served on the board of Mutual of Omaha and became a scientific consultant to the Beverly Hills Oil Company, among other concerns. During the 1970s he also tried selling Cadillacs and did some commercials for Volkswagen. Meanwhile, still troubled to some extent by depression, Aldrin acknowledged that he had developed a drinking problem. For many years he has spoken frankly about his midlife depression and his alcoholism, both of which he has conquered, in interviews and in speeches he has given all over the United States. His candid discussions about his emotional problems in his book *Return to Earth* prompted the National Association for Mental Health to name him one of its directors, and he served as the organization's national chairman in 1974. Two years later, along with about fifty other celebrities who were also recovered alcoholics, he participated in the National Council on Alcoholism's project "Operation Understanding."

His various business-related activities notwithstanding, the major focus of Buzz Aldrin's professional interest has remained outer space. During the 1980s, while NASA struggled to define objectives for its space program amidst growing budgetary constraints, he made several original suggestions for making space exploration cost-effective as well as worthwhile. Pointing out that meeting the energy needs of the world's population in the twenty-first century (an estimated eight to ten billion people) with conventional technology "will quickly exhaust our fossil fuel reserves and permanently poison the environment through the greenhouse effect, ozone layer depletion, desertification, and ocean pollution," he argued that setting up a huge solar-energy power station on the moon would make efficient use of the constant sunlight available in cislunar space (the void between the moon and Earth). He also called attention to the fact that, as lunar samples had shown, the moon contains considerable stores of helium-3, an isotope that is rare on Earth and that could be used in nuclear fusion, which is widely expected to be a major source of energy in the future.

In the mid-1980s Tom Paine, the chairman of the National Commission on Space, asked Aldrin to develop further his notion of reusable interplanetary space vehicles, an ingenious alternative to heavy, expensive rocketry for lifting huge spacecraft on missions to the moon and the planet Mars. With the help of scientists at the Jet Propulsion

Laboratory, a firm in Pasadena, California for which Aldrin serves as a consultant, he conceived an elaborate scheme that the commission included in its report *Pioneering the Space Frontier* (1986).

Aldrin proposed a sort of interplanetary transit system, in which spacecraft would continually commute between Earth and Mars, stopping at space stations he called "starports," to which astronauts would be ferried via space "taxis" from the planets and from which they would rendezvous with an interplanetary system of "cyclers" and "semicyclers," Aldrin's terms for spacecraft that would travel along a series of elliptical, intersecting orbits between the planets. Following an elliptical path would enable the cyclers and semicyclers to make use of gravity to change course. (The gravity-assist concept was employed with *Voyager 2*, which used Jupiter's gravitational pull to accelerate during its journey past Uranus and Neptune.) The rendezvous between the cycler and the space taxi would take place on a starport, designed as an octotetrahedron that would allow for refueling and maintenance.

A summary of Aldrin's ideas for the space program appears in the epilogue of the second edition of *Men from Earth* (1991), the first edition of which was published in the twentieth anniversary year of the Apollo 11 voyage. Partly autobiographical, *Men from Earth*, written in collaboration with Malcolm McConnell, is also a historical account of the space race of the 1950s and 1960s between the United States and the Soviet Union. Less personal than *Return to Earth*, the book drew praise from Fred Howard, who, in the *New York Times Book Review* (July 2, 1989), described it as a vivid and well-written account that would bring readers "as close as we shall get to knowing what it felt like to set foot, for the first time, on that mysterious satellite of the planet Earth." In a review that appeared in *Science Books and Films* (November/December 1989), Paul Adam Blanchard wrote, "Aldrin's rare combination of technical expertise and direct personal experience sets his contributions apart from those of all other astronauts and gives this book an authority most others lack. . . . Here is a book that can be read as a grand adventure novel."

Buzz Aldrin has received many awards and honors, including the Presidential Medal of Freedom, the Legion of Merit, NASA's Distinguished Service and Exceptional Service medals, the National Geographic Society's Hubbard Medal, the Robert H. Goddard Memorial Trophy, the Air Force Association's General Jimmy Doolittle Fellowship, for his contributions to aerospace and education, the National Association of Mental Health Award for Courage and Service, and half a dozen honorary degrees. He is a fellow of the American Institute of Aerospace and Astronautics, and he belongs to the Society of Experimental Test Pilots. Aldrin's first marriage, to the former Joan Archer, with whom he had two sons and a daughter, ended in divorce, as did his second, to the former Beverly Van Zile. Since 1988 he has been married to the former Lois Driggs Cannon, with whom he lives in Laguna Beach, California. His favorite leisure interests are scuba diving, snow skiing, golf, and Starcraft Enterprises.

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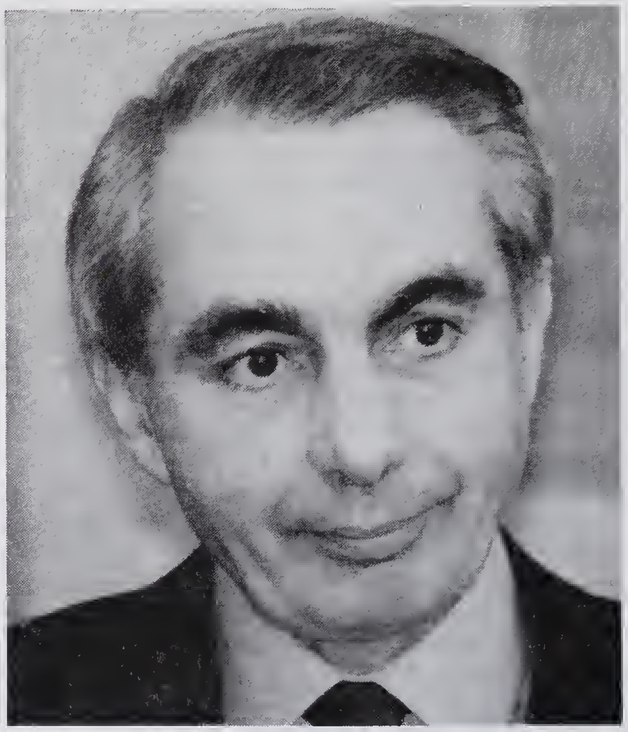

Wide World Photos

Amato, Giuliano

May 13, 1938– Italian politician. Address: c/o Partito Socialista Italiano, Via del Corso #476, Rome 00187, Italy

In June 1992 the Socialist politician Giuliano Amato was asked to serve as Italy's prime minister and to form a new government—that nation's fifty-first since the end of World War II. A university professor and by no means a typical Italian career politician, Amato wasted no time in naming his ministers, drawing most of them from the ranks of a four-party coalition. Quickly setting an agenda to address his country's formidable array of political, economic, and social ills, he proposed an emergency budget to keep the country solvent and implemented tough measures aimed at reducing the deficit, cutting public spending, and initiating privatization of major industries. He soon emerged as "a man determined to make up for the long years in which successive governments ducked reform of an increasingly ossified political and economic system," as Robert Graham wrote in the *Financial Times* (July 16, 1992). But ten months after taking office, in the face of profound public disgust provoked by disclosures of the enormity of the corruption permeating Italy's political and business establishments, Amato resigned, stepping down with his own reputation for honesty unblemished.

Giuliano Amato, whose surname means "loved one" in Italian, was born on May 13, 1938 in Turin, one of Italy's major commercial and industrial cities, and he grew up in Tuscany, a region in the west-central part of the country. He earned a degree in jurisprudence from the University of Pisa in about 1958 and later took a master's degree in comparative law at the Columbia University School of Law, in New York City. He returned to Italy in about 1963 to become a lecturer in constitutional law at the University of Rome.

Amato had joined the Italian Socialist party (PSI) in 1958, and by the mid-1960s he had become moderately active in politics. During that period, known as "the opening to the left," Socialists were for the first time being allowed to share power with the Christian Democrats, the dominant party since the end of World War II. Along with many other members of the PSI's left wing, Amato resigned from the PSI after its leaders agreed, in December 1963, to enter the coalition government of the Christian Democrat Aldo Moro. He then joined the somewhat Leninist Parti Socialista di Unità Proletaria, as did many other young radicals, remaining in that group for about six months before returning to the PSI. His actions reflected the blend of pragmatism and activism that came to characterize his later career.

In 1967 Amato joined the Moro government's budget ministry, which was under the direction of Antonio Giolitti, a well-known Marxist who had switched from the Communist to the Socialist party. Amato headed the ministry's law department during 1967 and 1968 and from 1973 to 1974. As in other countries in Europe, in Italy in the late 1960s and early 1970s there was considerable left-wing political agitation, and, according to a profile of him in the Italian economics news magazine *Mondo Economico* (December 26, 1992), Amato joined a circle of intellectuals made up of Socialists and ex-Communists striving to replace the program of orthodox Socialist, planned economics then in place with a more efficient one. While gaining a reputation as a political theorist and adviser, Amato also progressed in his academic career. He had held the positions of professor of constitutional law at the University of Perugia (1970–74) and professor of law at the University of Florence (1974–75), and in 1975 he was named professor of constitutional law and comparative law at the University of Rome, where, from 1964 to 1969, he had been an assistant professor.

During the late 1970s Amato served on a number of government panels. In 1976 he was a member of a government commission that studied administrative decentralization, and in 1979 he served as president of the Committee for Reorganization of the Presidency of the Council of Ministers. At about the same time he also was one of a group that examined regional policy of the nascent European Community. In 1978 he became a member of the central committee of the Italian Socialist party, and from 1979 to 1981 he served on the economic planning committee at the Institute of Economic and Social Research of the CGIL, the national trade union organization.

Throughout the late 1970s Amato belonged to the left-wing opposition within the PSI, which resisted the rise of Bettino Craxi, the politician who had been the head of the Socialist party since 1976. Amato felt so strongly about the new strongman of Socialist politics that he made a serious effort to undermine Craxi's leadership and to push him out of power. At one point he signed a manifesto denouncing the leader, in part because Craxi, wanting to have nothing to do with the Communists, opposed unification of the left. Amato ultimately changed his mind about him, his pragmatism becoming ever more dominant. According to an article by Chris Endean in the *European* (July 12, 1992), he may have been following the advice of a fellow Socialist who told him that "a man with [his] intelligence can't sit on the fence." Amato himself reportedly explained his change of heart to a colleague, asserting, "We have always had a plan to reform Italy's institutions. But until we find a way, until we realize our ideas, we will remain nothing more than professors. For me, Craxi is the politician who can realize this plan."

Amato's decision to make amends with Craxi led Craxi to turn to him in 1983 when he recognized his need for a competent minister and adviser. At Craxi's request, soon after returning to Italy after having spent a year at the Brookings Institution, in Washington, D.C., Amato went to Turin, then in the midst of a political scandal, and ran successfully for a seat in Parliament as a deputy from Turin-Novara-Vercelli. Because the 1983 elections were generally favorable to the Socialists, they were able for the first time to lead a new government, with Craxi as prime minister. In August 1983 Amato joined Craxi's staff as undersecretary to the prime minister and secretary of the council of ministers. He soon made himself indispensable, helping the prime minister mold an image of himself as assertive, decisive, and forward-looking. Adapting readily to *realpolitik*, Amato became known as *Dottor Sottile* ("Dr. Subtle"), because of his slender physique and intellectual approach to the tangled web of Italian politics. Amato wrote legislation to augment the power of the prime minister, developed a network of personal relationships in the legislature, and proved to be an able negotiator. Although opinions differ on how substantial the changes made by the Craxi government actually were, the coalition held together until March 1987—longer than any government in Italy since the end of World War II.

After his reelection to Parliament, in June 1987, Amato joined the so-called stop-gap government of the Christian Democrat Giovanni Goria, serving as treasury minister. He has since described the frustration he felt while holding that position, recalling, for example, an education budget to which salaries for some 50,000 staff members were added after "final" calculations were in place. He felt stymied more generally by the fragmented Italian state machinery, as he revealed in a letter that appeared in the Italian newspaper *La Repubblica* and that was quoted in Paul Ginsborg's book *A History of Contemporary Italy* (1990). "I have the sensation of moving in an archipelago . . . ," Amato wrote. "Single ministries are much less responsive to the collegial will of the government and much more to that of 'the triangle' that each forms with the corresponding Parliamentary commission and the interest groups. . . . All in all, the system is centrifugal, everything has to be negotiated, everyone negotiates with everyone else . . . and at each negotiation either one stops or one loses a part of what one is proposing." He recounted his experiences as treasury minister in his book *Due anni al Tesoro* (1990).

When the Goria government was forced from power in 1988, Amato remained as minister of the treasury, serving until the following year under the new coalition headed by Luigi Ciriaco De Mita, a Christian Democrat. During that period he developed and sponsored a bill to reform the country's banking system; the bill became known as the Amato Law after its approval by Parliament in July 1988. The legislation aimed at encouraging mergers and effective privatization of state-owned banks. Although its principles were widely admired, the law has as yet had limited effect. After leaving the treasury department in 1989, Amato continued to serve in Parliament. Like many other deputies, he also held a second public-sector post, as professor of comparative law at the University of Rome.

While the 1980s had been relatively prosperous, in the early 1990s Italians, along with people in many other nations, awoke to painful economic realities. The country was burdened with an enormous public-sector debt and a growing budget deficit. In April 1992 voters dealt serious blows to both the Christian Democrats and the Socialists in parliamentary elections. Economic hard times, widespread dissatisfaction with the government's failure to bring about reform in many areas, and anger with its apparent inability to deal with the spreading power of the Mafia were all factors in electoral rejection in a country where voter loyalty had traditionally been very high. Another factor was the increasing influence of the Northern League, a political party that has advocated separation of the relatively affluent provinces of northern Italy from the poorer provinces in the south.

For a time following the 1992 elections, Italy was effectively without a government. Francesco Cossiga suddenly resigned as president in late April, leaving the country without a head. After a month, the presidential electoral college elected the Christian Democrat Oscar Luigi Scalfaro to the position. Another month elapsed before an acceptable compromise could be reached on a coalition government. Although Bettino Craxi apparently would have liked to return as prime minister for a second term, he was opposed by other party leaders and, in addition, embarrassed by a growing political scandal in Milan. Craxi threw his support to Amato, and on June 17, 1992 President Scalfaro officially asked Amato to serve as prime minister and to form a new government.

Coming into office while multiple crises gripped the country, Amato prophesied that his term in office would be like "sailing a boat through a tempest." He rapidly assembled a cabinet and, when sworn into office on June 28, presented his list of ministers to President Scalfaro. The new government consolidated several ministries for a total of twenty-four, down from thirty-two, and included a half-dozen technocrats, close collaborators of Amato who were not professional politicians. Although the coalition government was made up of members of familiar parties, Amato declared that he aimed to break up the legislative logjam that for years had rendered impossible the imposition of necessary reforms. Speaking of his cabinet and the growing crisis, he said in the interview with Robert Graham, "The people are different, and so are the circumstances." While acknowledging that his appointees were drawn mainly from the usual parties, he maintained that "people who know the system are familiar with its rules and have in mind how the system can be changed."

Within a few weeks, Amato and his advisers brought before the Parliament an emergency austerity program that called for new and increased taxes, a variety of spending cuts, and a scheme for privatizing some of the major industries held by the state. At the same time, Amato introduced a number of decrees on economic issues, which were broadly worded to ensure passage as well as to allow the administration to fill in the details. Amato also drew up plans for changing election procedures and won an agreement to suspend the *scala mobile*, an indexing measure that since 1945 had pegged wage increases to the cost of living.

Although Amato's emergency budget was quickly approved by Parliament, the political honeymoon he enjoyed proved to be brief, because an impression of "too little, too late" took hold over the next several months. That occurred in part because other countries in the twelve-nation European Community were concerned about Italy's capacity to meet the criteria for the EC's growing economic interdependence, embodied by the Maastricht Treaty, which was then headed toward ratification. Aggravating the problem were the international monetary jitters that began in the spring of 1992 and continued through the summer. Among European currencies, the Italian lira was hit especially hard. When Italy was forced to raise interest rates and then support the lira directly on foreign exchanges, the cash hemorrhage only worsened the budget deficit. To reassure the markets, on August 7 the Parliament approved Amato's proposals for another series of taxes and spending cuts, which were designed to brake the growth of the deficit.

Early in September, with the lira still faring poorly, Amato asked Parliament for emergency powers to enable him to run the economy by decree during periods of crisis. President Scalfaro, normally Amato's ally, refused to endorse the request. Pressure on the lira continued unabated until finally a devaluation of the currency could not be forestalled. On September 13 Amato allowed the lira to lose 7 percent of its value, and several days later he severed it from the Exchange Rate Mechanism (ERM), which regulates and stabilizes European currencies. Those measures, although necessary to keep the Italian economy competitive, threatened a new bout of inflation and also put into question earlier budget figures and promises of deficit reduction. As a result, they immediately led to an outflow of cash from the country. Amato proposed yet a further round of austerity measures, declaring that he would resign if Parliament did not pass them, and the package was narrowly approved. At about the same time, in early October, he was compelled to ask the EC for further loan guarantees to support the lira.

The acute nature of the financial crisis was apparent when, in mid-autumn, Amato presented a particularly draconian austerity budget, for 1993, which called for higher taxes for the well-off, better methods of collecting taxes from the self-employed, and the end of municipal tax allowances. The budget, which some characterized as a *stangata* (blow), also included higher taxes on corporate assets, spending cuts in health care, pay freezes for public-sector workers, and freezes on benefits for retired persons. Even if all the requested sacrifices had been approved, the budget would have been able only to stabilize the deficit, not reverse it. In an interview with John Rossant for *Business Week* (October 19, 1992), Amato said glumly, "Perhaps we're late. Not even our speed may be enough to overcome the gigantic difficulties coming from the turmoil in the financial and monetary markets in Europe." As a result of Amato's tough austerity measures, in the autumn organized labor initiated a series of strikes, closing schools and factories. As many as ten million workers joined in vast demonstrations. Yet the government remained in power, in part because of Amato's relative success at forcing reform measures through Parliament and also because it was widely acknowledged that there was little likelihood that a new coalition could do better.

In addition to economic and political problems, Amato was compelled to contend with the Mafia, which over the previous thirty years had established new bases of power and insinuated itself into a broad array of industries and institutions. Crime-fighting efforts by the police and the courts had accomplished little. Amato was jostled by an angry crowd in July 1992 when, along with President Scalfaro, he attended the funeral of an anti-Mafia judge. In the following month a new decree enabled the government to dispatch several thousand soldiers to the island of Sicily, to provide greater protection for the police. A moment of satisfaction for the government came in mid-January 1993, when President Scalfaro telephoned Amato during a meeting of the council of ministers to tell him that Salvatore Riina, the Mafia's "supergodfather," had been arrested.

One of Amato's prime concerns, after he took office, had been privatization of government-owned industries, which included banks and the insurance, energy, and fuel industries. "I am creating a machine that will be forced toward privatization," Amato told Robert Graham of the *Financial Times* (July 20, 1992). In mid-November Amato detailed his plans for reducing state participation in such businesses as banking, insurance, agriculture and food production, and energy. As with other such measures, privatization had as one of its main goals reduction of the deficit.

Regional elections in December 1992 brought more defeats for both the Christian Democrats and the Socialists, casting further doubt on the long-term viability of Amato's coalition. The electorate's loss of confidence was due not only to the downward slide of the economy—unemployment stood at more than 11 percent and was rising rapidly, and industrial production was falling—but also to new revelations of political corruption of immense proportions. With up to 40 percent of Italy's production tied to government contracts, widespread bribery in the awarding of those contracts was draining an estimated $3 billion from the treasury each year. In an official government investigation known as Operation Clean Hands, the activities of nearly 500 businessmen, civil servants, and politicians had come under scrutiny, and some of the most influential among them had been arrested. Confined to Milan at first, in the last half of 1992 and early 1993 the scandal spread like a "brush fire," as Alan Cowell wrote in the *New York Times* (February 22, 1993), involving "every major political party" and "threatening to consume the very fabric of Italy's political order."

By mid-April the leaders of the Socialists, Christian Democrats, Social Democrats, and Liberals—the four parties that had formed Amato's coalition government—had all been accused of wrongdoing, and all four, including Bettino Craxi, had resigned. Six of the ministers whom Amato had named to his cabinet had also stepped down. In a nationwide referendum held on April 18 and 19, 1993, Italians voted overwhelmingly in support of far-reaching changes in the country's electoral laws. In response, on April 22, Giuliano Amato, who personally remained untouched by the bribery scandal and who had survived a dozen votes of confidence in Parliament since becoming prime minister, formally resigned from his post. He was expected to resume his duties as a professor at the University of Rome.

A short, slender man of bookish appearance, Giuliano Amato is married to the former Diana Vincenzi. The couple have two grown children, a son and a daughter. Though he is reputedly an introvert, Amato is not self-effacing. "I know of no one more intelligent than myself, apart from my daughter," he is reported to have joked. He is known as a workaholic, and his sole recreation is said to be a tennis match on Sunday mornings. In addition to a widely used textbook on constitutional law, he has written a book on the American welfare system, published in 1983, and many other books on political institutions and political theory.

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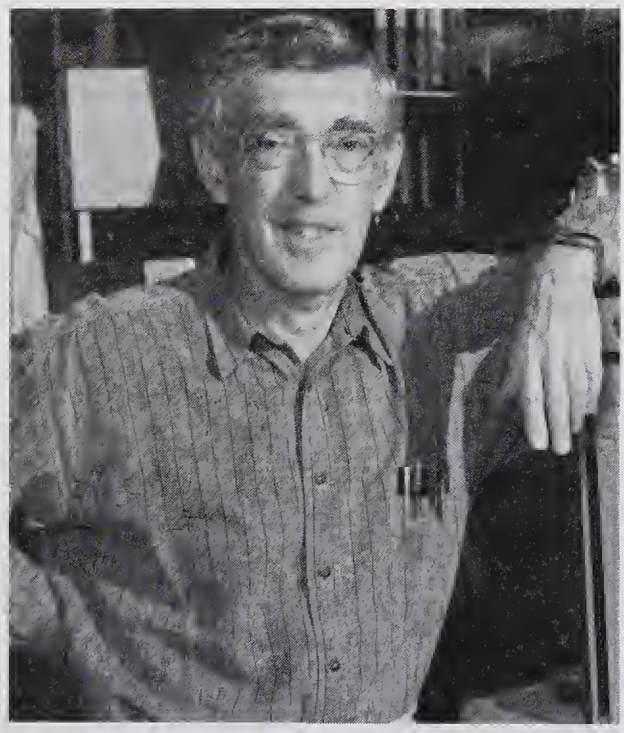

Lawrence Berkeley

Ames, Bruce N.

Dec. 16, 1928– Genetic toxicologist; educator. Address: University of California, Division of Biochemistry and Molecular Biology, Barker Hall, Berkeley, CA 94720

Bruce N. Ames, the renowned genetic toxicologist and a leader in the crusade to unravel the mysteries of cancer, is perhaps best known to the general public for his provocative—and often controversial—pronouncements on issues relating to public health. In the 1970s he emerged as one of the more influential scientists seeking to prevent the government from approving the use of synthetic chemicals that he had identified as potential cancer-causing agents. But by the 1980s Ames had switched sides in the ongoing debate over the health risks posed by synthetic pesticides and other man-made chemicals, leading him to repeatedly and publicly denounce the claim, made by some environmentalists, that synthetic food additives and pollutants in the air and water endangered public health. Moreover, Ames became a proponent of the view that synthetic chemicals were less harmful than many "natural" carcinogens, and that most of these natural substances (with the notable exceptions of tobacco, some dietary substances, ultraviolet light, and alcohol) were unlikely to pose a significant threat to public health.

As might be expected, Ames's ideas in regard to regulatory policy, combined with his tendency to support the claims of the chemical industry and the pleasure he seems to take in playing the role of scientific gadfly, have made him a favorite target of many environmentalists and some of his colleagues: over the years he has been accused of being everything from a purveyor of "just a load of nonsense" to a shill for industry. At the same time, his theories have won broad support from scientists throughout the world, and Ames himself remains "as sure of these ideas as anything [he has] ever done in science."

Notwithstanding his prominence as a public-policy watchdog, Ames is first and foremost a scientist devoted to laboratory research. Early in his career he developed a procedure that detected the presence of potential carcinogens—a test that is still widely used today. He is also the author of more than 300 scientific papers and one of the most frequently cited scientists in the world. In recent years Ames's search for clues to the causes of cancer has led him to probe more deeply into the cell's chemistry, and he now believes that carcinogenesis is often triggered by chemical damage inflicted on a cell's genetic material, or DNA, by unstable molecules called "free radicals." He has further hypothesized that as cells age, their ability to repair this damage becomes less efficient; in other words, he conceives of cancer as "fundamentally a degenerative disease of old age." Yet cancer is to some extent preventable, according to Ames, for antioxidants, which are found in fruits and vegetables, help keep the cell's repair mechanisms well oiled. Indeed, Ames's three decades of research have taught him that "the best advice for a long life is to do what your mother told you: Eat a balanced diet. Don't drink too much; don't smoke at all. Eat lots of fruits and vegetables. They're very good for you despite the fact that they're full of small amounts of natural carcinogens."

Bruce Nathan Ames was born on December 16, 1928 in New York City, the son of Maurice U. Ames, a high school science teacher who went on to become an assistant superintendent of schools in New York City, and Dorothy (Andres) Ames. He has two sisters, Sylvia Levin, who owns a travel agency in Santa Monica, California, and Beth Swartz, an artist. After graduating from the Bronx High School of Science, Ames entered Cornell University, in Ithaca, New York, where he majored in chemistry and from which he received his B.A. degree, in 1950. Three years later he took his Ph.D. from the California Institute of Technology, in Pasadena, California and became a postdoctoral fellow at the National Institutes of Health (NIH). He then joined the NIH staff as a biochemist, a position he retained until 1960.

In 1961 Ames took a year-long sabbatical from the NIH to work in the laboratories of Francis Crick, at Cambridge University, and François Jacob, at the Pasteur Institute in Paris, as a National Science Foundation senior fellow. He thus joined the company of two of the heaviest hitters in the burgeoning field of molecular biology. Several years before, Crick, together with James Watson, had elucidated the structure of deoxyribonucleic acid (DNA), the molecule that is found in the nucleus of every living cell and contains all the genetic information necessary to sustain life, and Jacob had discovered how a related molecule, messenger RNA (mRNA), works with DNA to synthesize proteins—scientific breakthroughs for which each of the three scientists would win a Nobel Prize. Ames returned to the United States in 1962 to become chief of microbial genetics at the Laboratory of Molecular Biology at the NIH, a post he held until 1967. In the following year he joined the staff of the University of California at Berkeley as a professor of biochemistry.

In the early part of his career, Ames became an expert in gene function. One of his most important contributions was his success in furthering scientists' understanding of the sequence of molecular events involved in the synthesis of the amino acid histidine, particularly in regard to the role of transfer RNA (tRNA), a molecule chemically related to DNA and RNA. During this period he also wrote, with R. G. Martin, what was to become a much-cited paper on sucrose gradient centrifugation, a laboratory technique for determining the molecular weight of proteins.

In the mid-1960s Ames turned his attention to the perplexing problem of carcinogenesis. By then, the development of cancer in rodents had been linked to the animals' ingestion of certain chemicals, but not much else was known about the disease. Ames wanted to find out more. He was especially intrigued by the theory that there might be a causal relationship between the formation of a defective (or mutant) gene in the cell's DNA and the development of a malignant tumor. According to this hypothesis, a cancer-causing agent would damage a healthy gene. The resultant mutant gene would then cause a disruption in normal cellular processes, such as the synthesis of proteins; like all cells, the abnormal cell would eventually replicate itself, and in time a mass of similarly abnormal cells, or a tumor, would form. Ames's decision to test the hypothesis was made almost on a whim, as he admitted to Edward Edelson, who profiled him for *Popular Science* (February 1990): "In the lab we were mutating bacteria all the time, changing genes. So I thought maybe as a hobby I'd start using our bacterial system to detect mutagens."

Ames's first step was to breed a strain of the bacteria Salmonella that lacked the gene for histidine, an amino acid required for the bacteria's survival. He next placed a billion of these organisms in a petri dish filled with agar, a growth medium, but without histidine. Under normal conditions the vast majority of the bacteria would die. Only a few bacteria—those whose genetic material, through mutation, could develop anew the capacity to synthesize histidine—would survive. If a mutagen were added to the petri dish, on the other hand, a comparatively large number of the bacteria would reacquire the ability to make histidine. Ultimately, what Ames wanted to find out was if those substances that had already been identified as carcinogenic in laboratory animal tests were also mutagenic.

By the early 1970s Ames had refined the test and had observed a high degree of correlation between the mutagenicity and carcinogenicity of various substances. Indeed, he was confident enough in his findings that in 1973 he prepared a paper entitled "Carcinogens are Mutagens," which was published in the *Proceedings of the National Academy of Sciences*. Over the next two years or so, he and his colleagues tested 174 carcinogens, of which a majority were found to be mutagenic. Although the test results contained some false positives—noncarcinogenic substances that were found to be mutagenic—the number was small, about 10 percent of the chemicals tested.

The Ames test, as the procedure quickly became known, generated a great deal of excitement among scientists involved in cancer research throughout the world. In contrast to animal tests, which were costly and time-consuming, the Ames test was inexpensive, and results could be obtained within a matter of days. As might be expected, these factors also made the test attractive to pharmaceutical companies, many of which still use the procedure to weed out potential carcinogens, which are then subjected to further testing.

In the 1960s, when he had first thought of developing a procedure to test for the presence of mutagens, Ames had not only wanted to contribute to the body of scientific knowledge about cancer; he also hoped his work would lead to an improvement in the quality of human life. "[In the mid-1960s] I got fed up reading the long list of chemicals on potato chip labels and wondering whether they were safe . . . ," he told Jane E. Brody in an interview for the *New York Times* (April 3, 1975). "At any time, something could creep into our diet that would significantly alter our gene pool and we would never know it."

It was this concern for public health that ultimately led Ames to assume the role of environmental activist, in the 1970s. He was spurred to action when the Ames test showed that many synthetic chemicals were in fact mutagenic, and therefore potentially carcinogenic. Before long he emerged as one of the more credible voices in the then-burgeoning environmental movement urging closer government testing of man-made chemicals found in processed foods and other consumer goods. "Thousands of chemicals to which humans have been exposed have been introduced into the environment without adequate toxicological testing," he declared in 1977. Also of concern to him was the possible validity of the so-called one-molecule theory—the notion that "one molecule of a mutagen is enough to cause a mutation," in Ames's words. One of his more notable successes in his role as environmental activist came in the mid-1970s, when the flame retardant TRIS, which was used in children's polyester pajamas, was identified as a mutagen and withdrawn from the market.

A decade later the environmental movement was flourishing, but many of its most vocal leaders had irretrievably lost Ames's influential support. Indeed, in the early 1980s Ames began to voice his doubts about the supposed hazards posed by synthetic chemicals, because the amounts people were exposed to were so tiny. And as the years passed he became increasingly critical of those environmental organizations that propounded the view that "all-natural" and "organically grown" food products were superior to vegetables and fruits treated with synthetic pesticides.

Ames's dispute with some environmentalists was rooted in the accumulating evidence that potatoes, carrots, parsley, cabbage, and mushrooms, among many other fruits and vegetables, as well as such seemingly innocuous products as french bread, peanut butter, and orange juice, contained natural carcinogens. During an interview with Bill Moseley for *Omni* (February 1991), Ames illustrated his point about the relative dangers of natural and synthetic carcinogens by discussing the chemistry of the potato: "Your tissue contains solanine and chaconine (which kill insects in the same way as the synthetic organophosphate insecticides) because you're eating 15,000 micrograms a day from a single potato. And yet you're eating only about fifteen micrograms of the man-made organophosphate pesticides a day. Solanine and chaconine came into the human diet 400 years ago. They're teratogens, causing birth defects in animals. And nobody's worrying about them because they're natural. It's a double standard."

Based on this and similar discoveries, Ames began, in the early 1980s, to urge the government to devote more of its resources to the testing of natural chemicals. At the same time he was quick to point out that the benefits derived from consuming fruits and vegetables far outweighed the potential dangers, for many vegetables and fruits also contained natural anticarcinogens, among them vitamins E and C, beta carotene, and selenium. He discussed these findings in his controversial article "Dietary Carcinogens and Anticarcinogens," published in *Science* (Septermber 23, 1983).

Ames acknowledged in the 1983 *Science* article that identifying carcinogens was only the first step in the battle against cancer. The next, and more daunting, challenge was to determine the relative risks of the various carcinogens to human cells, and it was this task that preoccupied him during the mid-1980s. What Ames, together with his colleagues, eventually came up with was an index of risk for suspected carcinogens. The index was generated by comparing the average daily dose of a given chemical that a human ingests with the dose observed to cause cancer in one-half of the laboratory animals tested; he called the comparison HERP, the acronym for Human Exposure dose/Rodent Potency dose.

Many of their calculations proved surprising. The researchers found, for instance, not only that the danger posed by a potent insecticide was comparable to that posed by a glass of chlorinated tap water but also that the danger in each case was negligible. As a result of these calculations and other evidence, Ames became a vocal proponent of the controversial position that most natural carcinogens, and certainly the vast majority of synthetic carcinogens, did not pose a significant risk to public health. The researchers discussed their findings in "Ranking Possible Carcinogenic Hazards," which was published in *Science* (April 17, 1987), and in "Rodent Carcinogens: Setting Priorities," also published in *Science* (October 9, 1992).

These articles stirred considerable controversy within the scientific community, not least because they criticized the animal tests that have been used by researchers throughout the world and referred to by regulatory agencies for years. "We gave these enormous doses to rats—just below the level that would kill them—every day for a lifetime," Ames told *Current Biography*, referring to the tests. "What we find is that half of the chemicals, whether they are natural or synthetic, cause cancer. Then we said: 'Well, let's extrapolate down a millionfold. One-millionth of that dose might have a proportional effect.' But we only do that for synthetic chemicals, even though 99.9 percent of the chemicals we ingest are natural. Most toxicologists think these extrapolations are unlikely to be true, and recent evidence suggests that they are not." Ames's conclusions also rankled environmental activists, and soon a vigorous debate among the various parties was being waged in the pages of *Science*, *Consumer Reports*, and *Consumers' Research*, among other publications.

A writer for *Consumer Reports* (October 1989), for instance, charged that Ames's arguments were "simplistic," that he had "brand[ed] substances 'carcinogens' on the basis of flimsy or equivocal evidence," and that he had tested only those substances whose HERP value supported his argument that synthetic carcinogens were safe to ingest in small quantities. The debate soon captured the attention of the mainstream media, and it was featured on the television news magazines *60 Minutes* and *20/20*.

Because many major chemical and pharmaceutical companies used Ames's conclusions to buttress their own positions in their ongoing tug-of-war with environmentalists, Ames has been identified as a political conservative, and he has even been suspected of having ties to industry. Ames has dismissed his critics by pointing out that he has never accepted funding or honorariums from any commercial enterprise and by asserting that many of his opponents have an unhealthy distrust of industry. "They say industry pollutes because of greed, and we're going to get them," he told Bill Moseley. "But in the end, modern industrial society is bringing us our health and wealth. . . . Industry is why our life expectancy gets longer every year."

For all the furor that Ames's ideas generated, they did not solve the riddle of what causes cancer, which continues to be a main focus of his scientific research. (Ames himself has described his foray into environmental health as a "hobby.") In recent years his search for an answer to that question has led him to devote much of his time to studying the chemistry of the cell. Of particular interest to Ames has been the effect of free radicals (unstable molecules that are present in all cells, healthy and unhealthy, young and old) on a cell's DNA in the development of cancer. Researchers, including Ames, have shown that free radicals regularly collide with and thus inflict damage on the cells' DNA by causing mutations. Fortunately, cells also possess the means to repair this damage. But the repair mechanisms are not fail-safe, and they become less efficient as the cells age or are exposed to high levels of known carcinogens. As Ames declared in the *National Review* (December 3, 1990), "Cancer is fundamentally a degenerative disease of old age, although external factors can increase cancer rates (e.g., cigarette smoking in humans) or decrease them (e.g., caloric restriction in rodents)."

Bruce Ames continues to serve as a professor of biochemistry and molecular biology at the University of California at Berkeley, and since 1979 he has been the director of the university's National Institute of Environmental Health Sciences Center. He was the chairman of the department of biochemistry and molecular biology from 1983 to 1989. He is also a member of many professional organizations, including the American Society of Biological Chemists, the Genetics Society of America, the American Association for Cancer Research, and the American Chemical Society.

Since 1964, when he received the Eli Lilly Award of the American Chemical Society, Ames has been honored often for his achievements. For his outstanding work as a young government employee, he won the Arthur Flemming Award in 1966. After developing the Ames test, he won a host of other awards and prizes, including the Lewis Rosenstiel Award (1976), the Environmental Mutagen Society Award (1977), the Simon Shubitz Cancer Prize (1978), the Felix Wankel Research Award (1978), and the John Scott Medal (1979).

More recently, Ames received the Gairdner Foundation Award (1983), the Charles S. Mott Prize of the General Motors Cancer Research Foundation (1983), the Tyler Prize for Environmental Achievement (1985), the Spencer Award of the American Chemical Society (1986), the Roger J. Williams Award in Preventive Nutrition (1989), the Gold Medal Award of the American Institute of Chemists (1991), and the Glenn Foundation Award of the Gerontological Society of America (1992). He has also received honorary degrees from Tufts University and the University of Bologna. He is a member of the National Academy of Sciences, the American Academy of Arts and Sciences, the Japan Cancer Association, and the Royal Swedish Academy of Sciences, and he is a fellow of the American Association for the Advancement of Science, the Academy of Toxicological Sciences, and the American Society for Microbiology.

Bruce Ames is married to Giovanna Ferro-Luzzi Ames, who is also a professor of biochemistry at Berkeley. The couple have two children—Sofia Ames-Leak and Matteo Ames. In person, Ames comes across as confident, provocative, passionate about his work, and optimistic about the capacity of human beings to meet the challenges of the post-industrial age. He also appears to be unafraid to take risks, which is perhaps one of the reasons that Ames, now in the fourth decade of his career, still finds himself at the vanguard of scientific research. As he explained to Virginia Postrel, who interviewed him for *Reason* (December 1991), "A good scientist is always thinking, Where could I have gone wrong? So I'm always kicking all my assumptions, and one of the reasons why I'm successful is I'm always challenging assumptions. If there's a paradigm around and somehow too many uncomfortable facts start coming up, then you say, Ah, how do I knock it down? What's better?"

Selected Biographical References: Business W p58+ O 15 '90 por; Economist 320:103+ S 21 '91 por; Omni 13:74+ F '91 pors; Popular Science 236:64+ F '90 por; Reason 23:18+ D '91 por; International Who's Who, 1992–93

Antonioni, Michelangelo

(än-tō-nyō´nē)

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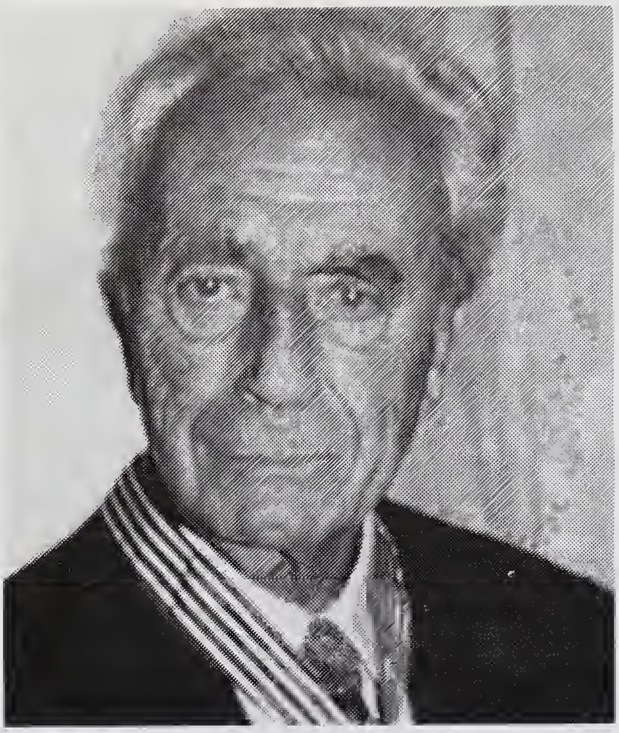
NOTE: This biography supersedes the article that appeared in *Current Biography* in 1964.

"What is impressive about Antonioni's films," the film scholar Seymour Chatman has pointed out, "is not that they are good but that they have been made at all." Ever since his college days, the Italian film director and screenwriter Michelangelo Antonioni has denounced the genre movies that the film industries in both Italy and the United States produce en masse, and throughout his career he has battled not only those film industries but various governments to get his iconoclastic visions on the screen. Antonioni is perhaps best known for the enormous risks he has taken stylistically, technically, and thematically. In the process, he has proved beyond a doubt that movies can ask difficult ques-



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Michelangelo Antonioni

tions without giving simple answers and still be successful.

Antonioni spent the early years of his career making short documentaries, a process that helped him to develop an impersonal and detached style that emphasized action and setting over dialogue as a means to convey his message. When he was finally given the opportunity to direct feature films, he used that style to great effect as he concentrated on his characters' emotions rather than plot to illustrate the anxieties of modern life. Although his first efforts found some success, it was not until the early 1960s that Antonioni achieved international renown, with his masterpiece, the trilogy of *L'avventura*, *La notte*, and *L'eclisse*. According to the film historian Andrew Turner, the three films signaled the discovery of a "new cinematic language," and they remain today "among the truly extraordinary achievements of postwar cinema."

Michelangelo Antonioni was born on September 29, 1912 in Ferrara, in northern Italy, the son of Carlo and Elisabetta (Roncagli) Antonioni, who were middle-class landowners. He was reared in the Jansenist Catholic tradition of the region, and his strict Jansenist upbringing, coupled with his bourgeois background, was to have a major influence on the development of the themes that came to predominate in his films. At around the age of ten, Antonioni began designing puppets and building model sets for them, and as a teenager he became interested in oil painting, especially portraiture, an avocation that he has continued to pursue.

Antonioni earned a degree in economics and commerce from the University of Bologna, but his interests were not limited to those subjects. During his years at the university, he was also a local tennis champion, and he wrote stories and plays and cofounded a student theatre company. Most important, he wrote film reviews for the local paper, *Corriere padano*, in which he was generally hostile to both American and Italian genre movies. He also took his own first steps as a filmmaker, with a documentary set in a mental institution, but this attempt failed when the patients panicked at the sudden blaze of the camera lights.

In 1940 Antonioni moved to Rome to work as a secretary to Count Vittorio Cini, who was helping to plan the later aborted 1942 World's Fair. He left that job within weeks to become an editorial secretary for *Cinema*, a magazine published by the Fascist Entertainment Guild and edited by Benito Mussolini's son Vittorio. Bucking the trend toward neorealism that was endorsed by most of *Cinema*'s contributors, in his essays Antonioni focused on the aesthetics of film. Fired after only a few months for political reasons, he was left poor and jobless in what he has called the "hard and hostile town" of Rome. While he was unemployed, he studied at the state film school, Centro Sperimentale di Cinematografia, where he learned the technical basics and made his first film, in 1942. Antonioni's first professional assignment was as a scenarist for a film that was never produced, and his second was as a scriptwriter, in collaboration with Roberto Rossellini, for *Un pilota ritorna* (The Return of a Pilot, 1942).

After only three months at the school, Antonioni was drafted into the Italian army, but he managed to continue film work in his spare time. He left camp surreptitiously every night to work as an assistant director and coscenarist of *I due Foscari* (The Two Foscari, 1942), directed by Enrico Fulchignoni. Later in 1942 he was granted a special leave of absence from the army to work with the French director Marcel Carné in France as an assistant director of *Les visiteurs du soir* (The Night Visitors, 1942). Although Carné had been one of Antonioni's idols, the experience proved to be a disappointment, for the director, who was unaware of Antonioni's anti-Fascist attitude, was openly unfriendly toward him because of the Italian occupation of southern France. Antonioni was subsequently offered other jobs by prominent directors in France, but he was forced to return to Italy when his leave expired.

Back in Ferrara, in 1943 Antonioni obtained financial backing to direct a documentary, *Gente del Po* (People of the Po Valley, 1947), about the squalid living conditions of the fishermen along the Po River. The German occupation of Italy, however, brought filmmaking to a halt, and he was unable to edit the film until after the Allied liberation of Rome. When he returned to work on the documentary, in 1947, he discovered that much of the footage was either missing or damaged, apparently on the orders of the Fascist government. The missing scenes notwithstanding, *Gente del Po* received its premiere at the Venice Film Festival on September 2, 1947, as a nine-minute "curtain-raiser" for the Alfred Hitchcock film *Spellbound*. During the war

Antonioni had become involved in the underground activity of the Action party and supported himself by translating French literature. After Rome's liberation, his main source of income came from writing film criticism for *L'Italia libera*, *Film d'oggi*, *Rivista*, and, when it was revived after the war, *Cinema*.

Following the end of World War II, Antonioni resumed making short documentaries. The 1948 release *N.U.* (short for *Nettezza urbana*, or City Sanitation Department) presented the daily life of Rome's omnipresent street cleaners. Unlike the majority of films of the time, *N.U.* did not manipulate reality in order to provoke a particular emotional response to its characters. Instead, it simply recorded the events of a typical day in the lives of Roman sanitation workers and allowed the audience to judge for itself. *L'amorosa menzogna* (Illusory Love, 1949), an exposé of the unglamorous lives and work of the models in *fumetti*, the comic-strip-like adult photoromances then popular in Italy, was the first of Antonioni's films to deal with the theme of romantic ideals, which is central in his trilogy. (*L'amorosa menzogna* later provided the basis for Federico Fellini's first feature film, *Lo sceicco bianco* [The White Sheik, 1952], on which Antonioni served as coscenarist.) The controversial *Superstizione* (Superstition, 1949), a study of rituals and superstitions in a central Italian village, was deemed unpatriotic and shown only in a severely edited form. Toward the end of the decade, Antonioni made three more documentaries, on subjects that were uninteresting to him: *Sette canne, un vestito* (Seven Spindles Make One Suit, 1949), about the production of rayon, *La villa dei mostri* (The Villa of the Monsters, 1950), about the statuary in the Villa Orsini in Bomarzo, and *La funivia del Faloria* (The Funicular of Mount Faloria, 1950), about a mountain railway.

Throughout the late 1940s Antonioni was repeatedly thwarted in his desire to make feature films that were stylistically and thematically challenging by the center-right Democratic Christian government, which preferred uncontroversial genre pictures, and by the film industry, which was unwilling to take chances on unproven directors. In an introduction to a collection of his screenplays, published in 1963, Antonioni described his long apprenticeship: "For ten years, the movies forced me not to use ideas but empty words, cleverness, business sense, patience, stratagems. I am so scantily blessed with such gifts that I recall that period as being the most painful one in my life. I was compelled to lead a life which wasn't mine, talk to stupid and presumptuous people, . . . write pages and pages uselessly, from 1940 to 1950. I must really love the movies if I forgave them all this."

At the age of thirty-eight, Antonioni finally realized his ambition to make a feature film when he persuaded Franco Villani, a Turin, Italy theatre owner, to invest in the production of an original script. *Cronaca di un amore* (Story of a Love, 1950) tells the story of adulterous lovers who plan the murder of the woman's husband. The husband indeed dies, but whether the death is the result of a murder or an accident is not disclosed. More interested in character development than in story line, Antonioni used the plot only as a backdrop against which to examine the emotions of the lovers. Even the scenery underscored the feelings of the characters—a technique that he would use to greater effect in his later films. Although it has been described as slow and uneventful by some critics, *Cronaca di un amore* won the Grand Prix International for direction at the Festival of Punta del Este in 1951.

Over the next few years, Antonioni continued to experiment with cinematic form in such films as *I vinti* (The Vanquished, 1952), which was comprised of three separate stories concerning juvenile delinquents, in France, England, and Italy; *L'amore in città* (Love in the City, 1953), an anthology to which he contributed the segment "Tenato Suicidio" (Suicide Attempt), a collection of interviews with people who had attempted suicide; and *La signora senza camelie* (The Lady Without Camelias, 1953), about the rise and fall of a movie star. The themes (the desolate lives of the middle class, unfulfilling love, loss of creativity, and various other social and emotional problems caused by the ever-changing modern world) and techniques (long takes, emotional detachment, and emphasis on setting and characters rather than plot) that Antonioni had been exploring for years came together in *Le amiche* (The Girlfriends, 1955), which the film historian Peter Cowie has described as the director's first really important work. Based on Cesare Pavese's novella *Tra donne sole* (Among Women Only), *Le amiche* is about the social routines of a group of aimless, middle-class women in Turin. The critically acclaimed film was awarded a Silver Lion, which it shared with two other films at the 1955 Venice Film Festival. Perhaps more important, it was Antonioni's first box-office success.

Encouraged by the enthusiastic response to *Le amiche*, Antonioni decided to adopt a more impromptu approach to filmmaking. "It's only when I press my eye against the camera and begin to move the actors that I get an exact idea of the scene," he explained in the introduction to his collected screenplays. "It's only when I hear dialogue from the actor's mouth itself that I realize whether the lines are correct or not. . . . Screenplays are on the way to becoming actually sheets of notes for those who, at the camera, will write the film themselves."

Antonioni first employed this new, improvisational method in *Il grido* (The Outcry, 1957), which is possibly the bleakest of all his films. Straying from the middle-class social setting for one of the few times in his career, Antonioni relied almost entirely on images to illustrate the despair of an unemployed factory worker, Aldo, who is trying to forget his common-law wife, Irma, who has deserted him. In the film's climactic sequence, Aldo wanders along the Po River until he reaches the factory where he used to work. Seeing Irma playing with her new child, he climbs the tower of the factory and, as Irma gestures toward him, falls to his death. There is no verbal explanation of the ambiguous final scene, which can be understood only by reading the expression on Aldo's face. "I believe it is much more cinematographic to try to catch a character's thoughts by showing his reactions . . . ," Antonioni said in a 1958 interview, "than to wrap the whole thing up in a speech." *Il grido* was awarded the Critics' Grand Prize at the 1957 Locarno Film Festival, but as a commercial release it failed to find a wide audience. The film nonetheless has a special significance for Antonioni, for it was during the dubbing of *Il grido* that he met the actress Monica Vitti, who, as the star of his celebrated trilogy, came to symbolize the classic Antonioni woman.

Unable to obtain financial backing for his projects following *Il grido*'s disappointing showing at the box office, Antonioni was forced to accept work as a second-unit director on several films, but by 1959 he had found the support he needed, and he responded with three films that are universally acknowledged masterpieces. According to most film critics, *L'avventura* (The Adventure, 1959), *La notte* (The Night, 1960), and *L'eclisse* (The Eclipse, 1962) constitute a trilogy—some would include in the group the director's next film, *Il deserto rosso* (The Red Desert, 1964), making it a tetralogy—since they have a similar style and address what Antonioni has called the "spiritual aridity" and "moral coldness" of Italian society after World War II. Each film is a deliberately impersonal illustration of the boredom and alienation of the postwar generation, for whom material wealth has become the most important goal, supplanting love, pleasure, spontaneity, and creativity. In all three films Monica Vitti portrays the only character who has retained any of those human feelings and qualities. Therefore, despite her own flaws, she is the heroine.

To a greater degree than in any of Antonioni's earlier films, the plot of *L'avventura* is secondary to the development of the characters. Sandro (Gabriele Ferzetti) and Claudia (Monica Vitti) are searching for Anna, Sandro's fiancée and Claudia's best friend, who has disappeared from a yacht. While looking for Anna, Sandro and Claudia betray her by beginning their own relationship and forgetting the search. Anna is never found, but the mystery of her disappearance becomes increasingly irrelevant as the film focuses on the nature of Claudia and Sandro's relationship and their dissatisfaction with their lives. Through the use of slow pacing, sparse dialogue, and unconventional camera angles, among other techniques, Antonioni forces viewers to make their own judgments about the characters' moral confusion and emotional vacuity. *L'avventura* was "neither a denunciation nor a sermon," the director insisted in a public statement at the Cannes Film Festival in 1960. "It is a story told in images, and I hope people will be able to see in it not the birth of a delusory emotion but the method by which it is possible to delude oneself in one's feelings." The film was booed loudly at its screening at the Cannes festival, but it nevertheless won the Special Jury Prize. *L'avventura* was subsequently chosen as import of the year by critics in London and Paris, and in 1962 it was voted the second-best motion picture of all time, behind Orson Welles's *Citizen Kane*, in a British Film Institute poll of seventy international critics. Perhaps most surprising, *L'avventura* was a box-office hit.

La notte follows a day in the life of Giovanni (Marcello Mastroianni), a successful novelist suffering from writer's block, and his wife, Lidia (Jeanne Moreau), whose ten-year marriage is falling apart. Monica Vitti plays Valentina, an enigmatic young woman whom Giovanni meets at a party and who still possesses the sensitivity and creativity that he has lost. Relying more on dialogue than its predecessor, *La notte* deals with some of the same themes but stresses the degradation of the creative impulse through self-indulgence. Although it was not as highly praised as *L'avventura*, *La notte* was awarded the Golden Bear at the 1961 Berlin Film Festival.

Antonioni completed the trilogy with *L'eclisse*, which, like *La notte*, is dominated by a single, overarching theme—in this case, the alienating effects of money. The film opens with Vittoria (Monica Vitti) ending a relationship with a writer and beginning another with a young stockbroker, Piero (Alain Delon). Piero is charming, but he is totally incapable of understanding Vittoria's values or her delight in simple, everyday pleasures; all he understands is money. The film concludes with a series of images of the empty streetcorner where the two lovers used to meet. Like virtually all of Antonioni's films, *L'eclisse* generated considerable disagreement among critics. They could not even agree on whether it was the most pessimistic or the most optimistic film in the trilogy. *L'eclisse* shared the Special Jury Prize at Cannes in 1962.

In *Il deserto rosso* (The Red Desert, 1964), Antonioni's first color film, the Monica Vitti character, Giuliana, torn by the conflicts between her ideals and the realities of life in an industrial society, takes refuge in a fantasy world. The most noteworthy aspect of *Il deserto rosso* was Antonioni's innovative use of color to signify changes in Giuliana's fragile state of mind. Rooms, trees, and even streets were painted (and repainted) different colors to illustrate her mental fluctuations. In their assessments of *Il deserto rosso*, the majority of critics singled out industrialism as the cause of the characters' emotional distress, but in an interview with Charles Thomas Samuels for *Encountering Directors* (1972), Antonioni disagreed: "Modern life is very difficult for people who are unprepared. . . . In my films it is the men who don't function properly—not the machines." Because Antonioni attempts only to show what a situation is like and does not explain every detail, he accepts the fact that his films may receive diverse interpretations. "There may be meanings," Antonioni told Samuels, "but they are different for all of us." *Il deserto rosso* claimed the Golden Lion, the top prize, at the 1964 Venice Film Festival.

After signing a three-picture deal with MGM, Antonioni, working for the first time with an all-English cast and crew, began the "international" phase of his career with his most commercially successful film to date, *Blow-Up* (1966). The popularity of the movie is possibly due to the fact that it has a more conventional plot than his other films. Set in the "swinging London" of the mid-1960s, *Blow-Up* revolves around Thomas (David Hemmings), a young fashion photographer, and a seemingly innocent photo he has taken of two lovers in a park. When he enlarges the picture, Thomas sees what appears to be a murder in the background. Returning to the park, he searches for and finds the body of the murder victim, but the body later disappears and the photos are stolen, causing Thomas to question his perception of reality. In the final scene of *Blow-Up*, while watching a mimed game of tennis in which the bouncing of the nonexistent ball gradually becomes audible, Thomas himself vanishes. *Blow-Up* won the Palme d'Or at Cannes in 1967.

Intrigued by the student protests in the United States in the late 1960s, Antonioni decided to film his next venture in California. *Zabriskie Point* (1970) was his first big-budget project, and it became the biggest financial failure of its day. The film examines the conflict between young Americans who have rejected materialism, represented by a radical college student, Mark (Mark Frechette), and a dropout, Daria (Daria Halprin), and those who still support the country's capitalist ideals, represented mainly by the real-estate developer Lee Allen (Rod Taylor). The filming of *Zabriskie Point*, which takes its name from the area of Death Valley where most of the movie was shot, was chaotic. From the inexperience of the two leading actors (whom Antonioni had chosen) to arguments over the script to union problems to possible sabotage because some saw the film as anti-American, Antonioni faced many roadblocks in making *Zabriskie Point*. Internationally, the critical reception was mixed, but in the United States *Zabriskie Point* was almost uniformly condemned. As Andrew Turner observed in *World Film Directors 1945–1985*, Zabriskie Point "was recognizably the work of the director, but without either the austerity of vision or detailed character observation that had distinguished his earlier work. . . . To many critics it seemed as if the director, who had begun the decade in absolute control of his medium, was ending it in something approaching total confusion."

Five years elapsed before Antonioni began work on his third and final film for MGM. In the meantime, he made *Chung Kuo Cina* (1972), a documentary about China that had been commissioned by the Chinese government. Antonioni fulfilled the terms of his contract with MGM with the 1975 film *The Passenger* (released as *Professione: reporter* in Europe). Shot in Europe and North Africa, *The Passenger* is about a reporter, David Locke (Jack Nicholson), who assumes the identity of a dead gunrunner and eventually accepts as inevitable his own death at the hands of the arms dealer's enemies. The film is, in a sense, a return to a familiar Antonioni theme—namely, "the relation . . . of the individual with himself," as Antonioni has put it—and it brought him more accolades than any of his films since the early 1960s.

Among its many admirers was Vincent Canby of the *New York Times*. "More effectively than any other film he has made, *The Passenger* translates Antonioni's concern with the quality of contemporary life into nonesoteric film terms," Canby wrote in his review of April 20, 1975. "Even more successfully than in *L'avventura* and *Blow-Up* he achieves a balance between psychological substructure and intellectual superstructure, the weight of which capsized *Zabriskie Point* . . . even before it had left the dock. . . . *The Passenger* marks Antonioni's triumphant passage from the concerns of the 1950s and 1960s, when we seemed to be standing still, to those of the 1970s, when events have given us the guts to choose, perhaps to move on."

Antonioni, who has made the way society copes with technological changes a major theme throughout his career, has always been an innovator and has eagerly embraced advances in his craft. After completing *The Passenger*, he spent five years studying new techniques of filmmaking, so when Monica Vitti tapped him to direct a feature for Italian television in which she was starring, he looked at the job as an opportunity to experiment, even though he had little interest in the melodramatic story, which was based on Jean Cocteau's *L'aigle à deux têtes* (The Eagle with Two Heads). Antonioni shot and edited *Il mistero di Oberwald* (The Oberwald Mystery, 1980), as the piece was retitled, on videotape before transferring it to film. The director described his experiments with color as "banal," but *Il mistero di Oberwald* nonetheless won a Silver Ribbon for best visual effects at the 1980 Venice Film Festival. Despite his initial misgivings, Antonioni enjoyed working on that lighter fare, for it allowed him, in his words, "to escape from the difficulty of moral and aesthetic commitment, from the obsessive desire to express oneself. It was like recovering a forgotten childhood."

Following that digression, Antonioni returned to his old themes: relationships and creativity in modern society. In *Identificazione di una donna* (Identification of a Woman, 1982), Niccolò (Tomas Milian), a filmmaker, searches for a woman to fill the void in his life left by his deceased wife and to serve as a muse for a film about the "ideal woman." He has relationships with two women, both of whom eventually prove unsatisfactory for either purpose. In the end he abandons the project to work on a science fiction picture. The film won the Grand Prix International at Cannes in 1982.

Since 1984 Antonioni has been working sporadically on a screen adaptation, tentatively titled "The Crew," of a short story, "Quattro uomini in mare" (Four Men at Sea), that he wrote in 1976. He temporarily shelved the project after he suffered a stroke in 1985, but following his recovery, he resumed work on it. He also made an Italian television documentary about Rome for the 1990 World Cup soccer tournament. Michelangelo Antonioni lives in an apartment in a residential neighborhood in Rome with his wife, the former Enrica Fico, whom he married in 1986. An earlier marriage, to Letizia Balboni in 1942, ended in divorce. In addition to his screenplays, Antonioni has published *Quel bowling sul Tevere* (That Bowling Alley on the Tiber, 1983), a collection of prose narratives. In 1983 a selection of his miniature paintings was exhibited at St. Mark's Square in Venice. Antonioni was awarded the Archiginnasio d'Oro, the highest cultural award of the city of Bologna, Italy, in 1980.

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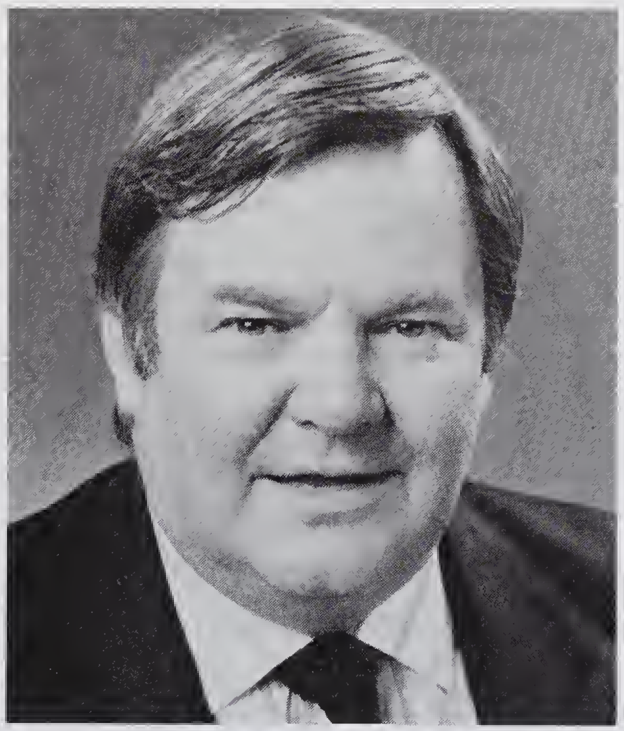

N. Y. Times

Apple, R. W., Jr.

Nov. 20, 1934– Journalist. Address: c/o New York Times, 1627 I St. NW, Washington, DC 20006

R. W. Apple Jr., the renowned journalist who was recently named the Washington, D.C., bureau chief of the *New York Times*, has been described as "a newspaper legend in his own time." From the earliest days of his nearly thirty-year tenure with the *Times*, Apple's extraordinary aggressiveness and skill in tracking down information (which have enabled him to scoop his rivals with remarkable frequency), the speed with which he can craft a story, his seemingly limitless energy, and his enormous drive, ambition, and enthusiasm for his work have set him apart from the vast majority of his colleagues. In his first year with the newspaper, as a staff reporter with the city room, he "got more good stories into the paper" than anybody else in that department, according to one chronicler of the *Times*. For three years Apple reported on the Vietnam War, producing work that was widely recognized as outstanding and that earned him two prestigious press awards. As the *Times* bureau chief in Africa, London, and Moscow, he wrote with insight and style on topics ranging from revolution and poverty to art and tourism. He has shared his experiences as a passionate lover of travel and of good food in numerous articles as well as in the book *Apple's Europe: An Uncommon Guide* (1986).

But it is as a national political reporter that R. W. Apple Jr. is probably best known. Armed with a wealth of knowledge, a huge number of contacts, trusty intuition, and an almost superhuman capacity to work long hours, he has covered six presidential elections and many other electoral contests and has closely monitored the inner workings of government for many years. Among the faithful readers of his descriptions of the political scene, analyses of events, and farsighted judgments are many people who hold positions of power in government. Apple himself, thanks not only to his association with one of the world's most influential newspapers but also to his keen intellect and other extraordinary personal qualities, has become one of the most powerful figures in American political journalism.

Raymond Walter Apple Jr. was born on November 20, 1934 in Akron, Ohio, the older of the two children of Raymond Walter Apple Sr., a successful businessman, and Julia (Albrecht) Apple, a homemaker. As a football player in college, his father had been nicknamed Johnny, after Johnny Appleseed, and it is by that sobriquet that R. W. Apple Jr. has always been known by his family, friends, and colleagues. Johnny Apple Sr. ran the family grocery business, which had grown from a single store established by Julia Apple's father into a string of supermarkets scattered across northern Ohio. Johnny Apple Jr. was expected to succeed his father as manager, but by the time he entered his teens, as he told *Current Biography*, he had decided that he "had other fish to fry." Contributing significantly to that decision was his discovery of the *New York Times* during a visit to the local public library. In the pages of the *Times*, the thirteen-year-old Apple found what he has described as the "wonderful, romantic" names of reporters—Osgood Carruthers, Drew Middleton, and Albion Ross among them—who had traveled to all parts of the world to get their stories. "It seeped into my consciousness," he told *Current Biography*, "that these people were actually being paid to do this."

By then, Apple already knew that he loved to travel, having become afflicted with an "incurable case of wanderlust" three years before, when one of his uncles showed him some photos of the Gobi Desert. "I was hooked. As simple as that," Apple wrote in *Apple's Europe*. With his younger sister and his parents, he had visited Europe periodically, following itineraries that, because of his knowledge of art and architecture, he himself had planned. Apple also knew that he wanted to be involved in politics in some way in the future, a goal reinforced by his association with his neighbor Ray C. Bliss, whose sidewalks he cleared of snow occasionally and who held local political positions (he later became the Republican national chairman). While reading the *New York Times* in the library, it occurred to Apple that by becoming a journalist, he could combine his interests in politics and travel.

Apple tested his aptitude for journalism during his years at Western Reserve Academy, a private secondary school in Hudson, Ohio, where he served as sports editor of the student newspaper and as editor in chief of the yearbook. One of his English teachers encouraged his interest in writing, and as a senior, he told *Current Biography*, he could easily "knock off 1,500 words. On deadline." His hero during that period was the *New York Times* reporter James Reston, who was then based in the nation's capital and would soon be the newspaper's Washington bureau chief. By the time he graduated from the academy and entered Princeton University, in New Jersey, in 1952, Johnny Apple knew that he wanted to work for the *Times* himself, as a war correspondent, chief political writer, and chief of the London and Washington bureaus, in turn.

Over the course of his years at Princeton, Apple grew increasingly impatient with what he has described as the university's "rule-infested culture." He neglected his studies, and in 1956 he was expelled. A Princeton dean who knew that he had been spending much of his time working on the *Daily Princetonian*, of which he had been made chairman, advised him to "go out and work for a real newspaper." With the help of a highly placed contact, Apple soon landed a job with the *Wall Street Journal* in New York, a position he kept until the following year, when he left to serve a two-year hitch in the United States Army.

At Fort Monroe, Virginia, where he was stationed, Apple wrote speeches, testimonials, and other pieces for the commanding general of the Continental Army Command. He also moonlighted as a reporter for the local bureau of the *Newport News Daily Press*, where, by covering meetings of the zoning commission and city council, investigations of crimes, and other events and activities, he learned the basics of the journalist's trade. His experiences both in the military and at the newspaper "just sort of shaped [him] up," he told *Current Biography*, and when he returned to New York after his discharge, he not only resumed working full-time for the *Wall Street Journal* but also took on a full academic schedule at Columbia University, maintaining an almost straight-"A" average. When he graduated magna cum laude with a B.A. degree from Columbia in 1961, he received the John A. Krout Award for excellence in history, his major.

After his graduation Apple approached the *New York Times* for a job, but the editors "wouldn't have [him]," as he has put it. His search for a position in journalism ended when NBC News hired him, in 1961, to write the hourly news reports broadcast between midnight and 8:00 A.M. Before long, people in the upper echelons of the network noticed his work, and he became a writer and correspondent for the *Huntley-Brinkley Report*. His assignments included reporting from Birmingham, Alabama on the civil rights struggle. For his work on the *Huntley-Brinkley Report*, he won an Emmy Award in 1963.

One day in the same year, in the midst of discussions with NBC executives on a possible posting to North Africa, Apple chanced to meet Elie Abel, a former *New York Times* reporter, in an NBC men's room. That afternoon, Abel saw James Reston at a funeral, and in response to a query from Reston, who was ever on the lookout for new talent for the *New York Times*, he suggested Apple. Reston passed along Abel's recommendation to A. M. Rosenthal, the *Times*'s new city-room editor, who not only hired Apple but also took on the new employee as his protégé. Rosenthal is said to have commented some years later that hiring Apple was the best decision he ever made.

In the city room of the *New York Times* in Manhattan, Apple quickly attracted attention—and sometimes irritated veteran reporters—with his unabashed enthusiasm for even the dullest assignments, such as Board of Estimate hearings or talks by the tax commissioner. "Apple was very gung-ho," Gay Talese, a *Times* reporter from 1955 to 1965, who sat near Apple in the city room, wrote in *The Kingdom and the Power* (1969), his book about the *Times*. "He never stopped running, the perspiration showing through his shirt by 2 P.M." As a result of his initiative, tirelessness, irrepressible spirit, and reportorial talents, Apple's byline appeared on the front page no fewer than seventy-three times during his first year with the *New York Times*. It was rumored, Talese reported in *The Kingdom and the Power*, that after only a few months on the job, Apple had received a hefty salary increase.

In 1964 Apple left New York City to become the *New York Times* bureau chief in Albany, the capital of New York State, where he reported on state government affairs. His ability to scoop his rivals, combined with his aggressiveness and boastfulness—some would say intolerable pushiness—gave rise to many stories about him. In *The Boys on the Bus* (1973), a book about politics and the press, Timothy Crouse wrote that one group of reporters based in Albany who regularly dined together grew so weary of having anecdotes about Apple dominate their nightly conversation that they decided to impose a fine of fifty cents on anyone who mentioned his name.

Apple had reported from Albany for about a year when the *Times* sent him to Vietnam, where, in 1966, he became the newspaper's bureau chief in Saigon. Within a short time of his arrival, he began to challenge vigorously the United States government's official statements of optimism on the progress of the war. For his war reporting and analyses, he won the George Polk and the Overseas Press Club awards in 1968. Apple "didn't invent the war but taught a whole generation how to cover it," James Reston observed in his memoir *Deadline* (1992). After leaving Vietnam, in 1968, Apple contributed to the *Times*'s coverage of the presidential campaigns of Richard Nixon and Hubert H. Humphrey. The following year, he went overseas to serve as the chief of the *Times*'s bureau in Africa. Supposedly, a correspondent could maintain a leisurely pace in that post, but Apple immediately set off for little-known spots about which the *Times* had not previously reported. "I worked terribly, terribly hard in Africa," he told Philip Nobile, who interviewed him for *More* (July/August 1976). "That's the way I'm built."

When he returned to the United States in 1970, the *New York Times* named Apple its national political correspondent, a position he held for the next six years. Early in his tenure in that post, he covered the campaign of John J. Gilligan, who was elected governor of Ohio in November 1970. "Gilligan remembers Apple as more than just enthusiastic—he was driven," Eileen Shields reported in an article for *Washington Journalism Review* (December 1985). Gilligan told Shields: "He enjoyed the political process. He thought it was interesting and great fun. He was at the other end of the spectrum from the tired cynic. He was personally a charming guy and fun to be around, but you had to be pretty obtuse not to recognize the fact that he knew exactly what he was after—in terms of information—and that he was out to get it one way or the other." During the presidential contests of 1972 and 1976, Apple produced almost daily what Philip Nobile described as "the leading edge of campaign reporting and analysis for the *Times*."

Because of the prominence of the *New York Times* as well as his own growing reputation, Apple's title of national political correspondent almost automatically conferred upon him unusual influence. Journalists working for other newspapers often looked to him for guidance, sometimes literally peering over his shoulder as he took notes while covering a story and then changing their own lead paragraphs so that their "angles" coincided with his. And many candidates for high office paid close attention to what he wrote in his articles when they formulated strategy. When Philip Nobile asked him, in 1976, if he enjoyed the power he had, Apple answered, "I am frightened by it, or perhaps awed is a better word. And I am very reluctant to throw it around in the newspaper. . . . I think my power is probably excessive, just as I think the power of a television news show is excessive. . . . I'm very ambivalent about the power I have and the way it's used. Yet I would be transparently uncandid if I didn't say I do enjoy it enormously."

A prime example of how the authority carried by his words could influence events occurred in 1975, in the months leading up to the 1976 presidential election, when, ahead of all his rivals, Apple realized the seriousness and momentum of Jimmy Carter's campaign. He described his observations and deductions in a page-one piece that ran on October 27, 1975—a time, according to Nobile, "when most politicians, as Apple himself noted in the story, still thought the Carter candidacy 'laughable.'" "After Apple took him seriously," Nobile wrote, "people stopped laughing at Carter, camera crews began covering him more diligently, voters began responding to his increased visibility. One could make a case that Apple's October snowball started Carter's avalanche rolling."

In mid-December 1976 Apple, then forty-two, got what he has described as his "reward" for his perceptiveness regarding Carter's candidacy: a promotion to chief of the *New York Times*'s London bureau. Except for a brief period during the winter of 1980–81, when he served as the *Times*'s bureau chief in Moscow and reported events "as though no one had ever covered the Soviet Union before," as Warren Hoge told Eileen Shields, Apple occupied the top post in London from 1977 until 1985. During his tenure as London bureau chief, Apple's writing gained a new breadth and depth, in the opinion of many observers as well as his own. He has attributed that change to living in England, "a place where our language and theirs is spoken and written with great elegance," as he explained to *Current Biography*. "I soaked that up, and if you want to be in London and be around the country and talk to bright people, you have to learn how to express yourself in sentences, paragraphs, and with wit."

As London bureau chief, Apple reported not only on British politics and such events as a British miners' strike but also on happenings further afield, including the Falklands war, elections in France and Spain, the revolution that catapulted the Ayatollah Khomeini to power in Iran, and the attempted assassination of Pope John Paul II. Indeed, the *Times* encouraged him "to write about everything," as he has said, with the result that he produced articles about poverty in Great Britain, opera, architecture, museums, prominent nonagenarians, the royal family, and many other subjects that captured his interest.

Apple's new position also enabled him to indulge in the kind of traveling he had dreamed about as a teenager, and before long, his travel articles and restaurant reviews began to appear regularly in the pages of the *Times*. He later borrowed freely from many of those articles and reviews to produce *Apple's Europe*, in which, as a sophisticated traveler, oenophile, and gourmand (he takes his own pepper mill with him on all his trips), he suggested the best places to visit in popular tourist spots such as London and Paris and in lesser-known locales such as England's North Yorkshire moors and southern Finland. "Besides a journalist's curiosity and a practiced eye for the pleasure of life, [Apple] has a knack for making destinations sound both seductive and easily negotiable," a *Time* (September 1, 1986) reviewer declared. Ian Wallace, writing in *Library Journal* (June 1, 1986), described *Apple's Europe* as "[a] wonderful collection of advice, erudition, and anecdote [that] will delight serious travelers everywhere."

In 1985, after returning to the United States, Apple was named chief Washington correspondent for the *New York Times*, a job in which he again had the freedom "to write about anything," as he has said. In the next year he rose still further up the ranks, becoming deputy Washington editor, a post in which he continued to gather news. During the 1988 presidential campaign, he told Bryan Lamb during a television interview on January 1, 1993, with his wife as driver he traveled 14,000 miles, writing on a personal computer that was plugged into the cigarette lighter of his car. He also covered the overthrow of the Communist governments in Czechoslovakia, East Germany, and Hungary, in 1989, and the Persian Gulf war, in 1991, during which he, in his words, "chafed tremendously" under the regulations imposed on the press by the American military but relentlessly searched for, and often found, ways around them. In November 1992 Apple achieved another goal he had set for himself as a youth: he was promoted to chief of the Washington bureau of the *New York Times*.

Apple has attributed his success partly to his good luck in getting hired by the *Times* but mostly to his natural skepticism, his ability to ask the right questions, a "catholicity of interests" that has enabled him to write knowledgeably about a wide array of subjects, and his abundant energy, which allows him routinely to work for seventeen or eighteen hours a day. He has also cited his talent for writing, which he developed the old-fashioned way—by reading widely and learning his trade from an exacting group of teachers, beginning with his instructors in boarding school, and editors. Qualities other people have noticed include his careful cultivation of contacts, his political savvy, and his willingness to do a tremendous amount of legwork.

Like Arthur Krock, James Reston, and Tom Wicker, each of whom served as Washington bureau chief for the *New York Times*, in his new position Apple has continued writing in addition to handling his administrative duties, and the front page of the *Times* has often carried articles with his byline, in which he analyzes newsworthy events. He told *Current Biography* that he is still somewhat awed, but not frightened, by the power that comes from having access to the front page as well as the opportunity to "shape the coverage of Washington, the most important city, politically speaking, in the world, for arguably the most important paper in the world." He explained that because he took the job of Washington bureau chief at the age of fifty-eight, after working as a professional journalist for thirty-eight years ("a long apprenticeship," as he put it) and living on four continents, reporting news from more than 100 countries, and observing world events from many vantage points, it was "time to step up and see whether [he was] equal" to the job. "If I'm not ready now, when?" he asked rhetorically. "I love it. It's a great job," he added. "I really think the reason I work so hard is that I can't stand to lose," Apple told Philip Nobile in 1976. "I want the *Times* to win in the sense of having the best coverage and the most perceptive coverage. I tend to be driven to be a winner and to have the paper be a winner."

R. W. Apple Jr. has a round face that is dominated by a pug nose and is topped by a thatch of unruly gray hair. Tall and barrel-chested, he is, by his own admission, "too thick in the middle and too short in the neck" to wear the high-fashion clothing featured in trendy magazines, preferring instead to don shirts with "bright stripes" to "cheer [him] up on bad days." In the *New Yorker* (January 25, 1993), Adam Platt described him as looking "like a saloon-era tough customer" with a "quick, bowlegged walk." Apple acknowledged to Eileen Shields that he is "quite capable of being outrageous." "He . . . will admit now [in 1993] to a stately kind of curmudgeonhood," according to Adam Platt, who commented on his "deliberate, courtly air." Since 1982 Apple has been married to Betsy Pinckney Brown. (An earlier marriage, to Edith Smith, a former vice-consul in Saigon, ended in divorce.) The Apple family, which includes his two stepchildren, Catherine St. George Brown and John Preston Brown, live in the Georgetown section of Washington, D.C. At least two or three times a year, Apple tries to spend a few days at his stone cottage in the Cotswolds, near Oxford, England, the "perfect refuge," as he has described it, from the rough-and-tumble of Washington politics.

In addition to the George Polk, Overseas Press Club, and Emmy awards, R. W. Apple Jr. has received outstanding alumnus awards from Western Reserve Academy (1976) and Columbia University (1988), among many other prizes, and an honorary L.H.D. degree from Denison University (1989). He has contributed articles to books, including several on the Watergate scandal, and to magazines, among them *Esquire*, *Saturday Review*, and *New Statesman*. In recent years he has given the Theodore H. White Memorial Lecture at Harvard University, the Frank R. Kent Memorial Lecture at Johns Hopkins, and the Donald Hertzberg Lecture at Columbia, and he has been a frequent guest on *Meet the Press* and other television current-affairs programs. He is a member of the Century Association, the Princeton Club in New York, the Garrick Club in London, the Federal City Club in Washington, and the Army-Navy Club, and he serves on the board of directors of the American Institute of Wine and Food and the British Academy of Gastronomes.

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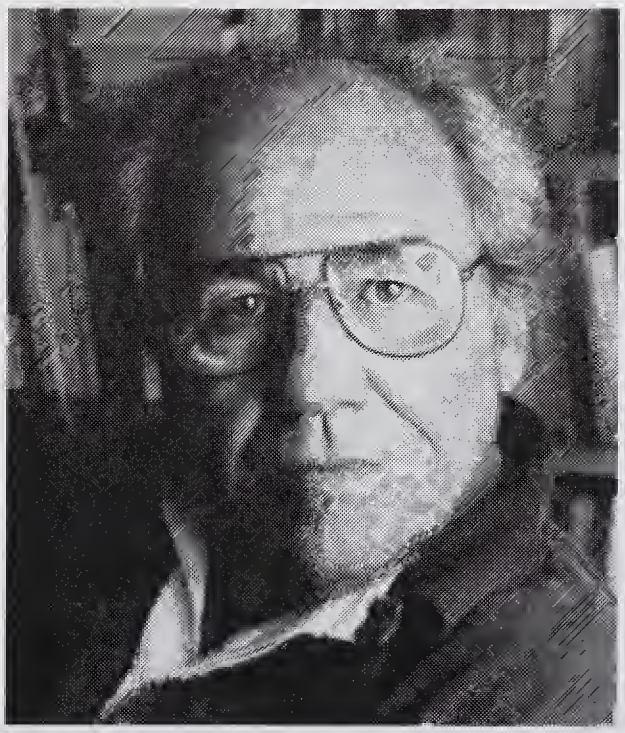

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Baudrillard, Jean

(bō-drē-yär′, zhon)

1929- French social theorist; writer. Adddress: c/o Éditions Galilée, 9 rue Linné, 75005 Paris, France; c/o Verso, 6 Meard St., London W1V 3HR, England

The French social theorist Jean Baudrillard has been called "a guru for many seeking to grasp the quintessence of modern life." Frequently cited as a preeminent exponent of postmodernism, an amorphous intellectual movement whose adherents deny the existence of a rational order in the world, he proffers a pessimistic view of contemporary society as one in which the electronic media shape the very reality of things and events. In his early collections of essays, which he wrote from a radically left-wing perspective, Baudrillard propounded and enlarged upon the theory that commodities and the stultifying influence of the mass media form human needs. He later turned away from his Marxist position, bracing his theory of the consumer-driven culture with insights derived from semiotics and with a cluster of his own, original concepts. In his most recent writings he has abandoned densely woven intellectual analyses in favor of aphoristic impressions on the "myriad manifestations of his theories in action."

A series of such reflections make up the contents of Baudrillard's books *Amérique* (1986; published in English as *America*, 1988) and *Cool Memories 1980-1985* (1987), which were inspired by his extensive travels in the United States—the "ultimate postmodern culture." In writing about America, he followed the example of a long line of French thinkers, beginning with Alexis de Tocqueville, the early-nineteenth-century politician and writer. But as James M. Markham observed in the *New York Times* (December 12, 1988), "When it comes to mysterious paradox and lyrical complexity, no French intellectual matches Jean Baudrillard in contemplating the New World." Some of his critics have complained that his paradoxes and complexities amount to nothing more than extreme obscurantism, hyperbole, and substanceless jumbles of jargon, and they dismiss his writings as the work of a charlatan. Among those who have savagely taken him to task is the critic Richard Vine, who wrote that "Baudrillard is steeped in the politically useful aesthetics of gibberish." Others, however, consider him to be an insightful thinker of uncommon originality whose work is "invaluable in beginning to comprehend the impact of new communications forms on society," as Mark Poster has said. According to Poster, whose specialty is the history of ideas and who was one of Baudrillard's early supporters and translators, the theorist "represents the beginning of a new line of thought, one that is open to development and refinement by others." Baudrillard has attracted an enthusiastic following among denizens of the world of contemporary neo-pop art.

The grandson of peasants and the only son of working parents, Jean Baudrillard was born in Reims, an industrial city in northeastern France, in 1929. He proved to be a good student, and after graduating from the local secondary school, in about 1947, he went to Paris for a year's intensive study at the Lycée Henri IV, in preparation for a university education. But after two months he left for Provence. "I was eighteen years old," he said during an interview for *Libération* (April 4, 1983). "I rejected everything. I despised this culture, this lycée that had made me work too much." He soon returned to Paris, however, having decided to seek a university education after all, as a means to making a living.

After completing his course work at the Lycée Henri IV, Baudrillard obtained jobs teaching German at the secondary school level. During the next several years, he also produced translations, from German into French, of poetry by Bertolt Brecht and plays by Peter Weiss. In the early 1960s he wrote essays and reviews that were published in the literary and political review *Les Temps Modernes* and that, as Mike Gane observed in his book *Baudrillard's Bestiary* (1991), "reveal a writer with considerable grasp of literary and psychoanalytic theory and an emerging maturity of social criticism."

In 1966 Baudrillard successfully defended his thesis in sociology at the University of Paris. He then became a teaching assistant at the branch of the university located in the Paris suburb of Nanterre, where he eventually rose to the position of assistant professor. Politically on the far left at least since the 1950s, when he had supported Algeria's struggle for independence from France, he observed with great interest the political consciousness that was developing in France, especially at the university in Nanterre, one of the key schools in the growing student movement. Although he remained outside organized parties, Baudrillard was by all accounts enthusiastic about the events of May 1968, when French students and workers demonstrated to demand broad social change and nearly toppled the government of President Charles de Gaulle. "When I was politically involved, I was always on the extreme left," Baudrillard has recalled, noting that in 1968 he was "on the side of the situationists," a small but influential group of radicals led by Guy Debord, whose seminal work, *La société du spectacle* (1967; *Society of the Spectacle*, 1970), had a considerable impact on Baudrillard's ideas.

Baudrillard's early works reflect the influence of German intellectual trends—particularly the writings of Herbert Marcuse, Walter Benjamin, and other members of the "Frankfurt school"—and that of the French intellectuals Roland Barthes and Henri Lefebvre, both of whom aimed to develop new ways of understanding everyday life in contemporary society. His first contribution in that direction was *Le système des objets* (The System of Objects, 1968), a book with underpinnings in both Marxism and structural linguistics. In *Le système des objets*, Baudrillard suggested that the great cornucopia of consumer goods in advanced industrial societies constitutes a coded system by which material things shape the very needs they fulfill. He pointed out that not only are there no limits to consumption but also that the boundless urge to consume fails to bring satisfaction. His next book, *La société de consommation* (The Consumer Society, 1970), further advanced that theme. "We are living in the period of the objects," Baudrillard proposed, "that is, we live by their rhythm, according to their incessant cycles." With a poetic turn that would become characteristic, he suggested that "while objects are neither flora nor fauna, they give the impression of being a proliferating vegetation; a jungle where the new savage of modern times has trouble finding the reflexes of civilization."

As he had in *La société de consommation*, in his third book, *Pour une critique de l'économie politique du signe* (1972; *For a Critique of the Political Economy of the Sign*, 1981), Baudrillard employed and also criticized semiotic theory, which deals with signs and communicative behavior. In Baudrillard's view, a key premise of the theory—that the relation between a word and the thing it signifies is arbitrary—was mistaken. Contending that the postulate masked the stifling logic of a consumer society swamped by advertising and objects of uncertain value, he maintained that signs themselves effectively constituted a system of social management. "All the repressive and reductive strategies of power systems are already present in the internal logic of the sign . . . ," he wrote, adding with radical fervor, "Only total revolution, theoretical and practical, can restore the symbolic in the demise of the sign and of value. Even signs must burn."

Although he remained politically on the left, Baudrillard's next book, *Le miroir de la production* (1973; *The Mirror of Production*, 1975), constituted his definitive break with Marxism. The book attempted to show that Marx's basic ideas were closely allied to the ideology of nineteenth-century capitalism and that the theory of political economy had lost its usefulness. "All the fundamental concepts of Marxist analysis must be questioned," Baudrillard wrote. He also mocked the Marxian idea that people were "alienated" by their work. "What an absurdity it is to pretend that men are 'other,' to try to convince them that their deepest desire is to become 'themselves' again," he declared. In a complex essay that relied to some extent on his earlier formulations, Baudrillard then outlined a historical theory of semiotics. Mark Poster, who edited *Jean Baudrillard: Selected Writings* (1988), wrote in his introduction that he considered Baudrillard's formulation of that theory "perhaps the pinnacle of his early writings," and he concluded that *The Mirror of Production* had been "written with a force and systematicness that [Baudrillard has] not equaled again." Like *For a Critique of the Political Economy of the Sign*, the English translation of *Le Miroir de la production* was published by Telos, a small, left-wing American publishing company.

L'exchange symbolique et la mort (Symbolic Exchange and Death, 1976) represented Baudrillard's broad effort to characterize the contemporary era by distinguishing it from past epochs through a "genealogy of death." The fifth collection of essays, as interpreted by Mike Gane, developed the idea that death has become a "state of abnormality" in the current era, and as a paradoxical consequence of the attempt to "abolish" it, "death makes its symptomatic mark everywhere." Proceeding from the conviction that present-day society is repressive and tends toward social control in every domain, in *L'exchange symbolique et la mort* he analyzed fashion, the body, poetic language, and work. While he grappled, "as nowhere before, with the problem of characterizing the structure of communication in a world dominated by the media," according to Mark Poster, he showed a marked propensity for what Poster dubbed "totalizing"—making grand, abstract, and overgeneralized statements. To flesh out his ideas, he developed an obscure vocabulary and employed an increasingly elusive logic. The "system of objects" that had interested him had given way to the idea that society's media- and technology-driven culture is under the sway of "simulacra"—evanescent images or "floating signifiers" detached from things. Baudrillard maintained that the contemporary world is "hyperreal" and that "today, the real and the imaginary are confounded in the same operational totality." Because of its pessimism, some critics interpreted *L'exchange symbolique et la mort* as a move away from political radicalism, but others regarded it as a yet more extreme attack on the status quo.

In the late 1970s Baudrillard produced a number of lesser texts and polemics. *L'effet Beaubourg: implosion et dissuasion* (1977; *The Beaubourg Effect*, 1982) analyzed the significance of the Centre Pompidou, the controversial Parisian cultural center and museum famous for its hypermodern façade, in which pipes and ventilation ducts double as ornamentation. In *Oublier Foucault* (1977; *Forget Foucault*, 1978), Baudrillard argued that the historian and philosopher Michel Foucault, although nominally a leftist, was in reality a reactionary thinker. *L'ange de stuc* (The Stucco Angel), a collection of Baudrillard's poetry, was published in 1978, as was a work about the French Communist party, *Le PC, ou les paradis artificiels du politique* (The Communist Party, or The Artificial Paradise of Politics), and *A l'ombre des majorités silencieuses ou la fin du social* (published in English as *In the Shadow of the Silent Majorities* in 1983). "The problem with these books," Remi Hess argued in his article about Baudrillard for *Dictionnaire des philosophes* (1984), "is their speculative side." In a balanced summation Hess wrote, "When Baudrillard positions himself from the 'macrosocial' point of view, his analysis is brilliant. When it enters into the concrete, his speculative approach is less convincing."

In *De la séduction* (1979; *Seduction*, 1990), Baudrillard expanded his critique of modernist theories, such as psychoanalysis and Marxism, which assume that processes of the unconscious mind and of economic laws underlie personal and social reality, respectively. Seduction, as he used the word, implies the converse: that appearances shape the reality of objects. For Baudrillard, signs are omnipresent, and as he told Christian Descamps in an interview for the *Manchester Guardian Weekly* (February 10, 1980), "To talk about signs is already to be a seducer or a devil. . . . Signs are trumpery, they have to do with unreality, with illusion. Classically . . . it was said that behind [signs] lay attainable truth. I wanted to get completely away from this pseudoprofundity."

Writing in *Contemporary Sociology* (May 1991), Barry Smart suggested that readers of *Seduction* should "be prepared to be disturbed as well as diverted, infuriated as well as informed. That is very much the point of Baudrillard's seductive challenge." Indeed, although he used "seduction" as a neologism and organizing concept, Baudrillard drew fire from feminists who took offense at his discussion of women and the women's movement. In an essay that appeared in *Men in Feminism* (1987), edited by Alice Jardine and Paul Smith, Jane Gallop accused him of persistently "seeing feminism as stupid, wrong, mistaken."

In his next book, which bore the esoteric title *Simulacres et simulation* (1981; *Simulacra and Simulations*, 1983), Baudrillard further developed his idea that in today's society the "real" has lost its primary significance. He defined "simulation" as a sort of tissue of the imaginary that passes for reality, and he offered Disneyland as an example. In a lively if hyperbolic analysis, Baudrillard claimed that Disneyland provides an "objective profile of the United States" that "is presented as imaginary in order to make us believe that the rest is real, when in fact all of Los Angeles and the America surrounding it are no longer real but of the order of the hyperreal and of simulation." Similarly, events such as holdups and hijackings are not real in the sense that they are fully realized only when they are presented by the media.

"Jean Baudrillard occupies a place apart [and is] an outsider, beyond all currents and schools of thought," Patrice Bollon wrote in an article that appeared in *Magazine Littéraire* (March 1983). During the 1980s Baudrillard's writing became ever more extravagant, and he spoke of "returning" to the German philosopher Friedrich Nietzsche and the Romantic poet Friedrich Hölderlin. In *Les stratégies fatales* (Fatal Strategies, 1983), he at times adopted an oracular, "fatalist" tone. "If the stars would rise and set in any order, even the sky would be meaningless," he wrote. "Their recurrent trajectory makes the sky eventful. And the recurrence of certain fatal episodes makes life eventful."

Beginning in 1980 Baudrillard undertook a series of journeys, apparently with the aim of observing and writing about the world, about which he had for the most part only theorized until then. In *Amérique* (1986), he recorded his search for the "astral" America, "the America of desert speed, of motels and mineral surface," and he attempted to draw out the significance of superficial aspects of everyday life. "The microwave, the waste disposal, the orgasmic elasticity of the carpets," he wrote, "this soft, resort-style civilization irresistibly evokes the end of the world." He also described the United States as "the primitive society of the future, society of complexity, hybridity, and the greatest intermingling, of a ritualism that is ferocious but whose superficial diversity lends it beauty." In the United States, he wrote, "the latest fast-food outlet, the most banal suburb, the blandest of giant American cars, or the most insignificant cartoon-strip majorette is more at the center of the world than any of the cultural manifestations of old Europe. . . . This is the only country that gives you the opportunity to be so brutally naive: things, faces, skies, and deserts are expected to be simply what they are. This is the land of 'just as it is.'" Some reviewers of *America*, the first of his books to be reviewed widely in the United States, found the work perplexing, but others judged his analyses to be both original and intriguing. In *New Statesman* (November 18, 1988), Stephen Howe called the book "stunning, often," but he added that "it's like eating four courses of ice cream. You finish with a yearning delight but unfulfilled, and cold, cold, cold."

Baudrillard left his post at the University of Paris at Nanterre in 1987, later saying that he had passed two decades there "in a sort of inertia." In the same year, *Cool Memories 1980–1985*, which Baudrillard has described as "a journal," was published. A collection in which he again employed an aphoristic, snapshot style of writing to comment further on the American culture and others, *Cool Memories* is a pastiche of reflections upon all manner of things, sensations as well as events reported in the media. In the French newspaper *Libération* (May 20, 1987), a reviewer characterized it as "the birth certificate" for an "other" Baudrillard, "cooler, more lyrical, freer, more apt to taste and share the pleasure of the text." A sequel, *Cool Memories II*, was published in 1990.

The success of *America* and *Cool Memories* brought Baudrillard increased visibility, especially in the world of contemporary American art. In an article in the *New Yorker* (May 23, 1988), Adam Gopnik called him the "Pied Piper of the new art," which—whether one called it neo-pop, smart art, or neo-geo—was infused with nihilism and flaunted self-parody. Robert Hughes, writing in the *New York Review of Books* (June 1, 1989), observed that Baudrillard's concepts provided a new jargon for young artists and also gave a radical sheen to the inflated art market. Hughes reported that when Baudrillard appeared at the Whitney Museum in New York in 1987, "collectors, dealers, and artists turned out in droves, as for the Messiah." "His effort to collapse all cultural meaning into mere simulacra lends credibility to the underlying assumption of the market, that art no longer has any purpose beyond its own promotion," Hughes wrote. "If all signs are autonomous and refer only to one another, it must seem to follow that no image is 'truer' or 'deeper' than the next, and that the artist is absolved from his or her struggle for authenticity—an ideal proposition for dealers with a lot of recent product to shift and a clientele easily snowed by jargon. Hence Baudrillard has become the patron saint of those who wish to turn affectlessness into a commodity." The critic concluded his scathing article with the observation that Baudrillard "may be a patchy thinker and poor travel writer, but he has his cultural uses."

At once fashionable and controversial, by the early 1990s Baudrillard's work had been the subject of many articles in academic journals devoted to the fields of sociology, political science, or contemporary art. Among the several books that attempted an exegesis of his thought was the highly critical *Jean Baudrillard: From Marxism to Postmodernism and Beyond* (1989), by Douglas Kellner. Calling Baudrillard the "Walt Disney of contemporary metaphysics," Kellner viewed Baudrillard's recent work as a "postmodern carnival." Mike Gane's *Baudrillard's Bestiary*, on the other hand, offered a decidedly positive evaluation, and the inclusion of Baudrillard's essays in such works as *Reconstructing Modernism* (1990), edited by Serge Guilbaut, indicates how seriously he is taken by contemporary art theorists. More recently, the publication of *Jean Baudrillard: The Disappearance of Art and Politics* (1992), by William and Chaloupa Stearns, and Mike Gane's *Baudrillard Live: Selected Interviews*, which is scheduled to reach bookstores in 1993, testify to his continued high standing in certain intellectual circles.

Baudrillard's most recent full-length book is *L'illusion de la fin* (Illusion of the End, 1992). In analyzing such events as the 1991 Persian Gulf war and the fall of communism in Eastern Europe, Baudrillard suggested in *L'illusion de la fin* that the use of mass media to make those occurrences "real" had the opposite effect. And not only do they seem unreal, Baudrillard insisted, but indeed, they are also "reversible" and "did not really happen, all the while seeming to—the opposite of the traditional ruse in history, in which essential changes come about unnoticed." In translation, Baudrillard's most recent book is *The Transparency of Evil* (1993), a collection of essays, first published in 1990.

Standing about five feet, nine inches in height, Jean Baudrillard was described by James M. Markham as "a rumpled, unpretentious, and curiously placid figure." An interviewer for the *Economist* (November 26, 1988), after noting his "usual charming indifference to the obscurities of his subject," wrote that Baudrillard "thinks of himself as a simple man" and that "his basic 'impulses' are a dislike of culture and a love of fast cars." When not traveling, he lives in Paris, in an apartment on the Left Bank. Fifty televisions, set side by side and one atop the other, line one wall. Other walls are decorated with photographic images of the United States, among them a huge picture that Baudrillard described to an interviewer from the *Guardian* (April 1, 1993) as depicting "an American junkscape—tilting telegraph poles, abandoned cars, and a high-rise motel sprouting from weed-infested fields." "But even in this rush toward death, American culture is so much more alive than Paris," he observed. "Paris is living in cultural incest, which, of course, is a form of death."

Although at times he has conceded that he is a nihilist, Baudrillard has proposed that people adopt a form of passive resistance to what he views as an invasive and manipulative culture. "Let us be Stoics," he has said; "if the world is fatal, let us be more fatal than it. If it is indifferent, let us be more indifferent. We must conquer the world and seduce it through an indifference that is at least equal to the world's."

Selected Biographical References: Economist 308:99+ N 26 '88 por; N Y Times A p4 D 12 '88 por; Contemporary Literary Criticism vol 60 (1990)

Erwin and Peggy Bauer

Erwin and Peggy Bauer

Bauer, Erwin A.

Aug. 22, 1919- Wildlife photographer; writer.

Bauer, Peggy

Mar. 2, 1932- Wildlife photographer.

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For the past half-century—far longer than virtually everyone else in his field—Erwin Bauer has conveyed through both words and photographs the extraordinary diversity and beauty of Earth's wild creatures and wild lands. His voluminous body of work includes a photographic file of more than a quarter of a million color transparencies, twenty-five books, and upwards of 2,250 articles that have appeared in a host of domestic and foreign publications, including such magazines as *National Geographic*, *Natural History*, *Outdoor Life*, *Smithsonian*, *German Geo*, and *Terre Sauvage*. Much of his work also bears the name of Peggy Bauer, his wife and collaborator since 1972. Worldwide, the photos of few, if any, other wildlife photographers have appeared in the print media more often than have those of Erwin and Peggy Bauer.

"The Bauers are the *original* wildlife photographers," Niki Barrie, a former picture editor for *Audubon*, told *Current Biography*. "They've been everywhere and have taken pictures of everything." Indeed, by journeying to scores of locales spanning the globe—from the Arctic to the Antarctic, from Brazil to Borneo, from Canada to Kenya, from the Galápagos and Hawaiian islands to tiny, remote bits of mid-ocean real estate with names familiar to only a few—and by remaining ever-alert to dramas in the everyday lives of animals that often escape the notice of other travelers, they have captured on film images of so many species that, according to Barrie, "if you ask them for a photo of any particular animal, they'll probably have a good shot of it." At the ages of seventy-four and sixty-one, respectively, Erwin and Peggy Bauer continue to spend up to six months of every year in the field, carrying their cameras to every type of terrain in their effort to record and celebrate the wonders of wildlife. Their photos, many of which have won awards, also serve as powerful reminders of what will be lost as wilderness areas vanish under the onslaughts of development and the pressures of increasing human populations.

Known to some of his close friends and associates as Joe, Erwin Adam Bauer was born on August 22, 1919 in Cincinnati, Ohio to Adam John Bauer, a highway engineer, and Louise (Volz) Bauer, a homemaker. His brother, Donald, born in 1923, became an architect. Erwin remembers his mother as the dominant parent in his family and as a woman with an exceptional sense of humor. She was also apparently gifted athletically, for she was able to outrun her older son in foot races until he was well into his teens. His father's main interests, baseball and raising vegetables in his garden, were pastimes that Erwin did not share. He preferred playing in the undeveloped land adjacent to his house, which "offered endless opportunity for outdoor adventure," as he has recalled, and sneaking into a nearby park at dusk with friends to go fishing.

In 1935 Erwin Bauer graduated from Cincinnati's Walnut Hills High School, which was among the few public prep schools in the United States at that time, and entered the University of Cincinnati, where he studied engineering. Because his family was of modest means, while at college he worked at a series of part-time jobs. For one, that of a driver for the Cincinnati city morgue, he was responsible for transporting unclaimed corpses to the University of Cincinnati Medical School. During one summer he held a job at a boat rental dock in Yellowstone National Park, where, he soon discovered, he could "catch more fish in a few hours after work than in a month at home." He also took delight in watching some of the park's many black bears roaming around Fishing Bridge.

Bauer's undergraduate education ended after three years, primarily because he lacked sufficient funds to continue his schooling and was unaware of the existence of scholarships and grants, but also because he had discovered, as he told *Current Biography*, that "engineering was not a field that held great appeal." Nevertheless, his first job out of college was with the civilian branch of the United States Army Corps of Engineers. As a field assistant, he enjoyed working out-of-doors on a floodwall construction project.

Bauer's enthusiasm for his work with the corps paled in comparison with his interest in writing about fishing and other outdoor activities, and before long he got a second job, as the outdoors columnist at the *Ironton Tribune*, a local Ohio newspaper. In addition, he began to submit articles on the outdoor experience and sports to national magazines on a freelance basis. Because photographs were needed to illustrate them, he learned to use a camera, but "photography was secondary to writing" for him at that time, he has said, and it was to remain so for the next twenty-five years.

In early 1942, shortly after the United States entered World War II, Bauer was drafted into the army and, after only three months of basic training, was made an officer, thus becoming what was known in the military as a "ninety-day wonder." Over the course of the next four years, he fought in Africa and Europe in five major campaigns, and he was hospitalized briefly after being wounded by mortar fire. When he returned to Ohio after the end of the war, he carried with him memories of the mountains and deserts of North Africa and of the land and people of Egypt and Italy. "The world was opening for me," he has recalled. "I was no longer an Ohio lad who knew it all." For his service in World War II, Bauer earned the Croix de Guerre from the Free French, five battle stars, and a Purple Heart. He served another stint in the army, from 1951 to 1953, during the Korean War, as an engineering supply officer.

After his discharge from the army, as a captain, in 1946, Bauer worked for a chemical company before getting a job, in 1948, as a state game warden in Lawrence County, Ohio, patrolling what was then a largely rural, wooded territory. Meanwhile, he had resumed writing both his outdoors column for the *Ironton Tribune* and freelance articles. In 1950 Bauer succeeded in parlaying his facility with language and his love of the outdoors into the top editorial post at the *Ohio Conservation Bulletin*, a periodical produced in Columbus by the state's Department of Natural Resources. As the editor of that publication, he often testified at hearings held by the Ohio state legislature, to protest the strip-mining that was then ravaging large parts of the Buckeye State's countryside. He also wrote articles and took photographs for the *Bulletin*.

In 1955 Erwin Bauer resigned from the *Bulletin*, having decided, as he has put it, that he was "well enough established to give up the security of a regular paycheck for full-time writing." He found a ready market for his articles, which were primarily first-person descriptions of hunting and fishing trips illustrated with his own color photographs. Among the magazines that featured his work were *Sports Illustrated*, *Outdoor Life*, *Sports Afield*, *Field & Stream*, *This Week*, *Nation's Business*, *Collier's*, *True*, *Argosy*, and, when it began to publish color photos, *Audubon*. A prolific writer, Bauer had few competitors in his specialized field in those days, and occasionally, most of the stories appearing in a particular issue of a magazine were written by him (sometimes under a pen name).

Bauer had such facility as a writer that he also found time to write books. As with his magazine articles, he drew upon his love for and expertise in sport fishing and hunting to produce his first four books: *Bass in America* (1951), of which the entire printing of 7,500 copies sold out; *Bass Fisherman's Bible* (1959) and *Saltwater Fisherman's Bible* (1962), which are still in print (in third editions) and for which the sales figures to date are over 125,000 and 85,000 copies, respectively; and *Duck Hunter's Bible* (1965), currently in its second edition, with over 90,000 copies sold.

Treasury of Big Game Animals (1972), Bauer's ninth book, which discusses large mammals of North and South America, Europe, Africa, and Asia, is the only other of his books written for an audience of hunters. But hunting-related advice constituted only a small part of its contents. In an approach that would come to typify his wildlife writings (and, later, those produced jointly with Peggy Bauer), he presented in each chapter a rich, colorful brew of detailed information about a particular species' evolution, natural history, ecology, behavior, and unusual characteristics; its signs, such as droppings, footprints, and evidence of wallows; myths, folklore, and historical accounts, including the species' significance in the lives of native peoples; and summaries of recent, relevant scientific research. Seamlessly blended into the whole were lively stories about his own experiences in the field and those of his many friends and acquaintances (the book was dedicated to dozens of his hunting companions, among them his two sons, born in 1946 and 1950, from his marriage to his first wife, the former Doris Parker, in 1940). And suffusing the whole were his obvious love for the natural world and his appreciation of the beauty and marvelous qualities of the animals he had come to know so much about.

The many striking wildlife photographs that illustrated *Treasury of Big Game Animals* were Bauer's own. He had already shared his ever-growing knowledge of the art and craft of taking pictures in an earlier publication, *The Complete Book of Outdoor Photography* (1965), and he did so again in *Hunting with a Camera* (1973). In *Treasury of Big Game Animals*, he explained that hunting with a camera "can be far more challenging [than hunting with firearms] because the hunter must approach much closer to his target." "Furthermore," he wrote, "the cameraman is never burdened with closed seasons, bag limits, or similar restrictions. He can hunt any time of year and photograph endangered species as well as common big game." In addition, the photographer need not purchase expensive licenses to indulge in his hobby, nor is he barred from sanctuaries and other places off-limits to armed hunters. "I am as proud (probably more so) of the photos in my files as of the heads on my wall," he declared in the book. "And I've had my share of exciting moments shooting some of those pictures." Bauer no longer hunts or goes fishing. His "early unequaled zeal" for those activities, Peggy Bauer told *Current Biography*, "has completely died." "He's not opposed [to hunting and fishing] but just has no desire to do it himself," she explained, adding that his loss of interest "seems common in those who have spent a lot of their time in the field."

Erwin Bauer's transformation from an established writer who also took photographs into a highly successful, world-class photographer who also writes occurred gradually, he has recalled, after he moved to Jackson Hole, Wyoming, in 1971, with Peggy. The "magnificent creatures [that] were everywhere in [his] new Rocky Mountain life" inspired his increasing concentration on photography, he has said. He and Peggy were married in 1972, a few months after both had divorced their first spouses.

It was not until her second marriage that Peggy Bauer came to her vocation as a photographer. She was born Grace Margaret Reid (but was "never called anything but Peggy," as she has said) on March 2, 1932 in Riverside, Illinois, a suburb of Chicago, the first of the two children of Laura (Peters) Reid, who worked as a bookkeeper until the birth of her older daughter, and Stephen Holland Reid. Peggy's sister, also named Laura Reid, has an M.B.A. degree in finance and works at a prominent medical center in New York City. A college graduate who held a job as a bank guard in the early days of the Great Depression, Stephen Reid got work as a sales engineer when the economy improved. In that capacity he changed jobs several times, relocating with his family first to Long Island, New York, then back to Illinois, and then to New York again. "I never felt that any place was what others think of as 'home,'" Peggy Bauer told *Current Biography*.

In grammar school, Peggy worked on the school newspaper, as she did at Hempstead High School, in Hempstead, Long Island, where she was also active in the Latin and rifle clubs and was chosen for the principal's service squad, an honor bestowed upon only a dozen or so outstanding students each year. After graduating from high school in 1950, she enrolled at Mount Holyoke College, in South Hadley, Massachusetts, where she was the manager of the college radio station and won "some obscure prize in English one year," as she has recalled. Although she took enough art courses to qualify as an art major, she decided that that pursuit did not seem, in her words, "scholarly enough"; instead, she majored in psychology, with a minor in sociology. Early in her senior year, she married Harry P. Politi. After her graduation, in 1954, she worked as an assistant buyer at a department store and held a few other "little" jobs, as she has described them, before leaving the working world and accompanying her husband to England, where, for nearly two years, he was stationed in military service and where, in 1956, the couple's first son was born. By 1961 Peggy had become the mother of two more sons. She was still a full-time homemaker when, a decade later, she met Erwin Bauer while the two were on a photo safari headed for the Seychelles Islands, in the Indian Ocean.

"It wasn't until I married Erwin Bauer that I began to know what a career could be. Fun!" Peggy Bauer told *Current Biography*. "With a lot of patience and the waste of far too much film, Erwin taught me to photograph wildlife." Early in their marriage the couple took a trip to Antarctica, where they met the eminent ornithologist Roger Tory Peterson and his wife. One day during that excursion, Peggy noticed that Peterson was having great difficulty changing the film in his Hasselblad camera. "[He] looked up in desperation and frustration and asked me if I knew what he was supposed to be doing," she has recalled. She did know, because her first assignment as Erwin's partner had been to learn to load and remove the film in his Hasselblad. "I couldn't believe this little bit of knowledge would be the beginning of a long association with this remarkable man," she told *Current Biography*.

Peggy proved to be an apt pupil in the aesthetic as well as the mechanical facets of photography. By her own account, she does "reasonably well" as a photographer, although she believes she will "never have [Erwin's] insight or natural artistic ability." The Bauers no longer identify individual photos as the work of either one or the other; each of their slide mounts bears the photo credit "Erwin and Peggy Bauer." "Frankly, we often can't tell our work apart," Erwin revealed to the editors of *Natural History* (January 1986). That statement has been echoed by John Nuhn, the photo editor of *National Wildlife* and *International Wildlife*, magazines in which many of the Bauers' images have appeared. From the beginning, Erwin has said, he and Peggy worked "perfectly" together, and as a team, they were able to "get a lot more done" than he could when he was working alone.

If the Bauers' unusually congenial professional relationship has contributed to their success, so too has their technical expertise. Among other things, they have become exceedingly knowledgeable about the best techniques for using their cameras and other photographic equipment in whatever circumstances they may face in the field, including every sort of weather. They have also become expert campers, backpackers, hikers, mountain climbers, horseback riders, canoers, snowshoers, and cross-country skiers. (Erwin Bauer is the author of *Cross-Country Skier's Bible* [1972] and *Cross-Country Skiing and Snowshoeing* [1973].) In their books and many of their magazine articles, in conversational, down-to-earth prose, they have offered readers a trove of helpful suggestions for productive photographic odysseys in wilderness areas, covering everything from tripods (ski poles provide useful substitutes on occasion, they have pointed out) and many-pocketed equipment bags, to rain gear and other apparel, to lightweight, easy-to-erect tents and blinds, to portable ladders, binoculars, insect repellent, and dried foods. They have often provided information on such topics as transportation, accommodations, and, when relevant, necessary inoculations as well.

Underlying the Bauers' success at capturing arresting, revealing photographs of wildlife has been their vast zoological knowledge, that of Erwin especially. When Peggy met him, she was struck by "how much he knew about so many things," she recalled to Glenn Randall during an interview for *Backpacker* (December 1989). Erwin Bauer knows precisely when and where—the hour of the day as well as the time of the year, the type of habitat as well as the country and geographic area—they are most likely to see a particular species, and in which national parks or other sanctuaries it lives. He knows whether it is naturally rare or is considered to be threatened or endangered, what its favorite foods are, when its mating and birthing seasons occur, whether its eyesight, hearing, and sense of smell are keen or dull, if and when it is likely to be alone or with others of its kind, how it is likely to react to danger or to the presence of humans, when it is most vulnerable to human disturbance, and many other aspects of its natural history, ecology, and behavior. He has also learned how to attract certain species to within camera range—by spreading a pine cone with peanut butter to lure a ground squirrel, for example, or by imitating the cry of a wounded prey animal to attract certain predators. The latter technique might involve the use of a recording, such as one of the manufactured vocalizations produced by Murry Burnham, a skilled woodsman who is among the many guides and scientists who have aided the Bauers in their work and whom the uncommonly personable and sociable couple have befriended.

The hundreds of photographs in those of their books that were published in the 1980s (among them *Photographing the West* [1981], *Deer in Their World* [1983], *Wildlife Adventures with a Camera* [1984], *Bear in Their World* [1985], *Predators of North America* [1987], and *Wild Alaska* [1988]), which are by turns beautiful, dramatic, appealing, surprising, chilling, and even humorous, provide evidence of the measure of the Bauers' achievement. In them the reader will see such images as that of a thickly furred, white mountain goat, surveying its misty, high-altitude habitat from a craggy ridge in the Olympic National Park of Washington State; a sunlit pair of young gray wolves, probably littermates, cavorting in the snow in Alaska; two elk bulls standing side by side in the foggy blue gloom of a Yellowstone meadow before dawn (the Bauers often begin their days of shooting well before sunrise); a male ruffed grouse, its wings a blur of amorous beating, perched on its "drumming" log in the Teton Mountains of Wyoming; a Komodo dragon, or giant monitor lizard, on Indonesia's Komodo Island, looking like a modern-day dinosaur while flicking its tongue in mid-stride; in Tanzania's Manyara National Park, lions draped on the branches of trees with gawky nonchalance; in a South African reserve, a knobby-faced warthog with red-billed oxpeckers lined up on its back making a meal of the ticks that burrow in the mammal's rough coat; also in southern Africa, a quartet of springboks stepping single-file beside a water hole, their dainty profiles reflected with perfect clarity in the still surface; and representatives of many other members of the animal kingdom as well as impressive scenic shots and vivid closeups of flowers and plants.

While building their extensive photo file, the Bauers have had some decidedly uncommon experiences. Once they were chased by a mother polar bear who had evidently been startled by the sound of the motor drive in Erwin's camera. They managed to run to their pickup truck, 150 feet from where they had been filming, jump inside, and slam the door just before the bear reached their vehicle. "I always figured I set a new record for fifty-year-olds," Erwin told Bill Willcox, who interviewed the couple for the *Jackson Hole News* (March 22, 1989). "The bear looked at us for a moment, and then it just walked away." On another occasion, the baby of an orangutan that they were attempting to photograph in Indonesia used Erwin's shoulders as steppingstones as it descended to the ground from its arboreal perch.

Their work has also brought the Bauers introductions to prominent people. In 1983, for example, to celebrate the thirtieth anniversary of Sir Edmund Hillary and Tenzing Norgay's successful ascent of Mount Everest, the Bauers accompanied Norgay, Hillary's Sherpa guide, on a climb of Mount Kenya. Four years later the Bauers went on a camping and fishing trip in Glacier National Park with George Bush, who was then the vice-president of the United States. Receiving an invitation to join the Bush entourage "was a great surprise," Erwin has recalled, explaining that he and Peggy "are not Republicans and in fact might be called liberal, tree-hugging, environmentalist (hard-core) Democrats."

Since 1990 the Bauers have lived in Paradise Valley, Montana, on ninety acres that are within walking distance of the Absaroka-Beartooth Wilderness Area and fifty miles from Yellowstone National Park. "The resident wildlife, which often appears in our photos," Erwin told *Current Biography*, "includes white-tailed deer, a few mule deer, badgers, coyotes, foxes, occasional black bears, ground squirrels, and various birds." "It's a mighty attractive place," he has said. Hundreds of the Bauers' photos of those and other subjects have appeared on the covers of magazines, in calendars and advertisements, and on greeting cards, postcards, posters, and video covers. Another twenty-eight have graced the front of book jackets. Pentax, Nissan, General Foods, and other corporations have used their pictures in a total of eighteen major advertising campaigns. While the couple continue to market their own work, many buyers now select Bauer images from among the 30,000 of their slides that are held by photo agencies in the United States, England, Germany, Denmark, Australia, and Japan.

Photo editors and others who have worked with them use words like "thoroughly professional," "dependable," "truly nice," and "very helpful" when talking about the Bauers. An unusually physically fit and active pair, the six-foot-four-inch, bearded, blue-eyed Erwin and the five-foot-seven-inch, hazel-eyed Peggy are the parents of five adult sons from previous marriages—Parker and Robert Bauer and Stephen, Paul, and Charles Politi—and the grandparents or step-grandparents of six children. In 1993 the Bauers' oeuvre will expand with the publication of two, possibly three, new books: *Wild Africa*, *Yellowstone*, and *Wild Dogs of North America*. They have also nearly finished another, tentatively entitled "Whitetail". Among the many national and international prizes they have received for their photos are a total of six gold and silver awards from the Society of American Travel Writers in 1991 and 1992 and one from BBC Gas in 1991, won in a prestigious contest in which their pictures were in competition with tens of thousands of other entries.

In their extensive travels the Bauers have often seen firsthand the devastating effects of some of the many forces that threaten the survival of wild creatures worldwide. "You'd be out of your mind to be optimistic about the future of wildlife . . . ," Erwin Bauer told Glenn Randall. "The world's population is expected to be six billion in the year 2000. In another twenty years, twelve billion! . . . There's no way that twelve billion people can feed on this planet." Erwin and Peggy Bauer firmly believe that "in a short time there won't be an outdoors with creatures the way we know it" unless there is "a reduction in total numbers [of humans]. And soon." "There simply is no other rational route to the future," they have said.

The Bauers' own route to the future entails more journeys in pursuit of ever more images of animals. In describing their joint career, Erwin has said, "It is an exciting life, which has taken us to the most distant, exquisite places, to the last remaining wildernesses." A line from *Hunting with a Camera* expresses in Erwin's words a sentiment that both he and Peggy still share: "I cannot conceive of any other vocation or avocation which would have been as pleasant and rewarding."

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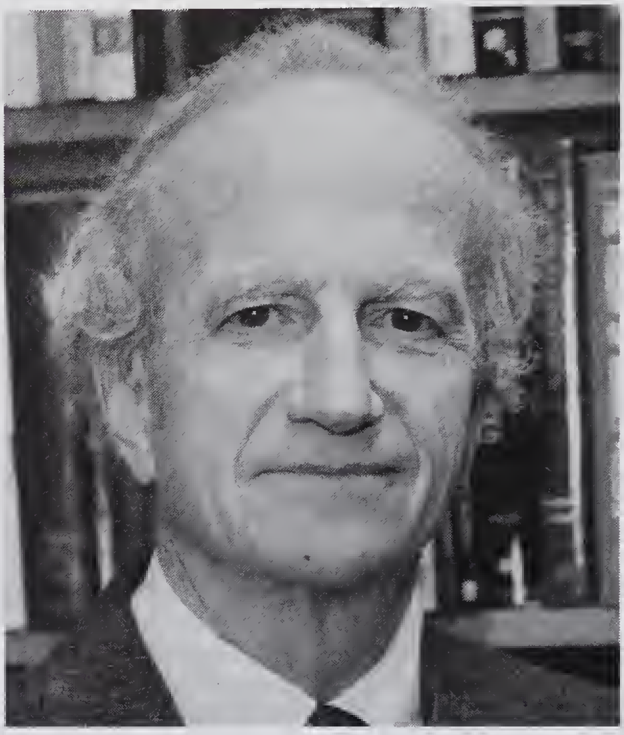

University of Chicago

Becker, Gary S.

Dec. 2, 1930– Economist; educator. Address: Department of Economics, University of Chicago, 1126 E. 59th St., Chicago, IL 60637

For his pioneering application of economic calculus to the analysis of human behavior and for bringing economic arguments to a range of social and public-policy issues, Gary S. Becker of the University of Chicago was awarded the 1992 Nobel Prize in economic science. In making the award, the Royal Swedish Academy of Sciences cited Becker for "having extended the domain of economic theory to [overlap] disciplines such as sociology, demography, and criminology" and for showing that rational economic incentives influence decision making in "areas where researchers formerly assumed that behavior is habitual and often downright irrational." The citation called special attention to Becker's formulation of "a general theory for the behavior of the family—including not only the distribution of work and the allocation of time . . . , but also decisions regarding marriage, divorce, and children." Becker's concept of "human capital" has become more familiar to average Americans as part of the economic rhetoric of the presidential campaign and presidency of Bill Clinton.

Becker has expounded his theories and their applications in such essays as "Crime and Punishment" and such books as *The Economics of Discrimination*, *Human Capital and the Personal Distribution of Income*, and *A Treatise on the Family*—technical studies written in the jargon of his profession and replete with mathematical equations and charts. While his work is intended for the trained professional or the sophisticated reader, at its base is the simple folk truth that human beings routinely take their economic well-being into account with some degree of predictability. He has described himself in general as "a free-market person" who believes that "individuals responding to incentives can do very well, and governments typically respond to the wrong incentives." Becker was an assistant professor of economics at the University of Chicago from 1954 to 1957. For the next dozen years he taught at Columbia University, where he rose through the academic ranks from assistant professor to professor; during his last year there he held the title Arthur Lehman Professor of Economics. In 1969 he returned to Chicago as a full professor. He teaches sociology as well as economics.

Gary Stanley Becker was born in Pottsville, Pennsylvania on December 2, 1930 to Louis William Becker, a small-business owner, and Anna (Siskind) Becker. He has an older brother, Marvin, who is an engineer and businessman, and a younger sister, Natalie, a psychoanalyst. His older sister, Wendy, is deceased. Following his graduation from James Madison High School in Brooklyn, New York, in 1948, Becker studied at Princeton University, where the presentation of economics was in accord with the prevailing conception of the time and therefore a disappointment to him, because "it didn't seem to be handling real problems." He explained his view of economics to Adam Smith on the Educational Broadcasting Corporation's television show *Adam Smith's Money World* (February 25, 1993): "In my conception, economics is not subject matter. I mean it's not dealing with the stock market. . . . That's part of economics but that doesn't define the subject. To me, economics is a way of thinking about life . . . , an approach to analyzing problems . . . , a set of assumptions . . . , a way of looking at behavior that differs from the way this is traditionally, usually, looked at by a sociologist, by a novelist, [or by] an anthropologist. . . . It assumes that people make their decisions in a forward-looking fashion, and [that] they try to be rational in their decisions, . . . that individual decisions interact in a systematic way so there's conflict among these choices, and markets and other devices have to resolve these conflicts for good or bad. And there's . . . a technical . . . apparatus that tries to analyze that. . . . To me . . . economics is . . . not saying, 'Well, we economists stay with the discussion of apples and cars, and you sociologists discuss the more interesting questions. . . .' That's what I didn't like when I studied economics at Princeton; that's the way economics was in those days. As a senior I almost went into sociology for that reason."

After receiving his B.A. degree summa cum laude from Princeton University in 1951, Becker went on to the University of Chicago, where he took his M.A. degree in 1953 and his Ph.D. in 1955. As he recalled in his televised interview with Adam Smith, "Coming to Chicago was a great eye-opener to me, particularly studying with people like Milton Friedman, Gregg Lewis, [and] Ted Schultz, who were using economics . . . not just to talk in the abstract . . . but to discuss the sort of problems I was interested in, social problems." Professor George J. Stigler would also have a strong influence on him. His doctoral dissertation, written under the supervision of Professors Friedman and Lewis, became the book *The Economics of Discrimination* (1957). A second edition was published in 1971.

Regarding racial, ethnic, and similar forms of discrimination, Becker believes that "the key to prejudice" is the question, "How much are people willing to give up to avoid interaction?," with the implication that public policy can discourage discrimination by raising the price it exacts. In his introduction to the first edition of *The Economics of Discrimination*, Becker noted that economists, deferring to the presumed prior rights of other social scientists, had neglected the study of discrimination against minority groups. "I have attempted to remedy this neglect by developing a theory of discrimination in the marketplace that supplements the psychologists' and sociologists' analysis of economic consequences . . . ," he wrote. "This theory can be applied to 'discrimination' and 'nepotism' in all their diverse forms [having] in common the use of nonmonetary considerations in deciding whether to hire, work with, or buy from an individual or group. This theory is applicable not only to discrimination and nepotism in the marketplace but also to nonmarket discrimination and nepotism and, indeed, more generally to other kinds of nonpecuniary motivations as well. From this viewpoint the major contribution of the book is to develop a theory of nonpecuniary motivation and to apply it quantitatively to discrimination in the marketplace. It is my belief that this application will stimulate the quantitative analysis of nonpecuniary motivation in other areas."

In *The Economics of Discrimination*, Becker outlined a rational model, or framework, for analyzing discrimination in the marketplace based on such nonpecuniary, or psychic, considerations as race, color, religion, sex, social class, or personality. For formulating "these nonpecuniary costs or tastes in a way that is sufficiently specific to yield quantitative empirical insights and sufficiently general to incorporate new information as it becomes available," he devised the concept of a "discrimination coefficient." For example, in the instance of discrimination by an employer against an employee, the discrimination coefficient "measures the value placed on the nonpecuniary cost of employing him, since it represents the percentage difference between the money and the true or net wage rate 'paid' to him." Other formulas were offered under the headings of employee discrimination (including the labor- union factor), consumer and government discrimination, market discrimination, and discrimination against nonwhites.

Reviewing the first edition of *The Economics of Discrimination* in *American Sociological Review* (February 1958), Karl Schuessler described it as "something of a tour de force." "Because the book lacks the critical data necessary for an independent test of the model, some might be inclined to dismiss the entire effort," Schuessler wrote. "Yet a study of this scope cannot be expected to accomplish everything. It is perhaps enough to indicate the type of data needed to test theoretical formulations of promise. . . . Sociologists in the field of race relations will wish to read this book." In *Library Journal* (August 1957), George Adelman credited Becker with not only producing "a theory and model which will be a great incentive to future economic research" but also presenting "new and unique insights which will have significant and immediate value to all concerned with discrimination." The reviewer for *American Economic Review* (June 1958) described *The Economics of Discrimination* as "an unusual book . . . filled with ingenious theorizing . . . confronted with facts." Others remarked Becker's "intimate" relating of "theory and observation" and his "trenchant critical remarks about assumptions and hypotheses [in] social psychology."

In 1957, with the intention of shedding "some exploratory light" on "the economics of education," Becker began bringing together data from United States Bureau of the Census reports on the incomes of people with different amounts of education and from the federal Office of Education on the costs of education, because, he reasoned, "if education were economically important, . . . money rates of return on education ought to be significant." Gradually the undertaking became more ambitious, encompassing "the general theory of investment, with its ramifications for a variety of economic phenomena." After partially unveiling his project in an essay in the supplement to the *Journal of Political Economy* in 1962, Becker presented his full analysis in the monograph *Human Capital: A Theoretical and Empirical Analysis, with Special Reference to Education* (1964; second edition, 1975), which included an empirical examination of such effects of education as those centering around "the shapes of age-earnings and age-wealth profiles" and a discussion of "rates of return" covering a wide variety of evidence, groups, time periods, and implications.

Aside from addenda, nothing in the first edition of *Human Capital* was changed in the second. Reviewing the first edition in *American Economic Review* (September 1965), Albert Rees observed: "The book should have only careful readers, for it is tightly written, and important points can easily be overlooked. Although this work is very different from much of the traditional work of labor economics, it will have an important place in the literature of the field for many years to come." In the *Annals of the American Academy of Political and Social Science* (September 1965), André Danière wrote: "Ever since Gary Becker's pathbreaking theoretical article in his 1962 supplement to the *Journal of Political Economy*, his book on human capital has been impatiently awaited. His work, under the auspices of the National Bureau of Economic Research, had in fact begun some years earlier and had supplied economists in the field with a much-quoted set of rates of return on educational investments. The book provides a good deal of new material . . . but . . . not . . . quite as much as had been expected, and the resulting disappointment mars what is otherwise a rich intellectual experience."

"Human capital refers to the skills, the training of individuals . . . , the factors that make them more productive in an economy . . . ," Becker explained in his television interview with Adam Smith. "What human capital talks about is people's expenditures, investments in their education, their training, their medical care. What it tries to help us understand is what determines the earnings of people, the productivity of the economy, and even the growth of economies. Why do some economies grow more than others? I think human capital provides part of the answer." When Smith asked him to rank the United States in the world lineup in human capital, he replied, "In some respects we do great. . . . I think we have the finest system of college education in the world. . . . Where we fail is at the bottom quarter or so in education . . . , the high school dropouts, some of the high school graduates who get very poor education." Such people are not likely to be helped much by educational loans, so he would, he said, have the government play "some role . . . in helping these people get oriented into the labor force with sufficient skills." One possibility would be "a kind of voucher system . . . where high school dropouts would have the option of spending a certain amount of money on training. . . . They would take this voucher to a company [that] would provide training for them, or they may get it in a technical school."

In the television interview, Adam Smith went on to talk about the phrase "human capital" being "absolutely imbedded in the Clinton [administration] literature." "It seems to be the keystone," Smith observed. "How do you feel having your phrase, your concept, being adapted without the surrounding philosophy of market competition . . . ?" "I'm happy to see it . . . ," Becker replied. "The question is how it's going to be implemented. That's the issue. Now, there are a couple of things I do not like about the proposals that Clinton has made in his agenda. For example, he was unwilling to come out in favor of private competition for high schools, a full-scale voucher system. . . . I think that was a big mistake. He also proposed that firms be required to spend 1.5 percent of their sales on on-the-job training. . . . I'm opposed to mandating business spending on training. I think business has the right incentives about training, if you provide a competitive situation. . . . Neither the incoming president nor you nor I really know how much a particular firm should be spending on training. [The firms] know better than we do." Becker's related monograph, *Human Capital and the Personal Distribution of Income: An Analytical Approach*, was published by the University of Michigan Press in 1967.

More controversial than his concept of human capital have been Becker's theories on criminology, outlined in his essay "Crime and Punishment: An Economic Approach," which was first published in the *Journal of Political Economy* (March/April 1968). The eighteenth-century Italian criminologist and economist Cesare Bonesana Beccaria applied an economic calculus to criminology, and that application was carried forward by the nineteenth-century English social philosopher Jeremy Bentham, as Becker noted in his essay. "Unfortunately," he pointed out, "such an approach has lost favor during the last hundred years, and my efforts can be viewed as a resurrection, modernization, and thereby I hope improvement on these much earlier pioneering studies."

In the essay, departing from the fashionable emphasis on social or psychopathic factors in the explanation of criminal causation or motivation, Becker focused on crime as a rational decision in which the criminal assesses his personal human capital, weighs the costs and the risks of his action, including the likelihood of arrest, conviction, and punishment, and opts for the probability that crime will pay. On the criminal justice side, Becker applied economic calculus to the problem of selecting the "optimal," or most cost-effective, policies in enforcing law and deterring and punishing offenses. "Just as the probability of conviction and the severity of punishment are subject to control by society, so too is the form of punishment: . . . usually . . . fines, probations, institutionalization, or some combination," he wrote. "Is it merely an accident, or have optimality considerations determined that today, in most countries, fines are the predominant form of punishment, with institutionalization reserved for the more serious offenses?. . . . Probation and institutionalization use up social resources, and fines do not."

Becker's book *Economic Theory* was published in 1971. With William M. Landes, Becker edited *Essays in the Economics of Crime and Punishment* (1974). "Crime and Punishment" was among the essays by Becker brought together in *The Economic Approach to Human Behavior* (1976). Another was "A Theory of the Allocation of Time," in which he departed from the "traditional economic interpretation of the secular decline in hours worked" and assumed that "households are producers as well as consumers." The framework developed in that essay—which considered the allocation of time and goods only "at a moment of time among various kinds of consumption and time utilization"—was used in "The Allocation of Time and Goods Over Time," in which he generalized his analysis to cover decisions made over a lifetime in the sectors of consumption, investment in human capital, and labor-force participation.

Among the other essays in the collection are "On the New Theory of Consumer Behavior," "A Theory of Social Interactions," "Altruism, Egoism, and Genetic Fitness: Economics and Sociobiology," "An Economic Analysis of Fertility," and "A Theory of Marriage." In the last mentioned, Becker reduced to quantitative factors, to costs and benefits, the incentives for and against marriage and divorce. In the book's introductory essay, in which he attempted "to spell out the principal attributes of the economic approach," he concluded: "The heart of my argument is that . . . all human behavior can be viewed as involving participants who maximize their utility from a stable set of preferences and accumulate an optimal amount of information and other inputs in a variety of markets." A reviewer for the *Economist* (April 30, 1977) found "a powerful mind at work" in the book and was impressed by "the sheer audacity displayed by the author."

In a speech he gave in 1987, Becker pointed out that the economic approach to the study of marriage and the family in the United States "contributes important insights toward explaining the large decline in birth rates [in richer, industrialized countries, in contrast with the Third World] during the past hundred years, the rapid expansion in the labor-force participation of married women after the 1950s, the explosive advance in divorce rates during the past two decades, and other major changes in the family." He systematically analyzed those trends in *A Treatise on the Family* (1981; expanded edition, 1991), in which he used the analogy of "a small factory" producing "basic goods" to describe the family and its daily "production" of such items as meals and child care. Within that framework he presented as predictable behavior the changes that have been taking place in the family's use of time, number of children, choice of education, frequency of divorce, and so on.

According to the notice regarding the first edition of *A Treatise on the Family* in *Choice* (August 1982), the "very productive results" of Becker's analysis "should have a profound impact on the views of sociologists and economists toward this social unit" and "should certainly affect the design of social programs related to family structure." The *Choice* reviewer added the caveat that the book "requires a relatively sophisticated background in mathematical and economic analysis" and recommended the book "for libraries serving graduate programs in the social sciences." Feminist critics tended to be negative, sometimes vehemently so, in their responses to Becker's views on marriage and the family.

Since 1985 Becker has been writing a column in *Business Week* in rotation with several other economists. In his columns he has suggested such actions as making prenuptial agreements, easing unemployment by relaxing the minimum-wage law under certain conditions, discouraging serious felonies by employing more police officers and by imposing heavier prison sentences, making welfare payments dependent upon such behavior as parents' seeing to their children's regular attendance at school, and charging immigration fees of $50,000 per person to fend off an influx of further welfare burdens from abroad. He also suggested the establishment of a government-funded voucher system to stimulate competition between public and private schools and the transfer, when feasible, of the ownership of apartments in public housing projects to the residents. Since President Clinton took office, in January 1993, the headlines of Becker's columns have included the likes of "Clinton's Student-Loan Plan Deserves an 'F'" and "The Spending Monster Still Has Too Long a Leash." Since 1992 Becker and a colleague have been concentrating on a study of addiction of all kinds, including nicotine, alcohol, and drug addiction. "It's a puzzle, addiction is," Becker has observed. "It's so contrary to rational behavior that I wanted to see if we could construct a rational model." He favors legalizing the use of marijuana, at least tentatively, partly to take it out of the black market and bring it under greater social control.

On October 13, 1992 the Royal Swedish Academy of Sciences announced that Becker had won the Nobel Prize in economic science, which carried a stipend of $1.2 million. That award, the only one of the Nobel prizes not created by Alfred Nobel, was established by the Bank of Sweden in 1968 and first given in 1969. Over the years, six of the recipients (including Becker's mentors George J. Stigler and Milton Friedman) have been professors at the University of Chicago; Becker was the third Chicago professor in a row to win the prize. Nine additional prizes have gone to economists who at some point had been associated with the university.

In an article in the *Scandinavian Journal of Economics* (vol. 95, no. 1, 1993), in which he presented an overview of Becker's work, the University of Chicago economist Sherwin Rosen wrote, "Gary Becker has been one of the greatest risk takers in all the social sciences. He has consistently chosen to work on important social and economic problems that were out of the economic mainstream and to apply rigorous and unyielding rational economic analysis to them. It is his nature to take economics anywhere it will go. In virtually every instance, his work was viewed skeptically and often with disdain by the economics establishment. But, time after time, his vision has proved to be correct and true, and far-reaching. No one in the modern era has widened economists' vision so much as Becker has, nor proven nearly so much as he the power of economic analysis for understanding economic behavior and some of our most important social problems."

Since 1983 Becker has served as University Professor in the Departments of Economics and Sociology at the University of Chicago. With Milton Friedman, he is a senior fellow of the Hoover Institution, in Stanford, California. He is also an associate of the Economics Research Center at the National Opinion Research Center, in Chicago, an associate member of the Institute of Fiscal and Monetary Policy, in Japan, and a member of numerous other professional associations. His honors include the University of Michigan's W. S. Woytinsky Award in 1964, the John Bates Clark Medal (awarded annually to an outstanding economist under the age of forty) in 1967, and seven honorary doctorates.

Gary S. Becker is slight of physique and has a low-keyed personality. In addition to his residence near his office in Chicago, he maintains a summer cottage on Cape Cod. Among his favorite recreations are swimming, bicycling, and tennis, at which he describes himself as "enthusiastic" but "mediocre." Becker and Doria Slote were married in 1954. By that marriage, which ended with the death of his wife, Becker has two daughters, Judith Sarah and Catherine Jean. In 1979 Becker married Guity Nashat, a professor of history. By that marriage he has two sons, Michael Claffey and Cyrus Claffey. "Gary is a modest, serious person who never played with economic fads," Victor R. Fuchs, an economist who collaborated with Becker in the 1960s at the National Bureau of Economic Research, in New York, has said. "He is more conservative than I am, but not as much so as his mentor, Milton Friedman."

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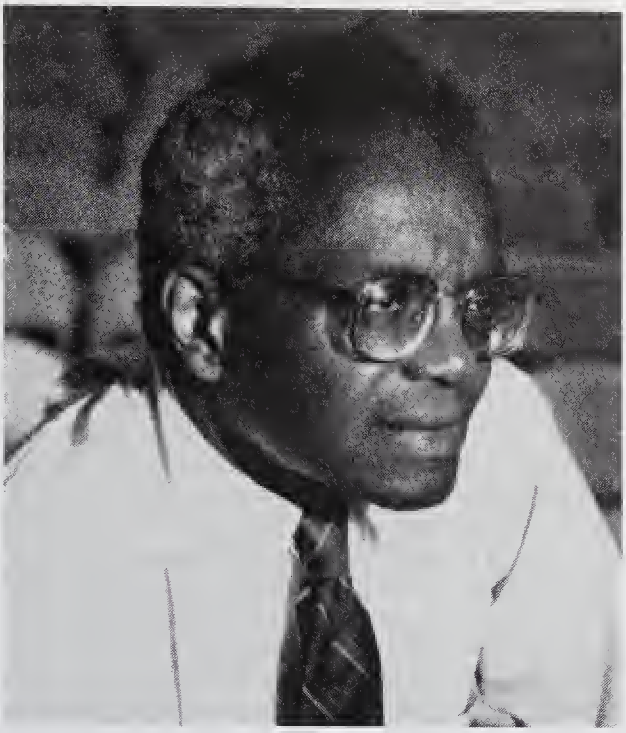
Bell, Derrick A.

Nov. 6, 1930– Lawyer; writer; educator. Address: b. New York University School of Law, 40 Washington Sq. South, New York, NY 10012; h. 2 Washington Sq. Village PH-C, New York, NY 10012-1732

Derrick Bell is a man who defies easy categorization. To his students—for nearly a quarter of a century he was a tenured professor at Harvard Law School, and he currently teaches at New York University—he is known as a "sweet," "warm," and "mild-mannered" academic. But he has also earned a reputation as a fiery civil rights activist who has publicly gone to battle with Harvard and other institutions to protest policies that he contends are rooted in racist thinking. In another twist, Bell emphatically believes that the civil rights movement, in which he played an active role, ac-



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Derrick A. Bell

complished little of lasting substance, and that racism is, and will always be, an integral component of American society. "Black people will never gain full equality in this country," he predicted in his most recently published work, *Faces at the Bottom of the Well: The Permanence of Racism* (1992). "Even those herculean efforts we hail as successful will produce no more than temporary 'peaks of progress,' short-lived victories that slide into irrelevance as racial patterns adapt in ways that maintain white dominance. This is a hard-to-accept fact that all history verifies. We must acknowledge it not as a sign of submission, but as an act of ultimate defiance."

Bell's somewhat idiosyncratic thoughts on racism became the subject of considerable media attention in 1990, when he took an unpaid leave of absence from Harvard in protest against the school's failure to grant tenure to a black female professor. While acknowledging the likelihood that his protest would come to naught, Bell refused to back down, and for the next two years he spoke out against Harvard's hiring practices, which, he charged, relied on "an insider-based network of colleagues at a few elitist institutions." In 1992, citing a long-standing rule prohibiting faculty members from taking leave of their posts for more than two years, Harvard revoked Bell's tenure on the law school's faculty. While Bell was disappointed in the outcome of the conflict, he has taken consolation—as he had in similar, earlier conflicts—in the knowledge that he did what he believed to be right. "My life has been filled with hard cases that I seldom win," he was quoted as saying in the *New York Times* (July 1, 1992). "What frequently happens is that I lose the battles but I win the wars."

The oldest of the four children of Derrick Albert Bell and Ada Elizabeth (Childress) Bell, Derrick Albert Bell Jr. was born November 6, 1930 in Pittsburgh, Pennsylvania. His father, a native of Alabama who left school after the sixth grade, ran a small garbage-collection business while his children were growing up. He made a point of telling Derrick Jr. that he did not trust white people. His mother taught him to never back down when he was in the right. Bell enjoys telling a story about the time his mother risked eviction by taking her landlord to task for not repairing the steps behind the family's brick row house. With Derrick Jr. in tow, she waved the rent money in front of the landlord, saying, as Bell recalled to a reporter in an interview for *People* (May 14, 1990), "I have the money, and you will get it when you fix my back stairs so my kids won't fall." The landlord fixed not only their steps but the neighbors' steps as well. "I'll never forget it," Bell continued. "We were this little, poor, black family and we could have been evicted, but she stood up to him."

In the early 1950s, while living in Louisiana, Bell demonstrated that he had learned his mother's lesson well. By then, he had graduated from college, having taken his A.B. degree with a major in political science from Duquesne University, in Pittsburgh, in 1952, and enlisted in the United States Air Force, rising to the rank of second lieutenant. Since he had been raised as a Presbyterian, Bell wanted to attend the local Presbyterian church, all of whose members were white. The minister reluctantly allowed him to attend the service, though only if Bell agreed to sit by himself in the balcony. With that battle won, Bell asked if he could join the church choir. "I'm not on some God-given mission," he told Fox Butterfield, who profiled him for the *New York Times* (May 21, 1990). "But it just seemed natural that if I wanted to sing in the choir, why shouldn't I sing in the choir?" The pastor had not yet agreed to Bell's second request before Bell was transferred to Korea.

After completing his military service, in 1954, Bell entered the University of Pittsburgh Law School. His admittance into the school was a milestone of sorts for Bell, for it brought him one step closer to fulfilling his childhood ambition of becoming a lawyer. During his years there, he distinguished himself as the associate editor of the school's law review, and in 1957, he took his LL.B. degree, graduating fourth in a class in which he was the only black student. In the same year he was admitted to the District of Columbia bar; he subsequently became licensed to practice law in Pennsylvania, New York, and California.

Bell's first job after law school was with the United States Department of Justice, where, in 1957, he was hired as a staff attorney in the civil rights division. Those were exciting years for civil rights leaders, Bell included. Just three years earlier the United States Supreme Court had handed down its landmark decision in *Brown v. Board of Education*, which declared segregation in public schools unconstitutional. More significant, the decision generated hope that racial discrimination would soon be a thing of the past.

Bell's optimism was tempered, however, by the Justice Department's request, in 1959, that he resign his membership in the National Association for the Advancement of Colored People because of a possible conflict of interest. Bell refused. "I thought about it and talked to a number of individuals whom I respected," he told Andrea Sachs, who interviewed him for *Emerge* (October 1992). "Every one of them told me that I should resign the NAACP and stay in government, that I could do more working from the inside. But I told the assistant attorney general that it just didn't make sense to me and that I was not going to resign." Rather than fire him outright, his superiors moved his desk into the hallway and assigned him "busy work," he has recalled. The department's action ultimately prompted Bell to quit his government job and return to Pittsburgh, where he became executive secretary of the Pittsburgh branch of the NAACP.

At some point in the following years, Bell decided that he wanted to pursue an academic career, but that aspiration was repeatedly frustrated by his inability to interest prospective employers in his candidacy, he told *Current Biography*. His legal expertise and high ethical standards were, however, just what the leaders of the civil rights movement needed, and before long he found himself in the thick of the civil rights legal wars. As first assistant counsel of the NAACP Legal Defense and Educational Fund, from 1960 until 1966, Bell handled school desegregation cases in Mississippi and helped to secure James Meredith's admission to the University of Mississippi over Governor Ross Barnett's objection. He also carried on his struggle against racism outside the courtroom. On one occasion, for instance, he was jailed for refusing to leave a "whites only" waiting room in the Jackson, Mississippi train station. In an interview with Fox Butterfield, a colleague of Bell's at the NAACP said of him, "It was obvious from the first minute that while Derrick was an excellent lawyer, he had a belief that you had to take personal stands."

In 1966, notwithstanding his somewhat unpleasant experience at the Justice Department several years before, Bell returned to government work, taking a job as deputy director in the Office of Civil Rights in the Department of Health, Education, and Welfare. At the time, the department's mandate was to ensure compliance with the Civil Rights Act of 1964. Less than a year after taking the job, he resigned, having finally landed his first academic post: that of executive director of the Western Center on Law and Poverty of the University of Southern California Law School.

Meanwhile, college students throughout the United States were up in arms over what they felt was a lack of moral leadership in the government and at universities and other elite institutions. Students at Harvard University, galvanized by the assassination of Martin Luther King Jr., in 1968, were especially outraged by the paucity of black professors, and in 1969, in response to their protests, the administration invited Derrick Bell to join its law school's faculty. On accepting the offer, Bell became the university's first black law professor. Two years later, he became the first black man to receive tenure at the school. Although he realized that he was Harvard Law School's token black professor, he preferred to think of his appointment as an opportunity to help build an intellectually and culturally diverse faculty at the university.

Bell was also interested in propagating his approach to the study of law—a controversial philosophy that has become known as "critical race theory." Proponents of the theory argue that the law is not based on neutral principles but on a world view that perpetuates the notion that white people are superior to individuals of other races. The only remedy, critical race theorists argue, is to study and analyze the law from the perspective of racial minorities. "Even liberal white scholars have to imagine oppression, and have to imagine that they are not oppressors," Bell explained to Rosemary L. Bray, who interviewed him for the *New York Times Book Review* (October 11, 1987). "Black people have stories and experiences that provide the basis not only for their lives but for their scholarship." Although Bell and other critical race theorists have gained a measure of respect in recent years, their ideas continue to be regarded as somewhat suspect by mainstream legal scholars.

Bell has written about race and the law in many articles, mainly for law journals, and several books, including *Shades of Brown: New Perspectives on School Desegregation* (1980) and *Race, Racism and American Law* (1973), which went on to become a standard law school textbook. (Since the book first came out, two more editions of it have been published, the first in 1980 and the second in 1992.) In an effort to make his ideas more accessible to the lay public, he has also written articles for the *New York Times* and other newspapers, and in recent years, he has tried his hand at fiction. In 1987 he published his first such work, *And We Are Not Saved: The Elusive Quest for Racial Justice*, which consists of a series of allegorical tales, or, in Bell's word, "chronicles," featuring Geneva Crenshaw, a fictitious civil rights lawyer-prophet. Each of the stories probes key events in American legal history for the reasons why racism, despite the best efforts of civil rights advocates over the course of three decades, continues to pervade American society.

As might be expected, given his predilection for activism, Bell's ideas have occasionally compelled him to take stands that have put him at odds with Harvard's administration and with other established institutions. During the 1970s, for instance, he often butted heads with the NAACP, which he publicly accused of placing more of a premium on integration than on quality education. Bell also stirred controversy while working at the University of Oregon Law School, where he became dean in 1981. Outraged by the school's refusal to offer a tenure-track position to a female Asian-American lawyer whose appointment should have been routine, in 1985 he resigned his position. Bell became mired in a similar conflict at Harvard in 1987, when he organized a four-day sit-in as a way of expressing his opposition to the administration's refusal to grant tenure to two adherents of critical legal studies. Bell has contended that the administration's decision was based on ideological grounds rather than on the qualifications of the two candidates. In his interview with Fox Butterfield, Bell reflected on his willingness to make personal sacrifices for the sake of combating racism: "History is made through confrontation. Nothing gets done without pushing."

Bell launched what may turn out to be his most protracted protest on April 23, 1990, when he announced to Robert Clark, the dean of Harvard Law School, that he planned to take an unpaid leave of absence until the school added a tenured "woman of color" to the law faculty. At the time, the school had sixty tenured professors, of whom five were women and three were black; none was a black woman. Bell was convinced that only a woman of color could serve as a role model for women minority students.

Notwithstanding the intensity of his convictions, Bell knew that this time he was playing for higher stakes than ever before: by making his return to Harvard conditional on a dramatic change in the university's hiring practices, he was jeopardizing his tenure. Moreover, by agreeing to take an unpaid leave of absence, he was sacrificing his annual salary of about $120,000 at a time when his wife, Jewel, was dying of breast cancer. But Bell stood firm, explaining that, as a role model himself, he owed it to his students to be true to his principles. "I cannot continue to urge students to take risks for what they believe if I do not practice my own precepts," he was quoted as saying in the *New York Times* (April 24, 1990).

Robert Clark responded to Bell's action by stating that the university, like Bell, was committed to recruiting more minority professors but that it had not yet found a black female law professor qualified to teach at Harvard. "We do have high standards, and we aren't going to compromise them," Clark was quoted as saying in the *New York Times* (April 26, 1990). Bell found that argument utterly unsatisfactory. In a 1992 interview with Mary Jordan for the *Washington Post* (March 3, 1992), he presented the case that he had been arguing for the previous two years: "It is simply crazy, wrong, and insulting to say that none of the people in the small pool of black women professors are qualified to teach at Harvard. . . . The merit argument is a smokescreen for [their] nepotism. It is a way of continuing a racist, sexist, homophobic tradition with words whose viciousness is cloaked by what appears to be an insistence on excellence." Bell cited his own career as evidence that one does not need to have a degree from a top law school and a Supreme Court clerkship—which the Harvard law school requires of virtually all its tenured faculty members— in order to prosper at the university. "I would not have met their standards," he said, according to the *People* article, "but I have had a successful career here."

The reaction among Harvard's faculty and student body to Bell's move was divided. His protest drew public praise from many Harvard students, and nearly all of the students in his course on constitutional law demonstrated their support by writing a letter to the *Boston Globe* that stated, "We fully support his effort to wake up Dean Robert Clark and the hiring committee to the fact that this campus faces an educational crisis." There were some students and a number of faculty members, however, who expressed uncertainty about the appropriateness of Bell's tactics. "Many people feel what Derrick Bell is doing is dangerous," the Harvard professor Clark Byse was quoted as saying in the *New York Times* (April 26, 1990). "If a person is just an affirmative action appointment, chosen because they happen to be black or female and may not be fully qualified, in the end they won't get the respect of their students. To me, it's more important to maintain Harvard's standards of excellence than to improve the diversity of the faculty."

During his interview with Andrea Sachs, Bell admitted that he had encountered the kind of disrespect Clark Byse referred to not only from students but also from faculty colleagues: "The most difficult thing about joining [Harvard's] faculty was overcoming the presumption that lacking their credentials—a Harvard degree and a Supreme Court clerkship—I could never be in their league. . . . In [the 1970s] there were black students who would not take my course because they couldn't stand the possibility that I wouldn't be good and that they could be embarrassed every day." Unlike Byse and many of his colleagues, however, Bell did not conclude that affirmative action programs had no place at Harvard.

The stalemate between Harvard and Bell continued for two years, with Bell declining to either return or resign and the law school refusing to yield to pressure to grant tenure to a black female professor. Finally, on June 30, 1992, Harvard advised Bell that it considered his refusal to resume his responsibilities at Harvard a resignation and revoked his tenure. In an interview with a reporter for the *Chicago Tribune* (August 22, 1992), Bell reflected on the legacy of his protest: "If the measure is getting women of color on the law school faculty, it was not very successful. But I'm a teacher, and the most effective teaching is by example. If I can teach people, particularly lawyers, to take risks for what they believe in, then I have succeeded."

Although Bell often found himself out of sync with Harvard's administration, he was well-liked by the students and was—and continues to be—regarded as a role model for black law students throughout the nation. "He's the best teacher I've had," one Harvard student told Fox Butterfield, adding that the course he took with Bell was "the only one where students really get to participate and get feedback from the professor." During Bell's tenure at Harvard, moreover, a student guidebook consistently ranked him as one of the law school's most popular professors. Bell's effectiveness as an educator received formal recognition in 1985, when the Society of American Law Schools honored him with its Teacher of the Year Award.

Harvard's repeal of Bell's tenure coincided with the publication of *Faces at the Bottom of the Well: The Permanence of Racism* (1992), his second work of fiction, which, like *And We Are Not Saved*, consists of a series of fables featuring Geneva Crenshaw. The book's thesis, however, is far grimmer than that of the earlier work. Indeed, the author goes so far as to challenge Martin Luther King's vision represented in the words "We shall overcome." "Black people are the magical faces at the bottom of society's well," Bell wrote in the book's epigraph. "Even the poorest whites, those who must live their lives only a few levels above, gain their self-esteem by gazing down on us. . . . Over time, many reach out, but most simply watch, mesmerized into maintaining their unspoken commitment to keeping us where we are, at whatever cost to them or to us."

Not surprisingly, perhaps, the book drew the ire of many conservatives. Abigail Thernstrom, for instance, who evaluated the book for the *National Review* (November 16, 1992), concluded that Bell must be "lost in a world of his own making—one in which paranoid delusions obscure the most obvious facts." But Bell's thesis also disturbed fellow civil rights advocates, such as Roger Wilkins, as well as other blacks, many of whom were inclined to believe that a black person's prospects are better than they had been and are likely to improve. "You know, people get really mad at me," Bell told Stephanie B. Goldberg. "In Washington, D.C., a well-dressed black woman came up to me and said, 'How dare you discourage our young people and take away their hope?' I told her that accepting racism as permanent is not putting up a white flag of surrender, but accepting the challenge of coming up with new ways to combat it. But I don't think I really convinced her."

Since leaving Harvard in 1990, Bell has continued not only to write but to teach as well. In the autumn of 1990, in a normally unused room on Harvard's campus, he conducted a not-for-credit course on civil rights that was attended by twenty-two students. Since 1991, he has been a visiting professor at New York University Law School. During that period Bell also endured the loss of his wife, Jewel, who died in August 1990. Together they had three children: Derrick Albert 3d, Douglass Dubois, and Carter Robeson.

Jewel Bell did not always approve of her husband's tactics. As Bell admitted to Fox Butterfield in 1990, "Every time I get into one of these incidents, my wife shakes her head and says, 'There you go again trying to teach the white folks.'" Although the two disagreed over how to best combat racism—she advocated conciliation; he favored confrontation—Bell deferred to her insistence that he continue to teach after leaving Harvard. "Her wanting me to continue teaching has really helped sustain me," he told a reporter for the *New York Times* (November 21, 1990). Bell heeded Jewel's advice in at least one other area: she encouraged him to remarry after her death. In 1992 Bell married Janet Dewart, who handles public relations for the American Federation of State, County and Municipal Employees.

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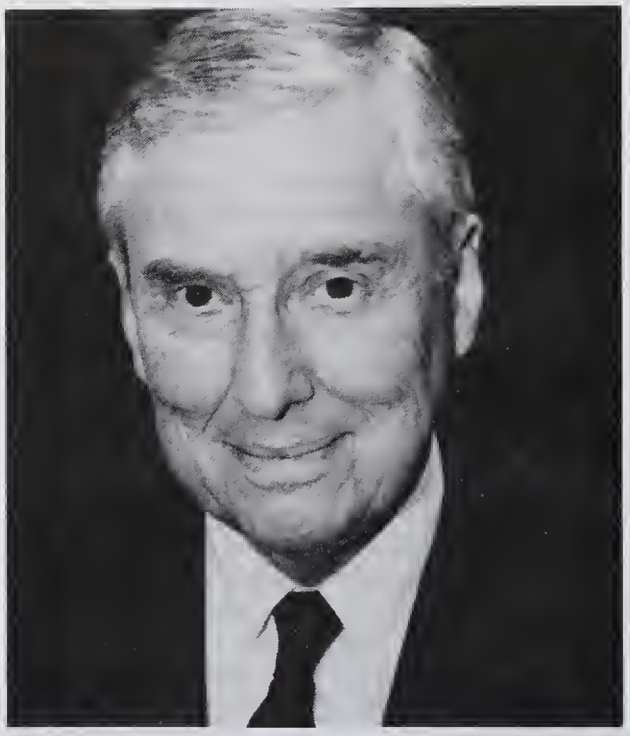

U. S. Department of the Treasury

Bentsen, Lloyd

Feb. 11, 1921– United States Secretary of the Treasury. Address: b. Dept. of the Treasury, 1500 Pennsylvania Ave. NW, Washington, DC 20220

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1973.

The sixty-ninth secretary of the treasury, Lloyd M. Bentsen, is an old Washington hand who brings to the cabinet of President Bill Clinton broad experience in both economics and the legislative process—valuable assets in an administration bent on reducing the federal deficit and creating millions of new jobs. Before becoming head of the Treasury Department, Bentsen enjoyed a long and distinguished career in business and in Congress, which began with his election to the United States House of Representatives in 1948. After serving as a congressman for three terms, Bentsen left the House to make his fortune in financial services. With his wealth secure, he returned to politics in 1970 to seek a seat in the United States Senate. He defeated the incumbent senator Ralph W. Yarborough of Texas, a liberal Democrat, in the primary and went on to beat a congressman named George Bush in the general election. Bentsen ran for president in 1976, but because of his inability to compete with Governor Jimmy Carter of Georgia in the South, he soon withdrew from the race. As a longtime member of the Senate Finance Committee, and as its chairman from 1986 through 1992, Bentsen generally supported the pro-business policy of the administrations of Ronald Reagan and George Bush, though he often criticized their neglect of the budget deficit. In 1988 Bentsen burst onto the national scene, as the Democratic vice-presidential nominee on the ticket with Governor Michael S. Dukakis of Massachusetts. In his celebrated debate with Senator Dan Quayle of Indiana, his Republican counterpart, he scored the most memorable sound bite of the campaign, responding to Quayle's self-comparison to President John F. Kennedy with the oft-repeated line, "Senator, you're no Jack Kennedy."

Lloyd Millard Bentsen Jr. was born in Mission, Texas on February 11, 1921, the oldest of the four children of Lloyd Millard Bentsen and Edna Ruth (Colbath) Bentsen. He is a descendant of Henry Wilson, who served as vice-president during the second administration of President Ulysses S. Grant. His paternal grandfather, Peter Bentsen, emigrated from Berkelse, Denmark and settled on a farm in White, South Dakota. "Big Lloyd," as his father was known, migrated from there to the lower Rio Grande region of Texas, where he became a prominent landowner, overseeing his huge spread until his death at age ninety-five in an automobile accident in 1989. Bentsen's brother Kenneth is an architect in Houston, Texas; his other brother, Donald, is president of Tide Products, an agricultural chemical company in McAllen, Texas. His sister, Betty, operates a chain of drugstores with her husband, who is a lawyer in Houston.

At the age of eight, Bentsen moved with his family from the modest frame house of his birth to a more spacious stucco dwelling in McAllen, Texas. Because most of his classmates at the rural grade school he attended were Mexican-American, he quickly learned Spanish. After graduating from high school at sixteen, he enrolled at the University of Texas, where he studied business and, in 1942, obtained a law degree. Later in the same year, he enlisted in the United States Army as a private. Assigned to the Army Air Corps, he became a commander of a B-24 bomber squadron and the youngest bomber pilot in the European theatre. During the course of dozens of raids, he was shot down twice. In recognition of his exploits, he was awarded the Distinguished Flying Cross and the Air Medal with three oak-leaf clusters. Discharged with the rank of major in 1945, he eventually was promoted to colonel in the air force reserve.

When, in 1946, Bentsen was elected judge of Hidalgo County, an administrative post akin to county commissioner, he became, at twenty-five, the youngest county judge in Texas. Two years later he ran for a seat in the United States House of Representatives from the lower Rio Grande district. Borrowing almost verbatim the campaign literature of another war hero—John F. Kennedy, who was then running for reelection to Congress in Massachusetts—Bentsen won the primary handily, scoring a victory that in his overwhelmingly Democratic district was tantamount to election. He was reelected without opposition in 1950 and 1952.

Bentsen, who at twenty-seven was the youngest member then in the House, made his share of mistakes as a freshman congressman. The one he later regretted the most was his call, in 1950, for the use of the atomic bomb in the Korean War. Four years later, after the French withdrew from Indochina in defeat, he became one of the earliest advocates of United States involvement there. Bentsen was ahead of his time, however, regarding civil rights issues. In 1949, for example, he was one of just two Texas congressmen and a mere handful of southern representatives o vote for the repeal of the poll tax. He also supported federally financed, low-income housing. Not surprisingly, he dutifully looked after the powerful farming interests in his district by supporting crop subsidies, water conservation and reclamation projects, and a the presence of a dependable supply of cheap Mexican labor. House Speaker Sam Rayburn was so impressed with the young lawmaker that he began grooming him for the leadership track that might one day have led to the office of Speaker, but after three terms Bentsen tossed aside the chance to become the presiding officer of the House of Representatives in order to go into business.

With a $5 million capital investment from his father, Bentsen chartered the Consolidated American Life Insurance Company in 1955. Over the next fifteen years, he expanded into mutual-fund management and banking to create Lincoln Consolidated, Inc., a prosperous financial services holding company headquartered in Houston. Although he was respected by his employees, he maintained a certain reserve. "He was a good sport," Grant Scoggins, one of the agents at the firm, was quoted as saying by Bruce Nichols of the *Dallas Morning News* (August 6, 1988). But, Scoggins added, "Lloyd wasn't the guy that stayed up late and drank and caroused with the boys."

In 1964 Bentsen weighed the possibility of challenging the reelection of Democratic senator Ralph W. Yarborough of Texas, but he was dissuaded by President Lyndon B. Johnson. Six years later Johnson still opposed such an intraparty fight, but by then he was no longer president and thus had less clout. Many of Bentsen's allies, including Texas governor John B. Connally and the political consultant George Christian, were urging him to take on Yarborough, whose liberal views, especially those in opposition to Johnson's Vietnam War policy, were anathema to the state Democratic party's conservative wing. Bentsen entered the 1970 primary determined to link Yarborough to the extreme left wing. In a devastating television ad depicting the violence at the 1968 Democratic convention in Chicago, he reminded conservative Texans that Yarborough, like the youthful demonstrators, was an opponent of the war in Vietnam. Using his Spanish language skills, he recorded commercials aimed at Mexican- American voters, who then constituted about 25 percent of the electorate in Texas. Caught off-guard by Bentsen's attack, Yarborough stumped the state with Senators Edmund S. Muskie of Maine and Harold E. Hughes of Iowa, both of whom Bentsen dismissed as "ultraliberal" carpetbaggers who were trying to tell Texans how to vote. On election day, Bentsen upset Yarborough by a margin of 53 percent to 47 percent.

Squaring off against Republican congressman George Bush in the general election campaign, Bentsen moved toward the center by wooing Yarborough's supporters, especially blue-collar workers and blacks. Although Bush and Bentsen saw eye to eye on most issues, Bentsen proved adept at exploiting their small differences. When Bush, who opposed gun control with as much zeal as Bentsen, missed an opportunity to vote against a restriction on firearms because he was playing a game of paddleball in the House gym, the Bentsen forces tagged him "Gymnasium George." In the end, Bentsen beat Bush by 54 percent to 46 percent. He was reelected in 1976 over Alan Steelman, in 1982 over James R. Collins, and in 1988 over Beau Boulter, winning 57 percent, 59 percent, and 59 percent of the vote, respectively. All three of his Republican opponents were members of the House of Representatives.

After just one term in the Senate, Bentsen decided to declare his candidacy for president of the United States as a self-styled "Harry Truman Democrat." Running on a platform of lower taxes to spur economic growth, he attracted just a few thousand primary votes, worth six delegates, and soon dropped out of the race. Reflecting on the campaign years later in an interview with Michael Kramer of *New York* (May 21, 1984), Bentsen said: "Muskie got chewed up in 1972 by being the frontrunner, by going out early. I decided we weren't going to make that mistake. So we made another. By the time I actually got into it, it was all locked up. At least I was right about one thing—a southerner could do it that year. But his name was Carter, not Bentsen."

Senator Bentsen established a generally conservative voting record on foreign policy and economic issues while staking out a more moderate position on many social issues. Although he supported the Reagan-era defense buildup and aid to the Contra rebels in Nicaragua, he supported the imposition of sanctions against the white regime in South Africa over President Reagan's veto and voted against the resolution authorizing the use of force to expel Iraqi forces from Kuwait in 1990. In March 1989 he came to the defense of fellow Texan John G. Tower, an ultraconservative, becoming one of just three Democrats to approve Tower's ill-fated nomination as secretary of defense in the Bush administration. He opposed the confirmation of Judge Robert Bork to the United States Supreme Court, at least partly because Bork had criticized a 1966 ruling overturning Virginia's token poll tax, an issue of lasting importance for Bentsen. As chairman of the Joint Economic Committee during 1979 and 1980, he converted what traditionally had been a sharply partisan panel into a cohesive force for economic restructuring. His call for an overhaul of the tax code to foster business investment in new plants and equipment found expression in the 1981 tax reform law put forward by President Reagan.

From his position on the Finance Committee, the Senate's tax-writing panel, Bentsen looked after his state's oil and gas interests so assiduously that he was nicknamed "Loophole Lloyd." In 1986, with the Democratic takeover of the Senate and the retirement of Senator Russell B. Long of Louisiana, the ranking Democrat on the Finance Committee, Bentsen emerged as its chairman, but he barely had time to adjust to his new role before he found himself embroiled in controversy over a fund-raising scheme. Bentsen had offered the public a chance to get to know the new finance chairman by attending a series of breakfasts at a charge of $10,000 per person. But the only people willing to pay that much to attend what he called "the chairman's council" turned out to be lobbyists. Quickly dubbed "Eggs McBentsen" in the press, the scheme drew a firestorm of criticism around the country. Moving quickly to cut his losses, Bentsen ended the practice, refunded the money collected up to that time, and apologized publicly for what he called "a doozy" of a mistake.

As chairman of the Finance Committee, Bentsen not only played a key role in the formulation and passage of the tax bills enacted during the last years of the Reagan administration and during Bush's presidency but also helped to shape trade policy. While sitting on the committee in the 1970s and early 1980s, Bentsen had sought to strengthen American trade policy without resorting to protectionism, but by the mid-1980s he was calling for a tougher attitude toward Japan. In an Op-Ed piece in the *New York Times* (August 28, 1985), he wrote: "We have tried to ferret out their ever-shifting, non-tariff barriers. We have encouraged them to increase consumption and reduce savings. We have even suggested to the Japanese that they change their culture. All this is arrogant, naive nonsense. What we must do is put countries like Japan, and others who would emulate these nations, on notice that the United States will no longer accept enormous trade deficits. How? By setting a trade ceiling on nations with a history of barriers to our products and excessive trade surpluses."

Bentsen wrote that sentiment into the 1988 trade bill and shepherded it to passage. The political economist Robert B. Reich, the secretary of labor in President Clinton's cabinet, marveled at Bentsen's legislative ability in an interview with Jim Naughton of the *Washington Post* (May 2, 1989). "In many ways Bentsen was a masterful broker because it wasn't just a compromise," Reich said. "He was able to craft that trade bill, which reflected a wide set of interests and vantage points in the Democratic party, and come up with something that was neither protectionist nor free trade but gave the executive branch enough authority to fashion, essentially, an industrial policy."

By that time Bentsen had become a national figure, thanks to his impressive showing in the 1988 presidential campaign. In choosing Bentsen as his running mate, Governor Michael S. Dukakis had sought to re-create the "Boston–Austin axis" that had served the party so well in 1960. With Bentsen on the ticket, Dukakis had a reasonable chance to carry Texas, a state that traditionally has been crucial to Democratic victory in national elections. In making his acceptance speech at the Democratic National Convention in Atlanta, Bentsen, the oldest vice-presidential nominee since Alben Barkley in 1948, impressed the delegates and the wider television audience with his demeanor and clarity of thought. Stressing the theme of "equality of opportunity," he derided the so-called Reagan era of prosperity as nothing better than a borrowing binge. "It is easy enough to create the illusion of prosperity," he declared. "All you have to do is write hot checks for $200 billion a year. And that's what the Reagan-Bush administration has done. That's how they doubled our national debt in seven years."

One of Bentsen's missions during the campaign was to defend Dukakis in the South, where his liberal message was unwelcome. It was no easy task, since the two Democrats differed on many issues, including defense, aid to the Contras, the death penalty, school prayer, gun control, and a constitutional amendment to balance the budget. Bentsen's most successful contribution to the ticket was his debate with the Republican vice-presidential nominee, Dan Quayle. For weeks before the debate, Bentsen had been dogging Quayle, raising doubts about his qualifications to be president. When, in August, Quayle blamed his previously announced opposition to the creation of a cabinet-level Department of Veterans Affairs on "youthful indiscretion," Bentsen pounced on the statement. "A youthful indiscretion?" he repeated in amazement. "My friends, that vote occurred only five weeks ago. I don't think Americans can risk youthful indiscretion in someone who could become our president at any moment."

At their nationally televised debate on October 5, Quayle tried to compare his senatorial experience to John F. Kennedy's. Bentsen's low-key but devastating response sent an almost palpable surge through the audience. "Senator, I served with Jack Kennedy," he declared solemnly with what seemed like genuine indignation. "I knew Jack Kennedy. Jack Kennedy was a friend of mine. Senator, you're no Jack Kennedy." Soon after the election, a California Field Poll determined that if the Democratic ticket had been reversed, it would have carried the state.

Bentsen returned to the Senate with renewed prestige. From his position as chairman of the Finance Committee, he needled the Bush administration so relentlessly that many observers believed that he was planning to run for president again in 1992, but perhaps because of his age or because of his experience in 1976, he declined to declare his candidacy. During the 1992 campaign, he served as a regular adviser to Governor Bill Clinton on economic, tax, and trade matters. On December 10, 1992 Clinton nominated Bentsen as secretary of the treasury and made it clear that he would be the administration's principal economic spokesman. Explaining why he had chosen Bentsen for the post, Clinton said, "I wanted someone who had the unique capacity to command the respect of Wall Street, while showing an unrelenting concern for the Americans who make their living on Main Street." Clinton also needed someone who knew his way around Capitol Hill.

As expected, Bentsen's appointment was well received. Stephen Hess, a senior fellow of the Brookings Institution, in Washington, D.C., was quoted in the *Washington Post* (December 6, 1992) as saying: "What you get with Bentsen is an awful lot of clout with the Senate and the Finance Committee. One of the more important jobs of the treasury secretary during the first year will be selling the Clinton plan, particularly the tax side, to Congress." Republican senator Steven D. Symms of Idaho also praised the choice, as reported in the *New York Times* (December 6, 1992), saying it "should send strong signals to everyone in the financial community that there will be a steady hand at treasury." There were a few skeptics, however. "He operates like the queen mother," one unnamed congressional staff member was quoted as saying in *U.S. News & World Report* (December 21, 1992). "It's hard for me to imagine him thinking of himself as a member of a team." According to an article in *Facts on File* (January 14, 1993), at his confirmation hearing, held on January 12, 1993, Bentsen "won ringing plaudits from his fellow members of the Senate Finance Committee," who, in a highly unusual action, confirmed him immediately after he made his opening statement. The Senate approved his nomination on January 20, and he was sworn in on the same day. When Bentsen resigned from the Senate, he was succeeded as Finance Committee chairman by Daniel Patrick Moynihan of New York.

In his first half-year in office, Bentsen's agenda included tackling the continuing savings-and-loan crisis, finding ways to help the struggling Russian economy, and dealing with the consequences of the ill-fated raid on the Branch Davidian compound, near Waco, Texas, in which agents from the Bureau of Alcohol, Tobacco and Firearms (a division of the Treasury Department) had participated. He devoted the greatest portion of his time to gathering congressional support for President Clinton's economic stimulus package and for the administration's foreign trade program—particularly the North American Free Trade Agreement (NAFTA). "You don't grow by closing doors," he declared on June 15, 1993 in a speech to members of the American Trucking Associations. "You grow by opening doors. By letting companies compete fairly, under the same rules—and that's what [NAFTA] is all about." "Organized labor is against it," he acknowledged, "fighting it with everything they have. They think it will mean jobs heading south, but those jobs can go south now. I think it will mean products heading south."

Early assessments of Bentsen's performance as secretary of the treasury were mixed. According to David E. Rosenbaum, who interviewed him for the *New York Times* (April 2, 1993), Bentsen had quickly become "not only President Clinton's main spokesman on economic matters but also one of the administration's chief political and legislative strategists." In *Business Week* (June 21, 1993), Paul Magnusson and Mike McNamee reported that he was increasingly being called upon to serve as the administration's "chief firefighter, arm-twister, and consensus-builder." George J. Church, on the other hand, writing in *Time* (June 14, 1993), expressed the view that, in his first months as Treasury Department head, Bentsen had been "less of a prime mover on economic strategy than had been expected." And in *Financial World* (July 6, 1993), James Risen offered a decidedly negative appraisal. "The man Clinton said would be the primary administration spokesman on economic matters has been awfully quiet . . . ," Risen wrote. "All too often, when things get tough for Clinton, Bentsen seems to disappear. . . . It is beginning to look as if Bentsen really took the job at Treasury as a way to cap off a distinguished political career, rather than out of any great devotion to Clinton's agenda." The resignations of Bentsen's chief of staff, press officer, and personal secretary in August sparked speculation that Bentsen too might step down from his post, but people who worked closely with him reportedly insisted that he enjoyed his job and had no intention of leaving.

Six feet, two inches tall, Lloyd M. Bentsen is a personable, courtly gentleman in the old southern style. "I'm not the typical, back-slapping politician," he told David Pasztor of the *Dallas Times Herald* (July 13, 1988). "That's not my nature. . . . I've always been one who, in spite of being a very quiet person, likes to do new, challenging things." Robert S. Strauss, the veteran Democratic insider from Texas who has known Bentsen for many years, offered a similar description in an interview with Tom Baxter of the *Atlanta Journal* (July 22, 1988): "Lloyd is not that kind of colorful politician. In the first place, he doesn't demand that kind of attention. He is not profane, he'd never raise his voice, he is more reserved. But there is a strong firmness to him. The cut of his jaw is there."

Bentsen married Beryl Ann Longino (known as "B.A." to friends), a fashion model, on November 27, 1943. They have three grown children—Lloyd M. Bentsen 3d, Lan Bentsen, and Tina Bentsen Smith, who was adopted as an infant while the Bentsens were visiting Norway. The Bentsens divide their time among a residence in the embassy section of Washington, D.C., a ranch in southern Texas, and Bellfield, a 130-acre farm near Middleburg, Virginia. Despite his reputation for reserve, Bentsen used to leave parties by hoisting his wife over his shoulder and carrying her out—a practice he stopped in 1991 after breaking one of her ribs. He enjoys quail hunting and playing gin rummy, and he has been described as a "take-no-prisoners" tennis player.

Selected Biographical References: N Y Times A p18 Jl 21 '87 por, A p37 D 11 '92 por; Time 132:22+ Jl 25 '88 por; Washington Post A p17 N 27 '86 por, D p1+ My 2 '89 pors; Almanac of American Politics, 1992; Congressional Directory, 1992; Politics in America, 1992; Who's Who in America, 1992–93; Who's Who in American Politics, 1993–94

French Embassy

Bérégovoy, Pierre

(bā-rā-gə-vwo´)

Dec. 23, 1925– Former Prime Minister of France. Address: 139 rue de Bercy, Paris 75572 Cedex 12, France

BULLETIN: Pierre Bérégovoy committed suicide on May 1, 1993. He had apparently been distraught over events associated with the national referendum held the previous March, when the Socialist party suffered a decisive defeat, forcing him to resign as prime minister. *Obituary: NY Times* p6 My 2 '93.

A largely self-taught, self-made politician who did not enter political life full-time until he was in his mid-fifties, Pierre Bérégovoy was named prime minister of France by President François Mitterrand on April 2, 1992. He succeeded Edith Cresson, during whose brief, troubled reign the Mitterrand government had suffered a precipitate fall in popularity. For three decades Bérégovoy worked for a state-owned utilities company, rising from sales representative to executive positions. All the while he immersed himself in socialist politics, an avocation to which he brought his uncommon intelligence, passionate commitment, and capacity for hard work. Bérégovoy was one of a group of moderate socialists who were appointed to positions of power after Mitterrand's election to the presidency in 1981. He was virtually the only high-level official in the ostensibly left-wing Mitterrand administration whose background was genuinely working-class. As minister of finance from 1984 to 1986 and again from 1988 to 1992, he won the admiration of the financial community both within France and abroad—and did much to shake the association many people had long made between socialism and improvidence—by promoting policies of austerity and thrift. Widely regarded as a tough-minded pragmatist and a decisive and capable administrator and negotiator, Bérégovoy was identified with the relatively low inflation and respectable economic growth that France enjoyed in recent years as well as with the absence of a severe recession—significant accomplishments for the Socialist government of France at a time when many other countries were experiencing severe economic setbacks. Economic troubles, including a rising rate of unemployment, dogged his term as prime minister, however, and on March 29, 1993, after an election campaign in which he was subjected to charges of both economic mismanagement and improper behavior regarding a personal loan, the Socialist party lost its majority in the National Assembly, and he resigned from his post.

Pierre Eugène Bérégovoy was born into a politically left-wing family on December 23, 1925 in Déville-les-Rouen, a town about seventy miles northwest of Paris, in the Normandy region of France. His father, Adrien Bérégovoy, who immigrated to France from the Ukraine after the Russian Revolution, was a factory worker (some sources report that he was a miner). His mother, Irène (Baudelin) Bérégovoy, ran a small grocery store (or, according to some accounts, a cafe). Pierre enjoyed a happy, albeit impoverished, childhood, during which one of his grandmothers helped to raise him and his three younger siblings in the countryside near Déville-les-Rouen. In an article by Martine Gilson in *Le Nouvel observateur* (May 10, 1990), his brother was quoted as saying that Bérégovoy was resolute and decisive even as a boy. "When my grandmother had a problem, she acceded to him," his brother recalled. "Certainly my mother was head of the tribe, but my brother gave advice. Even today, at family gatherings, he doesn't like to be contradicted."

Bérégovoy attended primary school, where he was apparently a good student, until 1941, when, two months short of his sixteenth birthday, he was compelled to enter the workforce to help support his family because his father had become ill. "Of course I would have preferred to keep studying," he told Madlyn Resener, who interviewed him for *Institutional Investor* (December 1991), "but when you really want to learn, you don't have to be on a school bench." In the textile factory where he got his first job, he was trained as a metal worker and worked a lathe. After about a year he was hired by the French national railroads to work in Rouen as a ticket seller. During World War II he also served as a member of the French Resistance, transmitting information about Nazi supply trains.

His activities in the Resistance led Bérégovoy to become interested in politics and political thought, and after the war he joined the Section Française de l'Internationale Ouvière (SFIO), which represented the main party of French social democracy. "I was reading everything I could get my hands on," he told Madlyn Resener, citing writings by Karl Marx, Jean-Paul Sartre, and Albert Camus and singling out as especially influential the book *A l'echelle humaine* (*On a Human Scale*), by Léon Blum, the French politician who had served briefly as premier both before and after World War II. That work, in Bérégovoy's words, showed "that the end doesn't justify the means and that democracy is irreplaceable."

In 1950 Bérégovoy left the railroad to work for Gaz de France, the state-owned utilities corporation, as a salesman and marketing representative. "He was tenacious and intelligent, which is why I hired him," Roger Combey, a regional director for the company, told Martine Gilson, who interviewed him for a *Nouvel observateur* (April 9, 1992) profile of Bérégovoy. During his thirty-one years with Gaz de France, Bérégovoy gradually moved up the corporate ladder, serving successively as executive assistant, subdivision chief, assistant to the president of a subsidiary corporation whose mission was the development of the natural gas industry, and, from 1978 until 1981, executive director for economic and commercial affairs. He also attended the Labor Institute at the University of Strasbourg's law school, earning a diploma in scientific management.

In his leisure time, Bérégovoy often attended meetings of the SFIO. It was through his association with that party that, in 1956, he met Pierre Mendès-France, a charismatic and prominent socialist politician. As the premier of France from mid-1954 until early 1955, Mendès-France tried to extricate the country from colonialist adventures; known for his integrity, he inspired a whole generation of left-leaning youth. "He encouraged me to think and to put order into my ideas," Bérégovoy has recalled. "And perhaps the friendship he showed me gave me confidence in my abilities and my possibilities in politics." When his duties at Gaz de France enabled Bérégovoy to work in Paris, he became a part-time assistant to his mentor, aiding

Mendès-France by preparing memos on social, economic, and political issues, among other tasks.

As a protest against the French military actions in Algeria, in 1958 Bérégovoy and some others abandoned the SFIO and founded the Autonomous Socialist party (PSA), which provided an arena for ideas from a variety of socialist currents. Two years later the PSA merged with another small leftist group to become the Unified Socialist party (PSU), for which Bérégovoy served as secretary from 1963 to 1967. He left the PSU in 1967 to help organize the Modern Socialism Club, one of many small groups striving to build a new, stronger non-Communist left-wing political force.

Socialism's various transformations during the 1960s reflected deep-seated social and political conflicts in the established order, which, in 1968, erupted into student and worker uprisings. The regrouping of non-Communist social democratic forces in France led to the formation of the new Socialist party in 1969. Bérégovoy was named to the steering committee and the executive board of that party, which remained of limited significance until 1971, when it merged with the Convention des Institutions Republicaines, headed by François Mitterrand. The dynamic Mitterrand soon became the leader of the revitalized Socialist party and embarked upon his decade-long effort to win the hearts and minds of the French electorate.

Although he at first supported Alain Savary, Mitterrand's rival in the Socialist party, before long Bérégovoy became Mitterrand's friend and close collaborator. "I owe a lot to François Mitterrand because his confidence was very precious to me," Bérégovoy told an interviewer in 1991. "I learned from him the importance of the long term in political life. To see correctly, you must see far ahead. You must not allow yourself to submit to the pressure of everyday events." Bérégovoy served as the party's national secretary for social affairs from 1973 to 1975, and during the next six years he was in charge of its external affairs. In particular, Mitterrand delegated to Bérégovoy the responsibility for handling the difficult relationship between the Socialist party and the French Communist party, which had declared itself in favor of the "Common Program" supported by the Socialists and which, at that time, still played an important role in French left-wing politics. Although the two parties' alliance was unstable and eventually dissolved, it made possible the creation of a powerful leftist opposition.

In 1981, seven years after losing the presidential election to Valéry Giscard d'Estaing, the rightist candidate, Mitterrand won the presidency, thus becoming the first Socialist to head the government of France's Fifth Republic. In high circles of finance and industry, the initial reaction to his victory was consternation, but in the streets, the general response was decidedly enthusiastic. Mitterrand's election marked the end of Bérégovoy's career at Gaz de France, because the new president named him his secretary general, a position tantamount to that of chief of staff and one held previously only by senior civil servants. Bérégovoy arranged Mitterrand's schedule and traveled with him during the first year of his administration, a somewhat chaotic period during which key industries were nationalized, costly social measures enacted, and the franc devalued.

In June 1982 Bérégovoy was appointed head of the Ministry of Social Affairs and National Solidarity. That ministry, which was charged with regulating immigration, unemployment, and social security, had run up a considerable deficit after the arrival of the Socialist government. Bérégovoy soon set higher rates for social security coverage (which in France includes health care and disability and retirement payments), made cuts in unemployment insurance programs, and seized upon a variety of other initiatives to reduce deficit spending. People admitted to hospitals, for example, were now required to pay a small amount each day if they were not indigent. With such regulations, Bérégovoy managed to build up surpluses in the social security system. Indeed, Bérégovoy's appointment to the ministry of social affairs, along with other measures that were taken at about the same time, signaled the commencement of the Mitterrand government's historic rightward shift toward economic and political moderation.

Twice during the 1970s, Bérégovoy had met defeat when he had sought electoral office, presumably because he lacked the personal charisma of other French politicians. But in 1983, with the support of President Mitterrand, he was elected mayor of Nevers, a small, historic city near the Loire River about 130 miles south of Paris, in the department of Nièvre. He has held that position ever since, concurrently with his political appointments, and he reportedly has managed the affairs of the city with his customary careful attention to finances.

In July 1984 Bérégovoy was named minister of the economy, finance, and budget, an appointment that coincided with the departure of the remaining Communists from the government. His new post had traditionally been filled by a graduate of one of France's elite universities, but Mitterrand's selection of "a self-proclaimed man of the people . . . quickly proved to be a popular choice," Madlyn Resener wrote. Average workers regarded Bérégovoy, who during the late 1940s had been a union activist, as a kindred spirit and someone whom they could trust. "I don't lead a gilded life; I understand perfectly the worries people have," he declared to Resener in 1991.

According to some accounts, Bérégovoy, an autodidact in financial matters, was at first viewed with amusement and disdain by some of the finance ministry's officials. But he surrounded himself with economics "whiz kids" and soon put into place policies favorable to the marketplace, aided to some extent by the worldwide stock market rally of the early 1980s. To restore the financial world's confidence in his country's socialist government, Bérégovoy launched a far-reaching program to reform and modernize the Paris *Bourse* (the French stock exchange) and created the *Matif*, a futures market. He also took measures to deregulate the banking system and to simplify and encourage foreign investment.

In July 1985, with legislative elections approaching, some members of the Mitterrand government advised devaluing the franc to stimulate the economy. Bérégovoy took a strong stand against devaluation, and he succeeded in convincing President Mitterrand that a strong franc would be the best means of impressing the financial markets. His policy ran a substantial risk, but in the end the franc held its own. Because of its favorable outcome, Bérégovoy's policy of *franc fort* (a strong franc) earned him and the Socialist government considerable respect. "I have always had this fixed idea," he told Martine Gilson in 1990. "You cannot build an economy on unstable currency. . . . A solid currency reinforces national authority [and] proves that the left knows how to run affairs in a reliable way."

Socialist losses in the 1986 parliamentary elections compelled President Mitterrand to appoint a Conservative, Jacques Chirac, as prime minister, beginning an uncomfortable two-year period of "cohabitation" between Socialists and the rightist opposition. Bérégovoy lost his position as finance minister, but that same year, he was elected deputy to the National Assembly from Nièvre. He also became a member of the Socialist party's national secretariat, in charge of economic affairs. In 1988, with great skill, he directed Mitterrand's reelection campaign. Mitterrand won the race handily, and the Socialist government returned to full power. Bérégovoy resigned his deputyship and joined the administration for a second term as finance minister, under the new prime minister, Michel Rocard. As before, Bérégovoy pursued tough monetary policies, refusing to devalue the franc, and through his program of relative austerity, he was able to hold down the rate of inflation in France. The country even enjoyed a modest economic expansion, in spite of rising unemployment and a resulting budget deficit.

By retaining Bérégovoy in her cabinet when she was appointed prime minister by President Mitterrand in May 1991, Edith Cresson helped to stabilize the financial markets. The first woman to serve as prime minister of France, Cresson placed Bérégovoy in charge of a "superministry" responsible for finance, industry, and trade. But because of her perceived inability to get a grip on a multitude of nationwide problems—many of which were exacerbated by the global economic slowdown—and, perhaps even more damaging, her abrasive personal style, she rapidly lost both party and popular support. By the end of the year, Cresson's approval rating in opinion polls had plummeted to 20 percent. The extent of voter dissatisfaction with the Socialists became painfully clear in the March 1992 regional elections, when the party captured only 18.3 percent of the vote, its most dismal showing in twenty-three years. On April 2, 1992 Cresson resigned, and Bérégovoy was appointed prime minister in her stead.

Bérégovoy's "key asset, his reputation for economic orthodoxy, remains unquestioned," Ian Davidson observed in an article for the *Financial Times* (April 3, 1992), "despite a budget deficit which has swelled out of control as a result of the recession, because his anti-inflation achievements are intact." In his inaugural address to the French National Assembly, Bérégovoy staked out the chief goals of his government for the months that would precede the national legislative elections, scheduled to be held in March 1993. (Although Mitterrand's second mandate runs until 1995, there have been persistent rumors that he will resign before his term is over.) Not surprisingly, the prime minister made unemployment (which had then reached 9.9 percent, with almost three million people without jobs) his chief priority; he also promised to battle rising crime rates and political corruption and expressed concern over illegal immigration. He said he planned to modernize education and social security and to pay particular attention to the environment. "Social justice is the center of our concerns," Bérégovoy asserted. "But rigor in economics is not a side issue. It is a requirement of good administration. Those who say otherwise are mistaken or misleading the French people. If there are no miracle cures, there is clarity, calm, and perseverance."

Less than a week after his appointment as prime minister, in a move that was welcomed by members of France's ecology-oriented political movement, Bérégovoy announced the suspension, at least until year's end, of nuclear weapons tests, which France had conducted since 1966 in the French Polynesian Islands. He also reduced the luxury tax on certain consumer items, launched a program to curb political corruption, and announced that, to help combat hard-core unemployment, he would strive to create 900,000 jobs or apprenticeship positions by the fall of 1992.

Occupying center stage during Bérégovoy's early months as prime minister was the vexing question of European unity, with all its promise and problems. Although at the end of September 1992, 51 percent of the French people endorsed ratification of the so-called Maastricht treaties—whereby, in December 1991, representatives of the twelve European Community nations had agreed upon the eventual political union of EC countries, common policies for foreign affairs, defense, and, to some degree, social problems, and a single European currency—even some of the treaties' supporters harbored misgivings about their long-term effects. Commonly voiced fears included a loss in French autonomy, monetary upheavals, the arrival of new waves of immigrants, and cultural amalgamation. But Bérégovoy insisted that "France will have the influence it deserves." "France is an ancient country—with twenty centuries of history behind her," he said. "But to be French today is to be European."

It was the continuing sluggishness of the French economy and the steadily rising rate of unemployment, however, not the Maastricht treaties, that claimed the attention of the French people in the weeks before the national referendum. On March 21 and 28, 1993, the days of the elections and the runoff elections, respectively, voters overwhelmingly rejected Socialist incumbents and office-seekers, apparently convinced that the party in power was responsible for their economic woes. With more than three-quarters of the seats in the National Assembly won by conservative candidates, President Mitterrand was obliged to name a conservative prime minister. On March 29 he selected Edouard Balladur, a former finance minister, and Pierre Bérégovoy resigned from the post.

Although he himself had been returned to his seat in the National Assembly, in the wake of the elections Bérégovoy—"outwardly, at least, among the most cheerful and commonsensical of French politicians," according to an article in the *Spectator* (May 8, 1993)—reportedly felt distraught and depressed. His distress undoubtedly stemmed partly from his abrupt, forced departure from office, the magnitude of the Socialist party's defeat, and the charges of economic mismanagement to which he had been subjected during the campaign. In addition, as some of his friends later disclosed, he had felt horrified to find himself under attack because of a loan that he had secured in 1986 to buy a Paris apartment and that had come to the attention of the public through a magazine article published in February 1993. Bérégovoy had paid the debt, but because the loan had been interest-free and the lender, a rich businessman named Roger-Patrice Pelat, had subsequently been indicted for insider trading, he was accused of impropriety. (Pelat died in 1989.) "The loan stalked M. Bérégovoy from beginning to end of the campaign trail, haunting his television interviews, clouding his campaign meetings with mockery, and fatally impairing his capacity to give moral leadership to his party," according to the *Spectator* article. After the election, the article reported, President Mitterrand advised him "that a re-immersion in local politics would be the best antidote to his depression."

"In photographs, the short, round-faced [Bérégovoy] seems jolly and avuncular," Madlyn Resener wrote. "In person, he is anything but; he carries himself with an air of cold-eyed authority that can be intimidating. Those who have dealt with him describe him as sharp, cunning, and astute." Other observers have characterized him as a genial, mild-mannered, modest man whose manner is conciliatory and who speaks with "refreshing bluntness." Noted for his articulateness, excellent memory, and skill at synthesizing the ideas of others, Bérégovoy—who is often referred to as Béré and, sometimes, as Super-Béré—is also a "master delegator" who "knows how to listen and always looks for consensus, although once he has made a decision, he can be unyielding," as Resener reported. "His enormous capacity for work amazes his close associates," according to Resener, who noted his "intense loyalty to friends."

Since November 13, 1948, Pierre Bérégovoy has been married to the former Gilberte Bonnet. The parents of two daughters and a son, the couple own an apartment in a chic district of Paris; they seldom entertain socially. The Bérégovoys also maintain a two-room apartment in Nevers, to which they travel by train most Friday afternoons to spend their weekends and where Pierre Bérégovoy, as mayor, makes himself available to his constituents. His leisure pursuits include playing soccer and table tennis, bicycling, and cross-country running, and he is said to finish crossword puzzles with great speed. His preferences when reading for pleasure are books about history, particularly the French Revolution, and an occasional mystery.

At a colloquium celebrating the bicentennial of the French Republic, held at the Sorbonne, in Paris, on September 24, 1992, Pierre Bérégovoy delivered the closing address. He discussed the humanistic values of republican France, "too often forgotten or gone astray but always present." "In 200 years we have experienced the hard realities of contradictions between order and progress, reason and freedom, science and morality, national sovereignty and the cooperation of peoples," he said. "The Republic has tried to effect, throughout these two centuries, without exhausting itself in spite of all, this necessary synthesis. Therein resides its grandeur."

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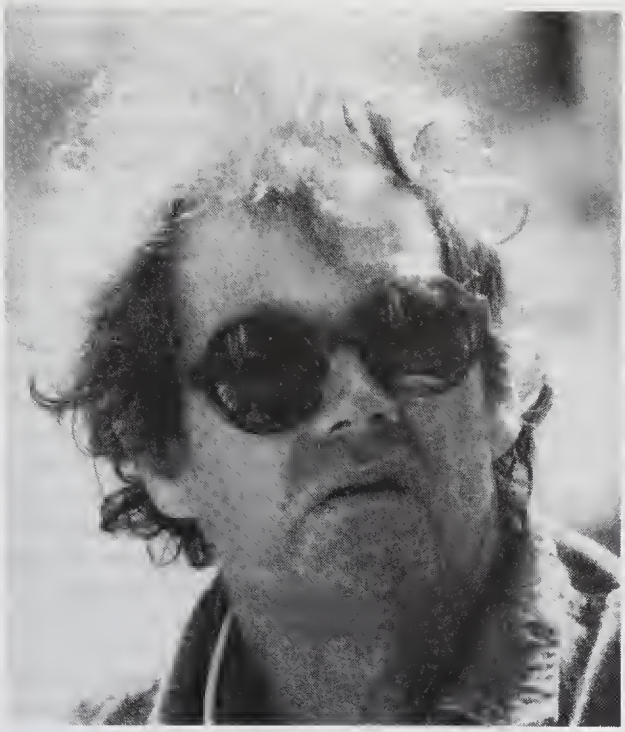
Beresford, Bruce

Aug. 16, 1940- Australian filmmaker. Address: c/o Leonard Hirshan, William Morris Agency, 151 S. El Camino Dr., Beverly Hills, CA 90212-2775

With the release of his intense wartime drama *Breaker Morant*, in 1979, Bruce Beresford emerged as one of the handful of Australian filmmakers to achieve international renown. The film spotlighted his talent, already acclaimed by Australians familiar with his gentle comedy *The Getting of Wisdom* (1977), for employing film to craft sympathetic yet unsentimental character studies. While Beresford has not confined himself to working in any one genre—since directing his first feature film in 1972, he has made everything from burlesque comedies to light adolescent dramas to a Biblical epic—he is at his best when working on period pieces and small-scale dramas that allow him to illuminate the personalities of the complex and often flawed characters to whom he is drawn. Among his more recent efforts, the widely admired *Tender Mercies* (1983) and *Driving Miss Daisy* (1989) fall into this category. "I don't think it's very interesting to make films in which people are ei-



MGM

Bruce Beresford

ther good or bad," Beresford told Peter Brunette in an interview for the *Washington Post* (May 19, 1991). "I like it when there are enormous facets to the character."

Bruce Beresford was born on August 16, 1940 in Sydney, Australia, the son of Leslie Beresford, who sold hand-pump washing machines and, later, wine, for a living, and the former Lona Warr, a housewife. Neither of his parents had the slightest interest in film; indeed, Beresford remembers them referring to filmmaking as "something low-class people did." Even after he became an internationally acclaimed director, they failed to grasp his attraction to what they called "this film thing." While directing Jessica Lange, Diane Keaton, and Sissy Spacek in *Crimes of the Heart*, Beresford acknowledged to Margy Rochlin, who profiled him for *American Film* (January/February 1987), "I called my father and he hadn't even heard of them."

Unlike his parents, Beresford has, in his words, "just been mad about movies" since his earliest years. As a boy he saw every picture that played at the local theatre, and he usually had an opinion about what he had seen. He especially disdained the serials and westerns that his friends enjoyed, and he remembers "berating [them] for being taken in by their phony sets, absurd plot-lines, and hammy acting," as he wrote in an autobiographical sketch that appeared in *World Film Directors* (1987). Instead, Beresford preferred more accomplished works; the John Ford movies *My Darling Clementine* and *They Were Expendable* were among his early favorites.

Beresford was still in his teens when he acquired a taste for such "arty" films as the Italian director Vittorio De Sica's *Umberto D.* At least partly because of his pretensions to good taste, he tended to dismiss Australian cinema as inconsequential. (In fact, few feature films of enduring quality were produced in Australia during the 1940s and 1950s.) He was thus surprised to learn, on becoming acquainted with the work of Raymond Longford, an Australian who made talkies during the silent era, that his countrymen were capable of producing fine films. "It was the first time I realized you could make great films in Australia," he was quoted as saying in *The International Dictionary of Films and Filmmakers* (1984). "If Longford could do it, so could I."

That realization further contributed to his desire to make movies of his own. Indeed, at the age of thirteen, having already devoured whatever books he could find on filmmaking, Beresford persuaded his father to buy him a movie camera, and before long he completed his first motion picture, a spy film entitled *Time of Crisis.* He had hoped to legitimize his passion for movies by studying filmmaking at the University of Sydney, which he entered in 1959, but because the school offered no courses on the subject, he studied philosophy instead. He did, however, manage to indulge his obsession by joining a film society at the school. As Beresford neared graduation, he realized that the prospects of his becoming a filmmaker in Australia were bleak, because, for all intents and purposes, an Australian film industry did not exist. Thinking he would have better luck in Great Britain, Beresford, on the day he graduated from college, in 1962, set sail for England, thus beginning what would become a nine-year-long exile from his native Australia.

Life in Great Britain proved equally frustrating for Beresford. Although England's film industry was thriving, compared with Australia's, Beresford, as a foreign national, was unable to obtain the union card that would have made him eligible to work in a production company. He thus had little choice but to take whatever odd jobs he could find, including one laying drains and another working in a factory. Eventually, he became so desperate that he responded to a newspaper advertisement for a job as a film editor in Nigeria. "I didn't even know where Nigeria was," Beresford recalled to Lawrence Van Gelder, who profiled him for the *New York Times* (February 27, 1983). Although he was pleased to be offered the job (he learned later that he had been the only applicant), he discovered not long after his arrival that the film unit that had supposedly hired him did not exist. To pass the time, he directed a theatre company and read every novel he could find that was set in Nigeria.

With the onset of the Nigerian civil war, in 1966, Beresford returned to England. It was then that his luck began to turn. He promptly got a job as a film officer of the Production Board of the British Film Institute, and for the next five years he was involved in some capacity in the production of over seventy short films, all of which were made on extremely limited budgets. "It really taught me how to make films cheaply," he told Lawrence Van

Gelder. Yet Beresford was far from content, and he would wear out his friends with his harping on how he might break into filmmaking. "He used to talk about [freelance directing] *all* the time," Tony Scott, who has since become a successful Hollywood director, told Margy Rochlin. "We used to say, 'For God's sake, Bruce, do it.' And then he never plucked up the courage. He dabbled. He'd do sort of odd days here and there for other people's films. Then he went back to Australia. The next thing—*bang*—Bruce is actually doing it."

Beresford had returned to Australia in 1971, after learning that the Australian Film Commission, a newly created federal government body, was planning to invest funds in the establishment of a domestic film industry. Hoping to obtain government financing for a film of his own, Beresford submitted a script that he had cowritten with Barry Humphries, a comic-strip writer and comedian. A decidedly lowbrow comedy, the film focuses on Barry McKenzie, an "ocker"—a stereotypically crude, naive, and uncultured Australian—who, while visiting England, passes the time by drinking beer and searching for sex. Predictably, the Australian Film Commission found the script irredeemably tasteless—in a scene near the end of the film, Barry exposes himself on live television. But Beresford, arguing that it was more important for the government to invest in potentially commercially successful films than in ones whose only merit was their artistry, managed to persuade the commission to provide him with a $250,000 budget to complete the project.

Upon its release, *The Adventures of Barry McKenzie* (1972), though savaged by the critics, was an immediate hit, and it went on to become an enormous financial success. Beresford had thus correctly predicted that the film would give the fledgling Australian cinema a much-needed boost. He had been less than prescient, however, as to the effect that it would have on his career. "It got such bad reviews in Australia that, while it made it easier for other people to make films, it made it very hard for me to get work," he was quoted as saying in *World Film Directors*. "Everyone said: 'There's that lout who makes those low films.'"

Beresford reflected further on the experience in an interview with Chris Peachment for the London *Times* (June 22, 1983): "If there is to be a choice between critical and commercial success, then I would rather have the critical every time. Not for any artistic reasons, but because it ensures the future of your career." Beresford had not yet become convinced of the truth of his own hard-earned wisdom when, soon after completing *Barry McKenzie*, he agreed to direct its sequel, *Barry McKenzie Holds His Own* (1974), which critics deemed almost as gauche as the original. "The sequel only further convinced everybody I was a kind of lunkhead," he told Van Gelder. He did not fare much better with *Side by Side* (1975), about which he has said little except that it was "terrible."

Beresford managed to salvage his battered reputation with *Don's Party*, released in 1976 or 1977. Although sometimes referred to as an "ocker" film—it centers on an election-eve party among a group of middle-aged intellectuals that gradually degenerates into drunkenness and debauchery—*Don's Party* was nevertheless considered so well done that it won six Australian film awards, including one for best director. (It similarly earned rave reviews from American critics in 1982, after it was released in the United States.)

No longer considered a "lout," Beresford experienced considerably less difficulty in attracting backers for a project that he had been trying to bring to the screen for several years. Considered one of his finer works, *The Getting of Wisdom* (1977) is a comedy of manners featuring a country girl unschooled in the social customs of her high-society classmates at an elite women's school in Melbourne. Thanks to her beguiling charm, she learns how to compete successfully with her schoolmates, eventually winning a much-coveted college scholarship.

Don's Party and *The Getting of Wisdom* established Beresford as a member of the "New Wave" of Australian filmmakers, which included Peter Weir and Gillian Armstrong, among others. Still, his celebrity remained confined to his native Australia, a state of affairs that was unaltered by his directing a little-noticed caper flick, *The Money Movers* (1979). That changed dramatically, however, with his next major project, *Breaker Morant* (1979), which has since been credited with helping to rivet the attention of the entertainment world on the revival taking place within Australian cinema. Adapted from a play based on a true story, the film delineates the tragic downfall of Harry Morant (portrayed by Edward Woodward), an English-born Australian soldier with a streak of romanticism who is widely admired for his ability to break horses (hence his nickname, Breaker.) While fighting with the British in the Boer War, in turn-of-the-century South Africa, Morant, together with two other soldiers, kills a handful of civilians in a reprisal for the murder of one of their fellow officers. Morant and one of his comrades are subsequently court-martialed, found guilty, and executed, notwithstanding the defense's compelling argument that they had merely been following the orders of the British High Command.

In taking on the project, Beresford hoped to shed light on the character of a man who, according to him, was not the "mindless mass murderer" that the court and history had judged him to be but rather a victim both of the extraordinary pressures of war and of the British High Command, which had found it politically expedient to allow him and his confreres to take the heat for an act for which the High Command itself was ultimately responsible. "It was the complexity of it that appealed to me," Beresford told James Lardner in an interview for the *Washington Post* (April 29, 1981). "What I was interested in doing was defending what appears to be almost indefensible, and saying none of these issues are as simple as they appear." The story had tremendous resonance because of its parallels to the My Lai massacre, which occurred during the Vietnam War.

Breaker Morant swiftly emerged as the one of the most successful movies in the history of Australian cinema, not only doing well at the box office but winning eleven Australian Film Institute awards, including one for best director. The film was equally well received at the Cannes Film Festival and, in 1980, in the United States, where it earned an Academy Award nomination for best screenplay adapted from another source. According to critics, its effectiveness was due at least in part to Beresford's refusal to allow the film to descend into melodrama. He "maintains both a tension and a coldness by letting the defendants keep a tight rein on their fear," Janet Maslin noted in her *New York Times* (December 22, 1980) review. Its success, in turn, brought Beresford an avalanche of offers from producers to direct their films. Indeed, he received over 130 screenplays from the United States alone.

Most of those screenplays remained unread for weeks after their arrival at his home. "I didn't want to make any bitter, bloody, brutal stories . . . about sex or about Dallas or about killings," Beresford explained to David Lewin of the *New York Times* (April 4, 1982), referring to the kinds of stories he was being asked to consider. In any event, he had little time to reflect on those offers, for he had already signed a contract to direct two more movies in Australia: *The Club* (1980), which turns on the conflicts among members of an Australian soccer team, and *Puberty Blues* (1981), a coming-of-age story revolving around a group of teenage girls as they strive to win the favor of a clique of chauvinistic adolescent surfers.

One day, however, Beresford received a screenplay written by Horton Foote, who had authored the screenplay for the 1963 classic *To Kill a Mockingbird*, that piqued his interest. "I was in Sydney when I read the script of *Tender Mercies*," he recalled to David Lewin, "and I couldn't believe the people in Texas could be as simple, direct, and honest as the story suggested." "Here was a script that told a story about a group of people whose preoccupations were very ordinary, who went to church on Sunday, who didn't murder each other," he told Van Gelder. "And yet I thought it made an absolutely fascinating drama." During an extended sojourn in Texas with his wife, Beresford visited as many small towns as he could; once he was satisfied that the script's portrayal of life in Texas was "true," he decided to make that project his American directorial debut. Enhancing the prospective film's appeal, according to Beresford, were the similarities he observed between the Texas countryside and the Australian outback.

Tender Mercies (1983) proved to be everything Beresford had intended: a daringly un-Hollywood film that places more of a premium on relationships among ordinary individuals than on fast-paced action or special effects. It starred Robert Duvall as Mac Sledge, a famous country singer turned down-and-out alcoholic who slowly rebuilds his life after meeting Rosa Lee, a self-reliant young widow. Although Beresford was reluctant to take credit for the film's success—"Horton's script was so wonderful that you really couldn't go wrong," he told Margy Rochlin; "I could have directed it with my eyes shut"—many reviewers offered it anyway, citing his detached and unobtrusive direction. As David Sterritt observed in the *Christian Science Monitor* (March 10, 1983), Beresford succeeded in "letting the emotions of the story speak for themselves through quietly framed shots that deftly sidestep sentimentality." *Tender Mercies* received two Oscars, one for best actor and the other for best screenplay, and five Academy Award nominations, including one for best director, an honor Beresford lost to James Brooks, who directed *Terms of Endearment*.

Thanks to the acclaim accorded *Breaker Morant* and *Tender Mercies*, Beresford now had his pick of some of the most highly sought-after properties in Hollywood. Thinking he had chanced upon one of the better ones in a script about the Biblical figure King David, he undertook his first big-budget production—*King David* (1985), with Richard Gere in the title role. The film turned out to be his least successful effort to date. Although Gere took much of the heat for the blandness of the film, which occasionally descended into pure silliness (such as when Gere's David "sheds his gown and, clothed only in a sort of diaper, boogies through Jerusalem," as one reviewer described one of the worst scenes), Beresford took full responsibility for its failure. "You can't put even one percent of the blame at anyone's door but mine," he told Margy Rochlin. Beresford's only other American film to be considered an unmitigated disaster was *Her Alibi* (1989), a romantic comedy starring Tom Selleck, which *New York*'s David Denby described in a February 20, 1989 review as "the worst movie I ever saw forty minutes of."

Beresford's ability to maintain equanimity in the face of reviewers' unfulfilled expectations was tested once again following the release of the much-anticipated *Crimes of the Heart* (1986), a bittersweet comedy celebrating sororal love. Although blessed with a first-rate cast—it starred Jessica Lange, Diane Keaton, and Sissy Spacek as the three McGrath sisters—the film received decidedly mixed reviews. Many observers attributed the film's deficiencies not so much to Beresford's direction as to the screenplay, which, they felt, suffered from the "opening up" that is required when a play is transposed from the stage to the screen.

The 1980s also saw the release of several movies by Beresford that were widely admired. *The Fringe Dwellers*, which was brought to the United States in 1987 (it had been released in Australia a year or two earlier), for instance, is a small yet moving film that, with sensitivity but without sentimentality, portrays life among an aboriginal family living in the shadow of modernity. And *Driving Miss Daisy* (1989), which explores the twenty-five-year-long friendship between Miss Daisy (played by Jessica Tandy), a stubborn Jewish widow, and

Hoke Colburn (portrayed by Morgan Freeman), her black chauffeur, who possesses all the patience that Daisy lacks, was the sleeper of the season. Brought to the screen for a modest $7.5 million, *Driving Miss Daisy* went on to earn $100 million at the box office as well as nine Academy Award nominations and four Oscars, including one for best picture.

With *Driving Miss Daisy*, Beresford once again found himself in his element—material that challenged him to shed sympathetic light on a difficult personality. "A lot of studios turned down *Miss Daisy* when we were trying to get it started," Beresford recalled to Peter Brunette. "They said, 'This woman's awful.' I said that she's not, she just is what she is. She's tough and unbending, but she was principled, which I found fascinating." Although his direction of the film was overlooked by the Academy of Motion Picture Arts and Sciences, Beresford earned his share of accolades from reviewers. "The direction by Bruce Beresford is exquisitely modulated," David Denby wrote in *New York* (April 16, 1990). "[He] brings to the material a feeling for silence and contrast and the power of many half-crescendos."

Just when Beresford was close to becoming pigeonholed as an Australian director with an affinity for the American South—it had not escaped the notice of the entertainment media that *Driving Miss Daisy* was his third film set in that part of the country—Beresford returned to Nigeria to shoot *Mister Johnson* (1991), an adaptation of the Anglo-Irish writer Joyce Cary's 1939 novel of the same title, which is set in the 1920s, when Nigeria was under British rule. His decision to make the film, in turn, led some journalists to speculate that Beresford was driven by an interest in exploring racial themes, which had never been far from the surface in *Driving Miss Daisy* and *The Fringe Dwellers*. But Beresford has maintained that the complexity of the film's eponymous hero—a Nigerian clerk whose combination of charming wile and reverence for all things English leads both to his friendship with a local British official and, ultimately, to his tragic death—was what had attracted him to the project. "Mr. Johnson is likable and generous, full of love, and full of life, which is something I liked about him very much," Beresford told Peter Brunette. "He's ambitious and he is willing to do things to get ahead. He doesn't have a strict code of morality, and I thought that was fascinating." Possibly because of its limited popular appeal, *Mister Johnson* quickly disappeared from the movie theatre circuit.

Beresford's next film, *Black Robe* (1991), which tells the story of an unenlightened Jesuit missionary committed to converting a group of Canadian Huron Indians from their animist beliefs to Christianity, was similarly ignored by the moviegoing public, though it was widely admired by film critics for its sheer beauty. Terrence Rafferty, in fact, wrote in the *New Yorker* (November 18, 1991) that "this is the best filmmaking [Beresford] has ever done." Beresford's most recent project is *Rich in Love* (1992), a light-hearted drama about a contemporary American family, starring Albert Finney and Jill Clayburgh. He is currently at work on a $40 million film version of the musical *Les Misérables*.

Although Beresford is known among reviewers mainly for his unobtrusive direction, he has, somewhat incongruously, earned a reputation among actors as a painstakingly meticulous director who exerts tight control over the entire look of his films. Before shooting a film, he explained to Lawrence Van Gelder, "I do a little drawing of every shot in the entire movie . . . I find the locations, work with the production designers and get plans of all the rooms so I know where all the windows and doors are. Then I work out every camera angle for the entire film." But his control ends there: once he has storyboarded the entire film, he gives his actors an unusually free rein to explore their characters. "Bruce gives you a structure inside of which you can do whatever you want," Tess Harper, who played Rosa Lee in *Tender Mercies* and who has since worked with Beresford in several other films, told Margy Rochlin.

Another aspect of his directorial method is his capacity for recognizing raw talent in unknown, relatively inexperienced actors. Before appearing in *Tender Mercies*, for instance, Tess Harper had made the rounds at local dinner theatres and had appeared in several commercials, but Beresford saw in her the character of Rosa Lee. "What I wanted for the part . . . was someone who looked direct, fresh, uncomplicated and true, and also had a fairness of feature which wasn't European," he told David Lewin. "I tested a lot of well-known actresses in Hollywood but I wanted Tess." Beresford took a chance on another little-known actor when he cast Maynard Eziashi in the title role of *Mister Johnson*. Eziashi went on to win the prize for best actor at the 1991 Berlin Film Festival.

When he is not busy working on a film (which is not often—he has directed, on average, one film a year for the past two decades), Beresford can usually be found in Sydney, where he lives with his wife, the former Virginia Patricia Mary Duigan, whom he married in 1985 and by whom he has one child. His first marriage, to the former Rhoisin Patricia Harrison, an Irish-born graphics designer, by whom he has three children, ended in divorce. In his scant leisure time, he enjoys listening to operas.

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On September 15, 1991 the people of Sweden unseated the Social Democratic party, which in fifty-nine years of almost uninterrupted rule had created what was arguably the world's most progressive and prosperous welfare state. The Swedish model, long touted as the so-called third way between communism and capitalism, had since the 1930s delivered full employment and a broad range of cradle-to-grave benefits to its citizens without triggering substantial inflation or lowering an enviable standard of living. In recent years, however, Swedes have become concerned by sluggish economic growth, a persistent, though comparatively modest, rise in joblessness, and one of the heaviest tax burdens in the industrialized world. As the Soviet Union and other Communist governments turned away from their managed economies in the late 1980s, many Swedes began to yearn for more individual choice in education, in health care, and in the workplace.

Tapping into that increasing discontent was Carl Bildt, the youthful leader of the Moderate (Conservative) party, who called for tax and spending cuts, the privatization of many state-run companies, and closer ties with the rest of Europe. In the September 1991 election, he led a four-party center-right coalition to victory over the Social Democrats under Prime Minister Ingvar Carlsson, although he failed to win an outright majority of seats in the unicameral parliament. Bildt, who had never held a senior position in government before becoming prime minister in October 1991, has to fulfill his ambitious agenda with a fragile minority coalition government and at a time of uncertainty for Sweden, as it prepares to join the European Community. Sounding very much like a Scandinavian version of Margaret Thatcher or Ronald Reagan in the 1980s, he has nevertheless persisted in his determination to move his left-leaning country to the right. "The time for the Nordic model has passed," Bildt said in an interview with William E. Schmidt of the *New York Times* (February 23, 1992). "It created societies that were too monopolized, too expensive, and didn't give people the freedom of choice they wanted; societies that lacked flexibility and dynamism."

Carl Bildt was born on July 15, 1949 to an aristocratic family in Halmstad, Sweden, a seaport on the Kattegat arm of the North Sea. Among his many distinguished ancestors was Gillis Bildt, his great-great-grandfather, who briefly served as prime minister of Sweden in the late nineteenth century. Carl Bildt began to consider a public career following his early success in school debates. During a visit to Washington, D.C., as a youth, he was deeply impressed by the Lincoln Memorial and its inscription from the Gettysburg Address honoring "government of the people, by the people, for the people." His affinity for the West was heightened when he traveled to Prague, Czechoslovakia during the liberal awakening of the spring of 1968, which was crushed by the Soviet invasion that took place soon after he had departed. Repelled by the radical views of many of his fellow students at the University of Stockholm, which he entered in 1968, Bildt joined the Moderate party of Sweden that same year. During his student years, he served as chairman of the Free Moderate Student Association, and later, of its European counterpart, European Democratic Students.

Following his graduation from the University of Stockholm in 1973, Bildt joined the staff of Gösta Bohman, then the chairman of the Moderate party, as his political secretary, a post he held for three years. Meanwhile, in 1974 he ran for public office himself, winning a seat on the Stockholm County Council in 1974, where at the age of twenty-five he was known as the "wunderkind" or, more patronizingly, as "the boy." In his three years as a member of the council, he rose steadily through the ranks of the Moderate party's hierarchy. After a conservative coalition wrested power from the Social Democrats in the 1976 elections, Bildt served for two years as a political adviser on policy coordination to the minister for economic affairs. In 1979 Bildt was elected to a Stockholm seat in the Riksdag, Sweden's unicameral legislature. He was under secretary of state for coordination and planning at the cabinet office from 1979 to 1981, when he was elevated to membership on the executive committee of the Moderate party. With the return of the Social Democrats under Olof Palme in 1982, Bildt was appointed to the Parliament Standing Committee on Foreign Affairs and the Submarine Defense Committee, which was established to look into foreign submarine incursions into Swedish territorial waters. He also served on the Defense Policy Committee from 1984 to 1987.

During these years, Bildt emerged as a somewhat strident critic of the socialist government's neutral foreign policy, which viewed the Western alliance and the Communist bloc as constituting roughly equal threats to peace. In one instance he so provoked Palme that the prime minister openly questioned his patriotism. When a Soviet submarine ran aground in Swedish waters in 1981, Bildt was appointed to the all-party commission created to investigate the incident. Soon after it completed its findings, in 1983, Bildt traveled to Washington, D.C., to brief United States Navy and intelligence officials on the matter. The Palme government condemned his action as a violation of Swedish neutrality, and Palme himself denounced Bildt as a security risk in what was interpreted as an attempt to destroy his political career. But if that was Palme's intention, it had the opposite effect, for Bildt gained national attention from the incident and went on to become the leader of his party.

Bildt's advancement was accelerated by the 1985 election, in which the Moderates failed again to unseat the Social Democrats, and by the unsolved assassination of Olof Palme, on February 28, 1986, which sent shock waves through that nonviolent country. When, in June 1986, the Moderate leader, Ulf Adelsohn, resigned over his failure to improve his party's fortunes, Bildt was chosen to succeed him. Palme's successor, Ingvar Carlsson, presided over a deterioration in the Swedish economy. Inflation, which had always been modest, surged to double digits in the latter half of the decade, and unemployment surpassed 3 percent for the first time in Sweden since World War II. Carlsson responded to a growing restiveness in the country by tinkering with the long-established Swedish model. He introduced free-market reforms, trimming taxes and spending, allowed interest rates to float upward, and accepted what he thought would be a temporary rise in unemployment in a successful effort to conquer inflation. In October 1990, in a decision that proved to be of far-reaching consequences, he reversed his party's opposition to joining the European Community. Hoping to find reliable markets for Swedish products, Carlsson formally applied for EC membership, though he insisted that Stockholm would maintain its traditional neutrality in foreign affairs.

Such tentative steps toward free markets were not enough to placate Bildt, who in the months leading up to the 1991 election called for nothing less than a complete dismantling of the welfare state, which he denounced as being both obsolete and oppressive. To that end, he advocated deep cuts in individual and corporate income taxes, which together amounted to 58 percent of the gross domestic product, the highest percentage in the West. He also vowed to tame the powerful trade unions and to sell off inefficient government-run companies to private investors. Denouncing such proposals, Carlsson cautioned Swedes to think carefully before abandoning the sheltering safety of socialism. A government led by Bildt, he warned, as quoted in the *Economist* (September 7, 1991), "will be Thatcherite, with a big program of privatization and attacks on public expenditure."

To challenge the Social Democrats, Bildt fashioned a center-right four-party coalition comprised of the Moderate, Liberal, Center, and Christian Democratic parties. A fifth nonsocialist force, the New Democracy party, which had been founded only a few months earlier, was eyed warily by members of the coalition, for its leaders, Ian Wachtmeister, a flamboyantly dressed businessman, and Bert Karlsson, the owner of an amusement park, were antigovernment iconoclasts whose calls for steep cuts in the "sin taxes" on tobacco and alcohol were tied in with their party's whimsical slogan to make Sweden "simpler, cheaper, and more fun." Although the Bildt coalition was united by a platform insisting on lower taxes and privatization, especially in the health and childcare sectors, contentious differences over other issues threatened its survival beyond the election. The Liberal party, led by Bengt Westerberg, an economist and a close friend of Bildt's, had supported the Social Democrats' program of economic reform and thus was resented by other members of the coalition. Westerberg also was the most adamant in opposition to joining forces with the New Democracy party if that proved to be necessary in forming a nonsocialist government. The Center party, under Olof Johansson, was positioned to the left of the Moderates in its calls for a significant redistribution of the wealth and more spending to protect the environment, while the Christian Democratic party, led by Alf Svensson, stressed the need to return to "family values."

In the September 1991 election, the Social Democrats suffered their worst defeat since 1928. The ruling party won 137 seats, a loss of nineteen; although it still commanded more seats than any other single party, the numbers fell far short of being a majority. The Social Democrats captured just 38 percent of the popular vote, down from 43 percent in 1988. The Moderates placed second, with 22 percent and eighty seats, a gain of 3 percent and fourteen seats from three years earlier. The only member of the Bildt coalition to lose ground, the Center party garnered just 8 percent and thirty-one seats, down from 11 percent and forty-two seats.

The most impressive results were those of the Christian Democrats and the New Democracy party. Both of them broke above the 4 percent threshold in the popular vote, entitling them to representation in parliament. The Christian Democrats ended up with twenty-six seats; the New Democracy, with twenty-five seats. The showing of the New Democracy party seemed particularly impressive since in its first election it had surged past both the Left party (consisting of remnants of the old Swedish Communist party) and the Greens, the radical environmental group, which, because it had failed to reach the 4 percent threshold, lost all of the twenty seats it had occupied in the last session of the Riksdag.

An exultant Bildt proclaimed the election a "historic defeat for the left" and "a very strong mandate for change." Alluding to the demise of Communism elsewhere, he jubilantly declared that "the winds of political change blowing through Europe have finally hit Sweden." But as the euphoria of election night gave way to the problems of forming a new government, those winds threatened to dissipate. For despite their repudiation of the Social Democrats, voters were unwilling to give the antisocialist coalition an absolute majority, and the four parties' combined total of 171 seats was still four short of the number needed to rule.

On September 17, 1991 Thage Peterson, the Speaker of the Swedish parliament, asked Bildt to try to form a government. The obvious solution was to invite the New Democracy into the coalition, but many balked at working with Ian Wachtmeister, whose campaign antics had earned him the nickname of the "Crazy Count." On substantive issues, too, the New Democracy was unacceptable to many in the coalition who objected to its reactionary and unpalatable proposal for severe restrictions on immigration. In the end, Bildt decided to form a minority coalition government, which would reach out to the Social Democrats or the New Democracy party on an issue-by-issue basis.

In presenting his new government to parliament on October 4, 1991, Prime Minister Bildt sounded the death knell to the long-entrenched Swedish model. "The age of collectivism is at an end now," he announced in his inaugural address. "In our Sweden, society will always mean something more than the state." Unveiling an ambitious agenda, he vowed to invigorate the Swedish economy with a stringent round of tax cuts, including reductions in the top marginal rate on personal income, then standing at 60 percent, and on corporate income, then 30 percent, as well as in the unpopular value-added tax on food, restaurants, and hotels. The lost revenue was to be at least partly offset by reductions in social spending and in foreign aid to Cuba and to Vietnam, unless the Vietnamese government demonstrated, in his words, "clear signs of democratization." He pledged to allow private doctors to practice medicine once again and to privatize certain other government-run industries. Making a concession to the Center party, Bildt promised to maintain Swedish neutrality, but he realized that the end of the Cold War and Sweden's anticipated admission into the EC, which Bildt plans to achieve by January 1995, had caused neutrality to lose much of its meaning.

On November 5, 1991 Bildt launched his first assault on the welfare state by announcing spending cuts totaling nine billion krona, or $1.5 billion, and a reduction in the value-added tax on food from 25 percent to 18 percent. Six days later, he followed that up with a broad privatization proposal designed to wean the public away from a growing reliance on government-subsidized jobs in a country where two of every five people were directly or indirectly employed by the government. According to the Bildt proposal, the government planned to sell off gradually some thirty-five state-run businesses, including those in mining, steel, and forestry—sales that were expected to bring as much as $60 billion to the Swedish treasury. But with the jobs of 300,000 affected workers at stake, the trade unions vowed to resist the proposal.

In his first budget as prime minister, submitted on January 10, 1992, Bildt outlined specific cuts in social welfare spending. Among Bildt's most controversial proposals was his plan to reduce government health-care appropriations by requiring Swedes to pay a higher percentage of their medical and dental bills. Housing subsidies, which accounted for 60 percent of housing costs, were also slashed, with a view to phasing them out altogether by the end of the decade. To boost productivity, which had been undermined by a worker absentee rate of 25 percent, largely due to what Bildt called the "long weekend syndrome," he suspended compensation for the first two days of sick leave. With the savings from such cuts, he trimmed taxes to stimulate the economy and increased spending on education, improvements in the nation's infrastructure, and aid to the emerging democracies of Eastern Europe.

By the spring of 1992, the Bildt government had begun to put its privatization plan into effect, selling off state-owned railroads, mines, and forests, and allowing private competition in child care and education for the first time in decades. The rush to dismantle the Swedish model was too radical for some Swedes. As one airline flight attendant complained to Marc Fisher of the *Washington Post* (May 30, 1992): "Okay, people wanted change. But we are afraid of what is happening in our private lives now. Jobs are being cut. For the last five years, we all knew that the system had gone too far. But now people are so scared, I could see a return to the Socialists."

In foreign policy, Prime Minister Bildt has made no effort to hide his affinity for the West. In his first state visit to Washington, early in 1992, he praised the United States for the example it set for the rest of the world and expressed the hope that it would not turn to isolationism now that the Cold War was over. "If there is one single message that I would like to bring to you . . . ," he said to President George Bush, as quoted in the *US Department of State Dispatch* (February 24, 1992), "it is that the active involvement of the United States will be as indispensable in the 1990s . . . as it has been in the past." He also declared, "We need the vision, the determination, and the strength of the United Nations when it comes to securing this new peace." With President Bush and other administration officials he discussed the role of Sweden in nurturing the new democracies in the Baltic states that once formed part of the Soviet Union and in otherwise maintaining the security of northern Europe.

Not long after his return to Sweden, where his visit to Washington was viewed as a watershed in Swedish-American relations, Bildt confronted an acute financial crisis. In September 1992 European currency markets were roiled by uncertainty over the formation of the European Community. With the Swedish krona under severe downward pressure against other world currencies, the Bildt government was able to stave off a flight of capital out of the country only by raising a key lending rate from 20 percent to a whopping 500 percent in a single day. At the same time, unemployment had climbed to 5.8 percent, a slight increase by Western standards but nonetheless a rate worse than the Swedes had suffered even during the Great Depression of the 1930s. On September 20, 1992 Bildt announced an agreement with the Social Democrats on another round of spending cuts, this one designed to transfer the burden of sick leave and workers' compensation from the government to employers and employees.

Such economic dislocation in a country accustomed to cradle-to-grave security has led observers to wonder whether Bildt will be able to stay the course. James E. Shiffer, an American freelance writer who specializes in Scandinavian affairs, concluded in a profile of Bildt that appeared in the *Scandinavian Review* (Autumn 1992), "It is still too early to predict whether Carl Bildt represents the Sweden of the future, or just a transitional phase in Swedish history."

Carl Bildt is a bespectacled, boyish-looking man whose facial expression is as earnest as his political rhetoric. His admirers describe him as being witty, courteous, efficient, and clear-thinking; his detractors see him as elitist, ruthless, acerbic, and demagogic. In 1984 Bildt married Mia Bohman, the daughter of Gösta Bohman. They have a daughter, Gunnel, born in 1989, and a son, Nils, born in 1991. Bildt liked to ride his bicycle to parliament. Something of a news junkie, he keeps his office television tuned to the Cable News Network, even when important visitors are present. He enjoys reading Swedish and European history, and he is fluent in French, German, and English. He is a member of the International Institute for Strategic Studies, headquartered in London. Bildt's publications include: *Landet som steg ut i kylan* (The Country That Came in from the Cold, 1972) and *Hallanning, Svensk, Europe* (Citizen of Halland County, Swede, European, 1991).

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Bloodworth-Thomason, Linda

Apr. 15, 1947- Television writer and producer. Address: c/o Mozark Productions, 4024 Radford Ave., Bldg. 5, Ste. 104, Studio City, CA 91604

Mozark Productions—CBS/MTM Studios

Veteran political observers dubbed 1992 "the Year of the Woman" because of the increased number of women campaigning for and winning election to public office. Some media commentators have argued that the same designation might usefully be applied to the 1992-93 television season, during which a growing number of strong, complex female characters appeared on prime-time shows. Linda Bloodworth-Thomason, the producer and writer of situation comedies for CBS, is one of a handful of women, in the still largely male-dominated field, responsible for this trend. The creator of *Designing Women*, *Evening Shade*, and *Hearts Afire*, Bloodworth-Thomason has brought a distinctly feminist and liberal sensibility to her shows, which have recast conventional images of women and of the South (her native region).

Bloodworth-Thomason has commingled entertainment and politics not only on the set but in her personal life as well. During the 1992 presidential election campaign, Bloodworth-Thomason and her husband, Harry Thomason, with whom she heads Mozark Productions (named for their respective home states of Missouri and Arkansas), became the unofficial media advisers for Arkansas governor Bill Clinton, their longtime friend and the eventual Democratic presidential nominee. It was Linda Bloodworth-Thomason who produced the highly personal documentary film on Clinton, *The Man from Hope*, shown at the Democratic National Convention in July 1992, and who suggested that Clinton walk from the basement of Macy's, in Manhattan, to Madison Square Garden, the site of the convention, on the night of his nomination. After Clinton's election victory, the Thomasons purchased a Summerland, California estate for use by the first family, and Harry Thomason played a major role in planning the January 1993 inaugural festivities. None of this, however, has detracted Linda Bloodworth-Thomason from her central focus on her television work. "We're not going to have time to hang out at the White House . . . ," she laughingly told Phyllis D. Brandon of the *Arkansas Democrat-Gazette* (August 9, 1992). "We're going to have three shows on." That number dropped to two with the cancellation of *Designing Women* after the 1992–93 season.

Linda Joyce Bloodworth-Thomason was born on April 15, 1947 in Poplar Bluff, Missouri, near the Arkansas–Missouri state line. Her paternal grandfather, C. T. Bloodworth, whom she has called her "hero," her "inspiration to be a writer and to do something meaningful with [her] life," was a lawyer and civil rights activist in Corning, Arkansas, where he chaired the state Republican party in the early years of the twentieth century. A fiery orator, he had fought against the Ku Klux Klan, but after being shot by a Klansman, he decided to move his family to safety in Missouri. There, he raised five sons, all of whom became lawyers, including Bloodworth-Thomason's father, Ralph Bloodworth. "Everybody in my family preached in the courtroom," Bloodworth-Thomason told Chuck Reece of *Channels* (November 1988). "And preaching is the only way I know—when you're passionate about something—to speak."

Passion, opinion, and moral principle, together with humor and love, were the staples of Bloodworth-Thomason's home life during her childhood. She grew up feisty and independent, canoeing alone by the age of nine. During a conversation with Shana Alexander for *Interview* (August 1993), she explained that she felt "pretty liberated" at nine because of her father's confidence in her. "Here's your boat," she quoted her father as saying to her. "Here's your paddle. Go wherever you want, because you can do anything. You can be anything." She also enjoyed roughhousing with her older brother, Randy, and his friends and writing plays and stories, work that she has since dismissed as unremarkable. The Bloodworth household boasted the only television set in town, and neighbors would come by to watch television and discuss politics. Because Ralph Bloodworth was so liberal, Linda "never had anything to rebel against," as she told Kim Masters, who profiled her for the *Washington Post* (January 4, 1993). Her liberal political upbringing left her for many years estranged from southern culture, which she associated with racism and prejudice. "It wasn't until I married my husband and went home to Arkansas that I recaptured my heritage," she told Carolanne Griffith-Roberts in an interview for *Southern Living* (June 1990). What she perceived to be the inequitable division of labor among the men and women in her community was also a source of concern for her. "I thought that [the men] were having all the fun . . . ," Bloodworth-Thomason recalled to Phyllis Brandon. "I used to tell my mother, 'When I grow up I'm going to come back here and help the girls.'"

A cheerleader at Poplar Bluff High School, Bloodworth-Thomason was voted "most popular" in her senior year, out of a class of 365 students. After her high school graduation, she attended the University of Missouri, where she majored in English and, according to an article in *Time* (January 18, 1993), received a B.A. degree. She had intended to follow in her father's and grandfather's footsteps and study law, but when some friends who were moving to Los Angeles suggested that she accompany them, on a whim she decided to go. Once in Los Angeles, Bloodworth-Thomason worked at a series of jobs through the early 1970s, from selling advertising space for the *Wall Street Journal* to writing for the *Los Angeles Daily Journal*, a legal newspaper. Wanting a more fulfilling occupation, one where she could "make a difference," she took a job as an English teacher at an inner-city high school. After two years of trying to teach ninety students in a classroom supplied with only forty-six chairs and no pencils or paper, she concluded that her efforts were futile and left.

It was during this time that Bloodworth-Thomason befriended the actress Mary Kay Place, who suggested that they collaborate on a television script. Their initial effort, a "spec" script for Mary Tyler Moore, was rejected by Moore, but Larry Gelbart, the producer of the popular show *M*A*S*H*, read it and was impressed enough to ask to see more. Bloodworth-Thomason's first script for *M*A*S*H*, "Hot Lips and Empty Arms," was nominated for an Emmy, and over the next seven years she wrote for both *M*A*S*H* and *The Mary Tyler Moore Show* on a freelance basis. Longing to create her own material, Bloodworth-Thomason drafted several pilots for new shows. All were rejected until 1982, when CBS accepted *Filthy Rich*. A prime-time soap opera that both imitated and spoofed the smash hit *Dallas*, *Filthy Rich* started out with high ratings but quickly lost its appeal. It was canceled after one season.

While she was developing *Filthy Rich* for Columbia Pictures Television, Bloodworth-Thomason had been cultivating a relationship with Harry Thomason, a filmmaker and producer who was working for the same studio. The two had met when Bloodworth-Thomason, noticing Thomason's Arkansas accent, had introduced herself; by her own account, they fell "madly in love." They were married in July 1983. Both Bloodworth-Thomason's father and her sister-in-law had died of cancer a year earlier, and just four weeks before the ceremony, Bloodworth-Thomason's mother learned that she had contracted AIDS from a blood transfusion during open-heart surgery. (She died in 1986.) "That was a heartbreaking summer," Bloodworth-Thomason told Marsha Sanguinette for the St. Louis *Post-Dispatch* magazine (September 16, 1990). "I can't imagine how I'd have survived if I hadn't had Harry."

Upon forming Mozark Productions, the two embarked on their first venture, a detective series entitled *Lime Street*, about an American-based insurance investigator for a prestigious London firm. First telecast in September 1985, the series starred Robert Wagner and featured, in the supporting role of his teenage daughter, Samantha Smith, the schoolgirl from Maine who had achieved national celebrity when the Soviet leader Yuri Andropov personally responded to a letter she had written him. After only a few episodes had been completed, Smith died in a plane crash, devastating both Thomasons. "It took all the wind out of our sails," Linda Bloodworth-Thomason told Marsha Sanguinette. Adding to their problems with the show was the fact that the Thomasons had to share decision-making with studio and network executives. "They had me doing stories about people who were princesses and Robert Wagner was saving them," Bloodworth-Thomason complained to Marc Gunther in an interview for the *New York Times* (March 3, 1991). Unmercifully panned by the critics, *Lime Street* was axed early in the season.

After that experience, Bloodworth-Thomason decided that she would no longer allow any fundamental aspect of her work to be outside her own control. Concentrating on the idea of bringing together the actresses Delta Burke and Dixie Carter, who had appeared in *Filthy Rich*, and Annie Potts and Jean Smart, from *Lime Street*, Bloodworth-Thomason formulated a concept for a sitcom with four strong female characters. The locale was to be the South; the situation was merely to be four southern women—articulate, witty, and literate, in contrast to southern "hick" stereotypes long familiar to viewers—coming together and talking. The choice of the setting, an Atlanta interior-design company named Sugarbaker & Associates, was essentially arbitrary, chosen by Bloodworth-Thomason simply as a believable venue for her four characters, who thus became the "designing women" of the title. CBS bought *Designing Women* and scheduled it for Monday nights, beginning in the fall of 1986, as an alternative to ABC's *Monday Night Football*.

Early critical reaction to the series was mixed, with some commentators objecting to what they perceived as the strident, anti-male, "sexism-in-reverse" tone of the first episode. By late November 1986, however, Don Merrill, *TV Guide*'s resident critic, who had initially written off the series as "shrill" and "misanthropic," began to notice subtle changes. "The dialogue was just as sharp but not as bitter," he wrote in his November 22, 1986 review, "and the women developed into characters we could like." Bloodworth-Thomason, who wrote the scripts for the first thirty-five episodes of *Designing Women* entirely on her own (a feat without precedent in the annals of television history), used the show as a forum for the discussion of controversial issues. "I try to stir things up," she told Marsha Sanguinette. "The show is preachy by design. The women are southern, and being southern is being preachy." Over the years, the show tackled such potentially explosive subjects as AIDS, breast cancer and breast implants, women in the church hierarchy, domestic abuse, and sexual harassment.

Designing Women soon acquired a legion of loyal fans, and when CBS briefly canceled the series, in 1987, the network was deluged with 50,000 letters, which persuaded the executives to rescind their action. When it returned to the schedule, *Designing Women* climbed even higher in the ratings, to become one of the network's top hits. Its greatest popularity was in the South; Bloodworth-Thomason told Carolanne Griffith-Roberts that she could fill "warehouses" with letters from southerners saying, "'I used to be ashamed to be a southerner. Now I'm so proud not only to be a woman, but also to be a southern woman.'"

By the end of the 1980s, Bloodworth-Thomason was also producing and writing two other comedy series she had created. *Evening Shade* (with Harry Thomason serving as director and executive producer) premiered in September 1990. Bloodworth-Thomason, who has called the warm, wry, affectionate view of small-town southern life her "heart debt" to her family, had originally toyed with the idea of calling the series "Poplar Bluff," after her birthplace, but at the suggestion of Hillary Rodham Clinton, she settled instead on the name of a small town in northern Arkansas. Burt Reynolds welcomed the offer to play the leading part, that of a high school football coach, and helped recruit an all-star cast, including Elizabeth Ashley, Ossie Davis, Charles Durning, Hal Holbrook, and Marilu Henner. The show debuted to mixed reviews, but by late fall of its first season it had built up a strong following, and when CBS switched its time slot to Monday nights, it leaped into the top thirty in the Nielsen ratings. Harry Waters, writing in *Newsweek* (December 17, 1990), called *Evening Shade* "the new TV season's most deserving success, a lovingly crafted comedy about a dot on the map" and compared the setting to "Mayberry, Fernwood, and Walton's Mountain." Bloodworth-Thomason, Waters observed, has "the ability to locate the distinct personality of an actor or actress and then construct a character around it. That talent has graced *Evening Shade* with moments transcending the comic."

Pleased by the success of *Designing Women* and *Evening Shade*, CBS executives signed a $45 million contract with Mozark Productions, the biggest production deal the network has ever made with an independent producer. The contract committed Mozark Productions to develop, and CBS to buy, five shows over an eight-year period, from 1991 to 1999, with Bloodworth-Thomason given virtual free rein. The first of those shows was *Hearts Afire*, a romantic comedy set in the Washington office of a conservative southern senator, which joined the CBS Monday-night lineup in September 1992. Although it had the most explicitly political setting of any of Bloodworth-Thomason's creations, in its early stages it unfolded as the least issue-oriented of her three shows and the one most focused on an "old-fashioned" romantic story line. Markie Post plays the part of Georgie Ann, a down-on-her-luck liberal journalist who reluctantly hires on as press secretary to the senator (George

Gaynes); on the job she meets, and soon moves in with, the senator's chief aide (John Ritter).

In his review of *Hearts Afire* for *Harper's Bazaar* (October 1992), Tom Carson noted, "Bloodworth-Thomason thinks it's time to bring back fairy-tale romance. . . . *Hearts Afire* is really a sitcom parable about the modern woman as disaffected media jet-setter, who rediscovers the value of roots when she finds true love." Dismissing a simplistic assessment that, in creating *Hearts Afire*, Bloodworth-Thomason had taken a step backward, Carson concluded that she was, rather, dealing realistically with the modern woman's love-and-career dilemma and that she had merely taken "a graceful step sideways." James Wolcott of the *New Yorker* (October 12, 1992) offered a somewhat cooler evaluation: "The disjointed foundation of *Hearts Afire* is a jolt. The show feeds on distraction until its eyeballs deviate. . . . The hitch, I suspect, is that CBS insisted that the series not be overtly partisan during the election year. Which leaves the Thomasons stuck with trying to make an apolitical political comedy."

Bloodworth-Thomason has said that she "bent over backward" not to discuss the 1992 election in *Hearts Afire*, but several media commentators have disputed that claim. In an article for the *New Republic* (November 2, 1992) that detailed the many ways in which the Thomasons helped shape the public image of Bill and Hillary Clinton during the presidential campaign, Jacob Weisberg cited instances of what he called "Clinton sound bites" ("We have had enough of trickle-down economics. I think it's time for a little trickle-down humanity"; and "We've had enough discussion about family values. It's time to pass some legislation that values families") in the dialogue. Bloodworth-Thomason's defense is that her characters are real people with real ideas—ideas that may mirror her own and, coincidentally, Clinton's. "I pretty well know his [Clinton's] opinions on everything, and I don't think we have any great gulf between us on any issue . . . ," she explained to Ray Bennett of the *Los Angeles Times* (December 2, 1992), adding, "We'll write about whatever's funny. . . . We enjoy being contrarian more than being partisan, and I have to separate my professional life from my personal friendship."

Yet the line between "personal" and "professional" may not always be clearly demarcated for Linda Bloodworth-Thomason, who has used her considerable professional clout to address several issues of personal concern. In 1989 she set up a foundation called the Claudia Company (in memory of her mother) to provide accelerated educational programs for high school girls in Missouri and college scholarships for young women from both Missouri and Arkansas, and in 1990 she helped launch in the Poplar Bluff school system a challenging extracurricular reading program, which she named Charlie's Classics, in honor of her grandfather. She has also made plans to establish a domestic-abuse treatment and counseling center and to develop and produce a documentary about AIDS.

Notwithstanding a joint weekly income estimated at $300,000, the Thomasons reject for themselves the designation of "Hollywood producers," with its connotation of slick, moneyed arrogance. They own a farm in Arkansas, where they hope to live six months out of every year, and prefer to be called Arkansans, because, as Bloodworth-Thomason told Phyllis Brandon, "that is what we are first and foremost." Bloodworth-Thomason, who has no children, has said that she considers her brother's three children "as much [hers] as they can be." She has received many civic and cultural awards, including the Nancy Susan Reynolds Award for Sexual Responsibility in the Media from the Center for Population Options, the Humanitarian Award from Funders Concerned About AIDS, and the Genii Award from American Women in Radio and Television. In 1992 she was honored by the Women's Legal Defense Fund for her contribution to the advancement of women and families.

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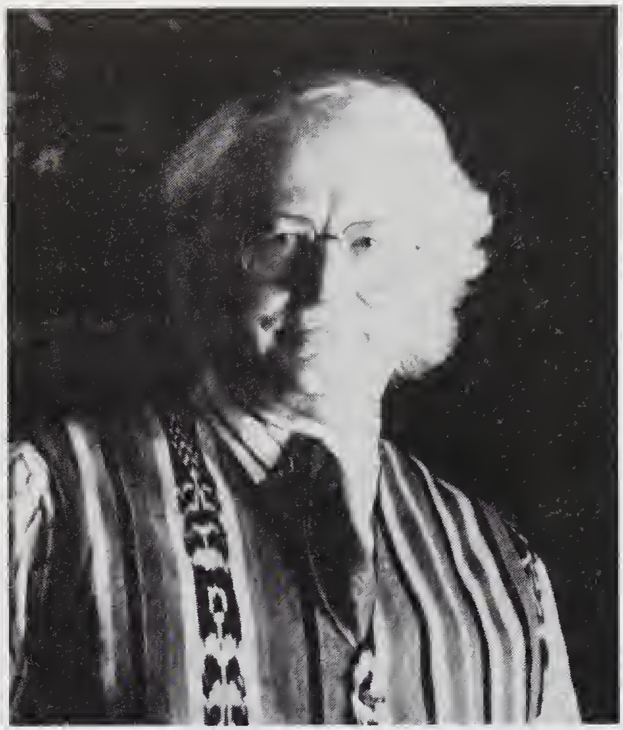
Bly, Robert

Dec. 23, 1926– Poet; lecturer; editor; critic; translator; activist. Address: c/o Addison-Wesley Publishing Co., One Jacob Way, Reading, MA 01867

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1984.

Every now and then a book seizes the imagination of the reading public, crystallizing what had been the half-articulated spirit of the times. The midwestern poet Robert Bly, who had labored for decades in the obscure byways of the American literary world, published that kind of book with *Iron John: A Book About Men*, in 1990. Its main thesis—that American men have become too feminized and need to rediscover the ancient masculine virtues of fierceness and audacity—proved deeply resonant for thousands of men and aroused widespread controversy over whether Bly was leading a backlash against the feminist movement. As an inspirational book written expressly for men that was also a commercial success, *Iron John* was a rare phenomenon in the publishing industry, although the majority of its buyers may well have been women, who perhaps purchased the book in the hope that the men in their lives would read it. A fixture on the *New York Times* nonfiction bestseller list for over a year—sometimes at its head—*Iron John* touched off such a ripple effect through-



Robert Bly Millicent Harvey/Vintage

out popular culture that its tenets were even reflected in a network television sitcom. Bly's subsequent appearances on the lecture circuit and on a PBS television program hosted by Bill Moyers in 1990 made him a revered father figure to baby boomers throughout the United States.

Of Norwegian descent, Robert Elwood Bly was born in Madison, Minnesota on December 23, 1926 to Jacob Thomas Bly, a successful grain farmer, and Alice (Aws) Bly, who worked in the Lac qui Parle County Courthouse. Bly's older brother, James, a farmer, died in an automobile accident in 1971. After graduating from Madison High School, Bly joined the United States Navy toward the end of World War II. Following his discharge from the navy in 1946, he enrolled in the premedical program at St. Olaf College, a small Lutheran, liberal arts institution in Northfield, Minnesota. A year later he transferred to Harvard University, in Cambridge, Massachusetts, from which he graduated magna cum laude with a B.A. degree in English literature in 1950.

At Harvard Bly considered himself fortunate to be surrounded by an "intense" group of promising young writers, among them the poets John Ashbery, Adrienne Rich, and Frank O'Hara and the novelist John Hawkes. "Most of us had been in the war and each of us was obsessed in his own way," Bly wrote in an autobiographical essay entitled "In Search of an American Muse" that was published in the *New York Times Book Review* (January 22, 1984). "I learned to trust my obsessions. . . . One day while studying a [William Butler] Yeats poem I decided to write poetry the rest of my life. I recognized that a single short poem has room for history, music, psychology, religious thought, mood, occult speculation, character, and events of one's own life."

After spending six months in solitude in a cabin in northern Minnesota, Bly moved to New York City, where he immersed himself in poetry—reading, writing, and translating—and philosophy, supporting himself there for two years by taking on part-time jobs as a typist, clerk, and house painter. Following sojourns in Cambridge and at the Writer's Workshop of the University of Iowa at Iowa City, from which he earned his M.A. degree in 1956, he returned to Madison to live on a farm with his first wife, the former Carol McLean, a writer of short stories, whom he had married in 1955.

Awarded a Fulbright grant, Bly spent the 1956–57 academic year in the land of his ancestors, Norway, where he learned Norwegian and began translating contemporary Scandinavian poetry. After returning to Madison, he launched a literary magazine called *The Fifties*, which renounced the austere, academic tradition of such venerated figures as T. S. Eliot and Allen Tate and championed a new, surrealistic American poetry that, like the works of the contemporary Spanish poets he so admired, dredged up its imagery from the unconscious. (In subsequent decades the magazine was called, successively, *The Sixties*, *The Seventies*, and *The Eighties*.) His first collection of poetry, *Silence in the Snowy Fields*, was published in 1962. In an essay in his book *Out of the Vietnam Vortex: A Study of Poets and Poetry Against the War* (1974), James F. Mersmann found that Bly's debut volume was "full of rural quietness, farmyards, fields, solitudes, and silences. Peaceful and strangely satisfying, the poems attest to a wholeness in the poet who speaks them." Another critic, William Heyen, writing in the journal the *Far Point* (Fall/Winter 1969), called the poems in Bly's first volume "quiet" and "unassuming." "They are uninsistent, unrhetorical; they depend, often, on one another for total effect," Heyen continued. "They do not lead to the kind of intellectual pleasure (an antipoetic pleasure) one gets from having traced down all the allusions in [T. S. Eliot's] 'The Waste Land.'"

In 1966 Bly helped to organize a protest group called American Writers Against the Vietnam War and toured the United States in a series of poetry "read-ins" on college campuses to rally opposition to government policy. In starkly personal, uncompromising, and polemical terms, Bly attacked President Lyndon B. Johnson, Secretary of State Dean Rusk, and the United States commander in Vietnam, General William C. Westmoreland. "General Westmoreland is like a Pontius Pilate," Bly told a crowd of 700 at a typical read-in at Reed College in Portland, Oregon on March 5, 1966. "If a Christ should show up in Vietnam, they would shoot him and say, 'Give to God what is God's and give to Johnson what is Johnson's.' *Time* magazine would make Pontius Pilate man of the year." At a read-in at Harvard University's Sanders Theatre two months later, Bly read his poem "Asian Peace Offers Rejected Without Publication," in which he declaimed, "Men like Rusk are not men: They are bombs waiting to be loaded in a darkened hangar."

Bly's second volume of poetry, *The Light Around the Body* (1967), received the National Book Award for poetry in 1968. Using his acceptance speech as a bludgeon to attack the Johnson administration's policy in Vietnam, Bly assailed the judges of the National Book Awards committee and his own publisher, Harper & Row, for not protesting the war by refusing to pay taxes. When he announced that he would donate his $1,000 prize to a draft resistance group, about half the audience stood up and cheered.

In his 1973 volume of poetry, *Sleepers Joining Hands*, Bly continued his bitter denunciation of the Vietnam War. David Cavitch wrote in his *New York Times Book Review* (February 18, 1973) appraisal of the collection that Bly "can speak quietly of terrible things in a way that produces genuine chills." Cavitch cited lines from Bly's poem "The Teeth Mother Naked at Last": "Massive engines lift beautifully from the deck, / Wings appear over the trees, wings with eight hundred rivets. / Engines burning a thousand gallons of gasoline a minute sweep over the huts with dirt floors." In addition to writing his own verse, Bly devoted much time in the 1960s to translating the work of foreign poets (some of them little known in the United States outside academic circles), including the works of the ill-fated Austrian poet Georg Trakl and the Chilean Marxist Pablo Neruda. He also published, in 1967, his translation from the Norwegian of the Nobel Prize-winner Knut Hamsun's monumental novel *Hunger*.

During the 1960s and 1970s, Bly led seminars for women on the subject of the Great Mother, a pre-Christian deity. Bly's interest in matriarchal religion was apparent in his evaluation of Robert Graves's book *Difficult Questions, Easy Answers* in the *New York Times Book Review* (March 17, 1974), in which he wrote, "The Great Mother in pre-Greek times supported ecstasies of a very high wave frequency—for priestesses and meditators, male and female. However, when the men took over, instituting the all-male godhead, the Great Mother . . . is smoked out. . . . We enter the alcoholic, logical, dogmatic, moralistic, wingless world of the post-Christian male and the post-Christian female."

Looking back on his career in his autobiographical essay "In Search of an American Muse," Bly wrote, "Being a poet in the United States has meant for me years of confusion, blundering, and self-doubt. The confusion lies in not knowing whether I am writing in the American language or the English or, more exactly, how much of the musical power of Chaucer, Marvell, and Keats can be kept in free verse. Not knowing how to live, or even how to make a living, results in blunders. And the self-doubt comes from living in small towns." Bly's decision to live in Madison (population about 2,000)—among people who had little use for or understanding of his chosen vocation—rather than in New York City, Berkeley, or Boston made him an outsider to the American literary establishment. The poet conceded that "some self-doubt is always a part of living in a town that doesn't want you or respect art." Bly's divorce from his first wife, in 1979, triggered a period of self-examination that led him to ponder the role of men in contemporary America. When the Lama Commune in New Mexico asked him to lead a seminar for men, in 1981, Bly sought out myths or fairy tales that would speak directly to men's spiritual struggles. It was then that he came upon the Brothers Grimm tale of Iron John, the Wild Man of the forest who challenges and empowers a young prince. For the remainder of the decade, the poet used the story of Iron John as a metaphorical tool in his workshops.

In *Iron John*, Bly employed myth, poetry, and psychology to examine the malaise that permeates contemporary American masculinity and to provide young men with a way to connect with their long-lost, primordial fierceness and wildness. He exhorted men to separate themselves from their mothers and from feminine culture in order to achieve maturity and healthy self-esteem. Emphasizing the importance of the initiation rituals taken for granted in primitive cultures, he contended that young men should apprentice themselves for instruction to older, wiser men. "Only men can initiate men, as only women can initiate women," Bly wrote in *Iron John*. "Women can change the embryo to a boy, but only men can change the boy into a man." "During the nineteenth century, grandfathers and uncles lived in the house, and older men mingled a great deal," Bly continued. "Through hunting parties, in work that men did together in farms and cottages, and through local sports, older men spent much time with younger men and brought knowledge of male spirit and soul to them." The Industrial Revolution destroyed that vital male ritual of apprenticeship and bonding, according to the poet. "A man takes up desk work in an office, becomes a father himself, but has no work to share with his son and cannot explain to the son what he's doing," Bly wrote. "When office work and the 'information revolution' begin to dominate, the father-son bond disintegrates. If the father inhabits the house only for an hour or two in the evenings, then women's values, marvelous as they are, will be the only values in the house."

The absence of male values and male role models and the concomitant emotional distance between fathers and sons, Bly argued, has created in men a constant state of grief. "The grief in men has been increasing steadily since the start of the Industrial Revolution and the grief has reached a depth now that cannot be ignored," he wrote in his preface to *Iron John*. As a result of the escalating feminist movement and of men's gradual recognition of the feminine qualities within themselves, Bly contended, "The male in the past twenty years has become more thoughtful, more gentle. But by this process he has not become more free. He's a nice boy who pleases not only his mother but also the young woman he is living with." Bly called those men "soft males," saying of them, "They're lovely, valuable people—I like them—they're not interested in harming the earth or starting wars.

There's a gentle attitude toward life in their whole being and style of living. But many of these men are not happy. You quickly notice the lack of energy in them."

Taking pains in *Iron John* to clarify his stance, Bly wrote in its preface, "I want to make clear that this book does not seek to turn men against women, nor to return men to the domineering mode that has led to repression of women and their values for centuries." Acknowledging the savagery of the human male, he observed, "The dark side of men is clear. Their mad exploitation of Earth's resources, devaluation and humiliation of women, and obsession with tribal warfare are undeniable." But in his exaltation of traditional masculine values through male-only initiation rituals, he nonetheless managed to disturb some feminists who, before reading his book, had thought that his emphasis on men's getting in touch with their feelings and healing their childhood psychic wounds was perfectly consistent with the aims of the women's movement.

Writing in the *New York Times Book Review* (February 23, 1992), Jill Johnston concluded that although Bly "acknowledges and perhaps applauds the new, enlarged role of women in the world, his program for men, as defined in *Iron John*, depends strictly on women playing their traditional roles at home. . . . Male initiation *always* has to do with gender distinctions and the devaluation of women. If women were [considered] important, boys wouldn't need to get away from them and mothers wouldn't need to cling to their boys." In a feminist critique of the men's movement published in *Ms.* (March/April 1992), Sharon Doubiago charged Bly with advocating a return to militarism: "*Iron John* is so badly written, so inflammatory, and of such potential and outright treachery as to have, if not exactly unleashed the barely contained Mass Murderer in us, been a statement of His validity."

Other critics were even more dismissive. In a hostile review in the *Wall Street Journal* (December 19, 1990), Robert Schulman likened Bly's book to "intellectual sausage," explaining, "Everything is ground up into tiny pieces, mixed up, shoved into a casing and extruded. Bits of Greek, Roman, and Norse mythology; American, English, Spanish, and Persian poetry; personal observations; pop sociology; psychology; anthropology; and political opinion are jumbled together." Complaining that "long passages of the book are nearly incomprehensible," Schulman concluded that "Bly, who lives on a lake in Minnesota, appears to be suffering from a kind of intellectual cabin fever. He has been stuck inside his own head so long that he does not realize he is speaking in an idiosyncratic babble."

Among those critics who did not confess to any failure to understand Bly were many who found in his book a thoughtful evocation of the contemporary crisis in masculinity. Writing in the *Washington Post* (November 18, 1990), Deborah Tannen, a professor of linguistics who later appeared with Bly on the lecture podium, hailed *Iron John* as a "brilliantly eclectic written meditation on why men today are unhappy and how they can become happier." She announced, "This rewarding book is an invaluable contribution to the gathering public conversation about what it means to be male—or female." "Bly's is an erudite, romantic, and oddly prim mythopoetic exegesis exalting manhood," Diane Johnson wrote in the *New York Review of Books* (January 16, 1992). "By decoding [the tale of] Iron John in great detail," John Bemrose wrote in *Maclean's* (March 18, 1991), "Bly sheds a penetrating light on many different aspects of male psychology. . . . Bly's book is a major gift to a culture that has all but forgotten its inherited wisdom, so painfully accumulated over thousands of years. *Iron John* imagines men full of energy, who instinctively protect rather than destroy, who are creators of true civilization rather than stock market addicts or wreckers of the environment. Its implications are vast, if only—and it is a huge 'if only'—enough men would take its difficult message to heart."

Despite its mixed critical reception, *Iron John* was indisputably a popular success, spending over a year on the nonfiction bestseller list of the *New York Times*. The PBS television personality Bill Moyers helped to popularize Bly and his ideas by interviewing him on a ninety-minute program titled *A Gathering of Men* in 1990, during which he called Bly "the most influential poet writing today." Bly's Wild Man even invaded the mass media with the popular television sitcom *Home Improvement*, in which the comedian Tim Allen plays a man trying to reconcile his acquired sensitivity with his aggressive instincts. Tim Allen and the show's creator, Matt Williams, both studied *Iron John* in preparing for the show.

Inspired by Bly's concept of the Wild Man, a grass-roots "men's movement" spread across the United States like a prairie fire. Its most visible manifestation was the large number of men-only gatherings, in which groups of men—mostly white and middle-class—went off to the country for a weekend to beat drums, dance, hug, and tell one another of their troubled relationships with their fathers. "Everybody tells men that they should cheer up and be the strong one in the family," Bly explained in an interview for the *Washington Post* (February 3, 1991), "but when they go to a men's group they're allowed to weep over their fathers and they're not considered weak. In fact, the other men consider it tremendous to be able to weep either over the remoteness of your father or the sufferings that your father went through."

For Bly, *Iron John* represented a victory and a vindication that compensated for decades on the fringes of American culture. His fellow poets were not surprised that he had proved so adept in the role of spokesman for the men's movement because, according to the editor and critic Ted Solotaroff, writing in the *Nation* (September 9, 1991), "they are used to Bly the group leader, publicist, ideologist, translator, mythologist, guru, and scold, he having played these roles in the American poetry of the second half of the century, much as Ezra Pound did in that of the first half."

Standing over six feet tall and weighing about 220 pounds, the white-haired, blue-eyed Robert Bly was described by Jill Johnston as being at once "gruff and feral, yet benign and wholly accessible." Lending the appropriate bardic air to his persona at public appearances, Bly sometimes strums a bouzouki or dulcimer to accompany his poetry readings. He now lives with his second wife, Ruth Ray, a Jungian therapist whom he married in 1980, in a spacious Victorian house on a tree-lined street in Minneapolis. He also has a house in Moose Lake, Minnesota. He has four children from his first marriage: Bridget, Mary, Micah, and Noah.

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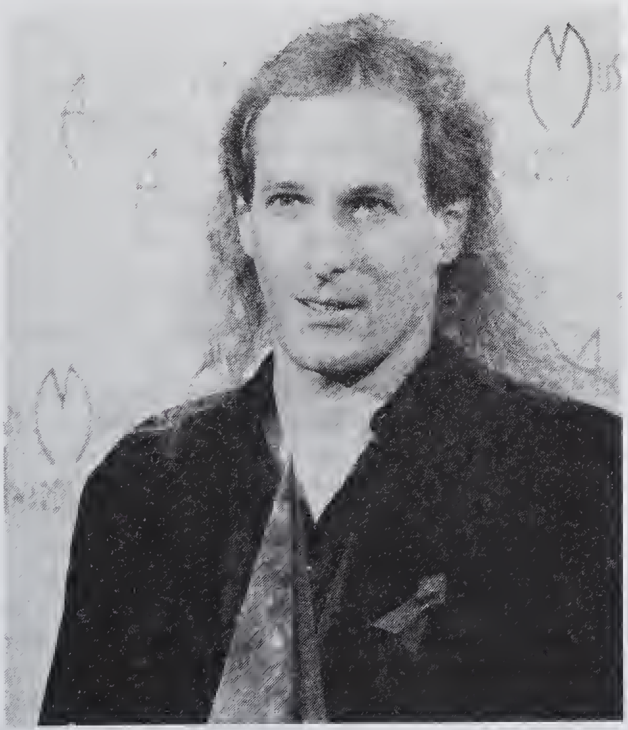

AP/Wide World Photos

Bolton, Michael

1953– Singer; songwriter. Address: c/o Creative Artists Agency, 9830 Wilshire Blvd., Beverly Hills, CA 90212

After more than twenty years in the music business, during which he recorded one overlooked album after another, Michael Bolton emerged from obscurity in the late 1980s to become one of the most popular figures in the recording industry today. Following a string of disappointments as a hard-rock singer, both as a solo artist and as a member of several groups, he got his first big break, which came in 1983, not as a performer but as a writer of ballads and love songs for other artists, among them Laura Branigan, Cher, the Pointer Sisters, Thelma Houston, and Barbra Streisand. Applying the same formula to his own music, he began to combine simple love songs, powerful ballads, and soul standards on albums that, by 1993, had sold more than sixteen million copies. His music appeals almost exclusively to women, as Karen Schoemer documented in her *New York Times* (November 21, 1991) review of one of his performances: "Michael Bolton knows how to make every woman in the audience feel special. . . . Both his robust, husky voice and the love-and-relationship sagas of his songs exude a lethal combination of sensitivity, masculinity, and reliability. . . . His voice never, ever lets up. He emotes 100 percent of the time. The fantasy he seems to inhabit gratefully never has a chance to dissipate."

Frequently chided by rock critics for being too mainstream, Bolton has been called "a Neil Diamond for the nineties," "the Engelbert Humperdinck of our day," and "the sledgehammer of pop—someone who has never met a song he can't pulverize." His detractors have been particularly vocal regarding his self-styled role as a blue-eyed soul singer, accusing him of capitalizing on a genre and a heritage to which he, in their opinion, does not have a right. Defending himself against such charges in an interview with Joe Brown for the *Washington Post* (August 9, 1991), Bolton said, "I love those songs for what they are, so I want to remain as true to that spirit as possible. And I want to express what I can so people will say, 'I really like this version,' not 'Oh, that blows away the original version.'"

Michael Bolton was born Michael Bolotin in 1953 in New Haven, Connecticut, the youngest of the three children of George Bolotin, a Democratic ward chairman in New Haven, and Helen Bolotin, a homemaker who later went to work at a crisis center for adolescents. Interested in music at an early age, Michael was encouraged by his mother to develop his talents. By the age of seven, he knew how to play the saxophone. Later, his brother, Orrin, introduced him to soul music. "I liked the Beatles, too," he told Lynn Van Matre of the *Chicago Tribune* (June 26, 1988), "but the people who influenced me as a vocalist were all very R&B—Ray Charles, Marvin Gaye, Stevie Wonder, Smokey Robinson, Wilson Pickett." In 1964 his parents separated. "It was pretty tumultuous," he told a reporter for *People* (December 7, 1992). "They divorced at a time when there was a real stigma. We were extraordinarily self-conscious about what our parents were going through."

After his parents' divorce, Bolton turned to music to alleviate his anxiety. He learned how to play the guitar at the age of eleven and began writing songs a year later. "When I would play [the songs] for people, they didn't believe that I had written them," he recalled to Lynn Van Matre. "That was an indication to me that they were good." He formed his first band, the Nomads, when he was fourteen years old. Within months the Nomads were among the most popular bar bands in the New Haven area, and in 1968 the group signed a singles contract with Epic Records. "I didn't really have a clue as to what I was involved in," Bolton told Lynn Van Matre. "All I knew was that I loved to sing, and I was the one who always remembered the lyrics and melodies to songs and knew the harmony parts without any training." At the age of sixteen he dropped out of school to devote all of his attention to music, with his parents' blessing. As the singer told Lynn Van Matre: "Both my mother and father had the foresight to realize that if I had a record deal at fifteen, [a recording career] wasn't just a pipe dream." As it turned out, neither of the Nomads' two singles made the charts, and the band was dropped from the Epic label.

Bolton spent the following eight years fronting a string of unsuccessful bands, playing everything from heavy metal to southern rock. In 1976 he managed to get an interview with Stephen Holden, who was then an artist-and-repertoire representative for RCA Records. Holden recalled his first impression of the singer in his article for the *New York Times* (December 20, 1987): "He was twenty-two and good-looking and had the lung power of a junior Joe Cocker. But along with a rock/blues ferocity, his singing had a heart-tugging sweetness. I was enraptured by his version of an original ballad, 'Dream While You Can,' [which,] during the hundreds of times I listened to it, always seemed to float mystically out of the huge speakers in my office." On the strength of that demo tape, Holden signed the singer to a two-album contract. Bolton's relationship with RCA began on a sour note, when his lawyer engaged in what Holden has since described as "an apoplectic cockfight over a piddling—by record-company standards—$10,000 advance." To make matters worse, Bolton insisted on using the inexperienced, unknown producer of his demo tape as his album producer. The result was disastrous. Possessing none of the ethereal beauty of "Dream While You Can," the finished album concentrated instead on a guitar-laden, hard-rock sound. With little support from RCA, the album quickly disappeared from record stores despite some early interest from rock radio. Bolton completed one more album for RCA before he was released from his contract.

In an attempt to capitalize on his rocker image, Bolton signed on with Polydor Records as the frontman for a heavy-metal outfit called Blackjack. The band proved to be no more successful than the ill-fated Nomads, producing two forgettable albums and then fading into oblivion. Bolton's fortunes reached a low point in 1982: "I was living outside New Haven with a family and three kids," he recalled in an interview with Stephen Holden for the *New York Times* (April 24, 1991). "Rent checks were bouncing, and I was getting official eviction notices. I remember sitting at my kitchen table just staring out the window and wondering if I could get another deal."

Relief finally came in the form of manager Louis Levin. Convinced that Bolton's main problem was poor marketing, Levin persuaded Polydor to let him buy out the singer's contract. Recognizing that Bolton's unimpressive track record (four disappointing albums and no hit singles) seemed to make him a poor risk for record companies, Levin used his client's songwriting skills, as yet unexploited, to negotiate a recording deal with Columbia Records. With the release, in 1983, of his first album for Columbia, an eponymously titled collection of solid rock songs, Michael Bolotin became Michael Bolton. "Nobody ever pronounced Bolotin correctly," he complained to Lynn Van Matre, explaining that his surname should be pronounced with the emphasis on the second syllable. Although it was by no means a smash, *Michael Bolton* was buoyed by the success of a single, "Fool's Game," and it was relatively well received by album-oriented rock radio.

In the mid-1980s Bolton became a regular fixture as an opening act for such hard-core groups as Ozzy Osbourne and Krokus. During those years he attracted leather-clad heavy-metal fans who would jab the air with their fists and shout, "Bolton rules!" But despite his popularity on the concert circuit, his recordings would not rise to the top of the crowded rock-'n'-roll marketplace until he had achieved success as a songwriter for others. In the ten years following the release of his ballad "How Am I Supposed to Live Without You?" which became a number-one adult-contemporary hit for the singer Laura Branigan in 1983, Bolton wrote hit songs for artists as diverse as Gregg Allman ("Can't Keep Runnin'"), the Pointer Sisters ("Heartbeat"), Kiss ("Forever"), and Kenny Rogers. Another Bolton song, "I Found Someone," heralded Cher's return to the top of the charts in 1987.

Meanwhile, Bolton continued to record his own songs in the driving rock style with which he was familiar. He released a second album on the Columbia label, *Everybody's Crazy*, in 1985. Although one of its tracks, "Desperate Heart," later became a hit for the Jefferson Starship, the album did not do well. "I had so many friends, successful, saying, 'When are you going to have your hit?' I had supporters who told me I was going to be a huge star," Bolton told Wayne Robins of *New York Newsday* (June 12, 1988). "But it got to the point where it wasn't flattering to hear it anymore. It was frustrating. My success always seemed just out of reach." In his interview with Stephen Holden, he admitted, "The secretaries at my management firm were always telling me I should put the songs I was giving away on my albums, but I still didn't realize where my power was." With the failure of *Everybody's Crazy*, he finally realized that making hard-rock albums was not going to increase his popularity. "I came face to face with the fact that this was not what people wanted from me," he recalled to Holden.

In 1987, nearly twenty years after the release of his debut single, Bolton scored his first hit, with the album *The Hunger*. "We always knew he would succeed," his mother told Charles M. Young in an interview for the *New York Times* (October 4, 1992). "It was a question of when, not if, even in the days he couldn't feed his family and was getting eviction notices. He was always so focused on what he wanted." In an interview with Daniel Rosenthal for the *Chicago Tribune* (August 9, 1990), Bolton explained his feeling that he was stronger for all the defeats he had weathered and the adversity he had suffered during his long climb to the top: "I dealt with the 'the-success-is-never-gonna-happen' stuff, all the fears and concerns that every artist goes through before they are successful. Failure and learning and disappointment were a big part of creating who I am now."

For *The Hunger*, Bolton enlisted the help of Jonathan Cain, the former keyboard player for the arena-rock band Journey. With fellow Journeymen Neal Schon, Randy Jackson, and Mike Baird, they turned out a collection of songs that would have been at home on any album-oriented rock station in the United States. Reviewing *The Hunger* for the New York *Daily News* (November 6, 1987), Hugh Wyatt declared, "Michael Bolton is unquestionably one of the most satisfying belter/crooners in rock-'n'-roll, but he is also one of the most talented composers. . . . He uses many enticing gimmicks, but the one that should lure the listener like honey is his new intense, romantic approach to ballads, bypassing his previous uptempo rocker style." One of those ballads, "That's What Love Is All About," cowritten by Bolton and Eric Kaz, soared to the top of the singles chart. Another single from the album, "Walk Away," was also a hit. But it was the singer's rendition of the Otis Redding classic "(Sittin' on) the Dock of the Bay" that would bring him the most attention, stirring up a controversy that has plagued him ever since. While fans adored his remake of the contemporary standard, the critics were less charitable, some of them perceiving an arrogance in Bolton's attempt to put his signature on a song so strongly associated with a black performer. It didn't seem to matter to his detractors that Otis Redding's widow, Zelma Redding, called Bolton's interpretation her "all-time favorite version" of the piece. "[Michael's] recent performance of the song on *Showtime at the Apollo* was so emotional that it brought tears to my eyes," Zelma Redding wrote in a letter to Bolton. "It reminded me so much of my husband that I know if he heard it, he would feel the same. I am honored that [Michael] chose to record it." But Wayne Robins of *New York Newsday* (August 29, 1991), who heard Bolton sing the song at Jones Beach Theatre four years later, carped, "If this is soul music, then Engelbert Humperdinck singing 'Blue Suede Shoes' would be rockabilly."

Despite such criticism, Bolton was named best male R&B vocalist at the New York Music Awards in early 1989. In June of the same year he released the album *Soul Provider*, which sold seven million copies and spawned no fewer than five hit singles: the title track, "How Can We Be Lovers," "When I'm Back on My Feet Again," Bolton's version of "How Am I Supposed to Live Without You?" and "Georgia on My Mind," which had become a hit for Ray Charles in 1960. The album also contained the hard-rock ballad "Steel Bars," an unlikely collaboration between Bolton and the protest-rock legend Bob Dylan. (Wayne Robins sniped that their partnership "was more a measure of how far Dylan has sunk than how exalted Bolton has become.") In early 1990 Bolton won his first Grammy Award, as best male pop vocalist, for "How Am I Supposed to Live Without You?" At the New York Music Awards in the same year, he won an unprecedented four times, in the categories of best male R&B vocalist, best male pop vocalist, artist of the year, and album of the year, for *Soul Provider*.

In 1990 Bolton joined the soft-jazz saxophonist Kenny G for a highly acclaimed, sold-out tour of North America, bringing the fans to their feet each night with his performances of "How Am I Supposed to Live Without You?" and "Georgia on My Mind," which he sang while walking through the crowd. Nevertheless, he still failed to get as much airplay as he wanted. "My intention is that before too long I'll be a staple of black radio," he declared to Daniel Rosenthal in 1990. "I want to have them look at my records, whether they are soul or R&B, and say, 'Yeah, Michael Bolton, we schedule him.'" The following year Bolton released his fifth Columbia album, *Time, Love & Tenderness*, which took only three weeks to hit the number-one spot on the *Billboard* album chart. Featuring lightweight numbers about love, commitment, and devotion, including "Love Is a Wonderful Thing," the title song, and a duet with the soul legend Patti LaBelle, "We're Not Making Love Anymore," *Time, Love & Tenderness* eventually sold nine million copies and led to Bolton's winning a sixth New York Music Award, for best male pop vocalist. John Leland evaluated the album for *Newsweek* (June 3, 1991): "If he were any more middle of the road, he'd have a white line down the middle of his forehead. . . . [But] unlike [Neil] Diamond, Bolton doesn't offer an alternative to rock hysteria, but an apotheosis of it. Within his treacly ballads, he's wild, uninhibited, and over-the-top passionate. Though the songs are pure easy listening, Bolton himself isn't mellow. . . . [He] gives pillow talk at F-16 volume."

"If I did what critics wanted, I'd be about one-fiftieth as successful as I am," Bolton noted in his interview with Charles Young. "I don't care to do 'alternative' material, and mainstream is an insult to a lot of these people. I have to follow my gut." In a discussion with Michael Angeli, who profiled the singer for *Esquire* (January 1993), Bolton asked rhetorically, "Does the criticism hurt? Sometimes. At first, it was devastating to me. If you have talent, there's a good chance that you're sensitive; it's like a microphone that picks up everything, and it can give you problems. But to be honest, I'd rather have it that way, because I think you just live a more edifying life."

With *Time, Love & Tenderness* firmly ensconced on the charts, Bolton launched the most extensive solo tour of his career, bringing his music to millions of swooning female fans of all ages who showered him with roses, letters, and gifts. Explaining his appeal to women in his interview with Charles Young, who described Bolton's onstage appearance as resembling "the cover of a women's romance novel," Bolton said, "It's difficult to get a man on your side if his wife or his girlfriend is talking about you all the time. He doesn't know what she needs, and she can't explain it other than saying, 'Why can't you be more like Michael Bolton?' *I* couldn't handle that. But I think what that woman wants is just for the guy to express his feelings. She wants his strength and his vulnerability, and that's what I try to get across in my songs."

Bolton continued his reign as pop's soul king in 1992 by winning top honors at the American Music Awards for favorite male vocalist and favorite album in the pop/rock category. He also picked up his second Grammy Award in the category of best male pop vocalist, this time for his remake of Percy Sledge's 1966 hit "When a Man Loves a Woman," from *Time, Love & Tenderness*. In accepting the award, Bolton caused another furor when he neglected to thank Sledge in his speech, for he was immediately taken to task for the oversight by the rock critics in attendance. When asked at a press conference what he thought of the rock critics who openly disliked him, he lashed out. "I compared nasty critics to a bunch of no-talent chimpanzees, which, now that I think of it, is an insult to chimpanzees," he recalled to Michael Angeli. "But that's what came out. There was no premeditation on my part. And the reaction was immediate and shocking. Hissing, booing. They were shocked, as if I was gonna say, 'Oh, gee, we all have our own type of music, and hate is natural.'"

The year 1992 also saw the release of *Timeless (the Classics)*, a collection of standards introduced by such diverse artists as the Four Tops, Sam Cooke, Sam & Dave, the Bee Gees, Dobie Gray, and the Beatles. Named best male vocalist in an *US* magazine readers' poll, Bolton earned the number-two spot on *Billboard*'s Top Ten album artists of 1992, behind the country-music phenomenon Garth Brooks. During his 1991–92 tour, which comprised more than 150 performances before a total of 1.5 million people in the United States, Canada, and Europe, Bolton raised tens of thousands of dollars for local charities by challenging local radio stations along the way to baseball and basketball games against his team, Bolton's Bombers. In 1993 he announced that he had donated $50,000 from sales of *Timeless* to the Harlem School of the Arts to further the training of young black musicians. Among his other charitable activities have been performances to benefit the Starlight Foundation, the Pediatric AIDS Foundation, City of Hope, the T. J. Martell Foundation, and the National Committee for the Prevention of Child Abuse. As honorary national chairman of This Close for Cancer Research, he was recognized by New York Medical College, which dedicated a research laboratory in his name.

Standing six feet, two inches tall and weighing 180 pounds, Bolton keeps in shape with regular exercise. He was described by Michael Angeli in the *Esquire* profile as "tall, leggy, high-waisted, and fit, his physical features a historical sampling of masculine ideals: forties dreamboat, hair-flipping rock star, Spartan spear-chucker." In 1975 he married Maureen McGuire, an exercise instructor, whom he divorced in about 1990. In 1991 he bought two five-bedroom, Mediterranean-style stucco homes in Connecticut, turning one into a forty-eight-track recording studio and settling down in the other with his teenage daughters Holly and Taryn (or Tarin). His oldest daughter, Isa, lives nearby with her mother.

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Martin Klimek—UPI/Bettmann

Bono

(bon´ō)

May 10, 1960– Irish singer; songwriter; musician.
Address: c/o Island Records Inc., 400 Lafayette St., New York, NY 10003

Bono is the lead singer and lyricist of U2, the group of Irish musicians who became one of the most popular rock bands to emerge after the breakup of the Beatles in 1970. Their recordings, which include *War* (1983), *The Joshua Tree* (1987), *Rattle* *and Hum* (1988), *Achtung Baby* (1991), and *Zooropa* (1993), have sold millions of copies, and their concerts have been described by Jay Cocks, writing in *Time* (April 27, 1987), as being "as revivifying as anything in rock, with a strong undertow of . . . moral passion." Bono's emphasis on spirituality, integrity, and political idealism made the group unique in the 1980s, when U2's seriousness seemed out of place in a conservative political climate and in a pop marketplace in which most new-wave British bands adopted an ironic musical stance and thumbed their noses at what the Irish singer Van Morrison has called "the healing power of rock-'n'-roll." Brian Eno, the celebrated art rocker who also serves as a studio producer for U2, wrote in *Rolling Stone* (November 28, 1991) that "cool, the definitive eighties compliment, sums up just about everything that U2 isn't. The band is positive where cool is cynical, involved where it is detached, open where it is evasive." "We are all about emotion," Bono has affirmed.

Bono was born Paul Hewson on May 10, 1960 in Dublin, Ireland, the younger of the two sons of a Protestant mother and a Catholic father, who was employed as a postal worker. At that time in Ireland, the children of a religiously mixed marriage were supposed to be reared in the Catholic faith. Paul's mother, however, decided to bring up her two children as Protestants, and his father agreed, dropping his wife and sons off at one church on Sundays while he went off to another. In a wide-ranging interview with David Breskin of *Rolling Stone* (October 8, 1987), Bono discussed the confusion he felt as a result: "I always wondered, 'What am I? Am I Protestant or Catholic?. . . . I always felt like I was sitting on the fence." Bono has claimed to have no idyllic memories of his childhood. "The little pieces that I can put back together are, if not violent, then aggressive," he told David Breskin. Indeed, his behavior was wild and angry enough to earn him the nickname "Antichrist."

Paul's inner turmoil was undoubtedly compounded by the death of his mother, which occurred when he was about fifteen, following a stroke she had suffered at his grandfather's funeral. Bono would later remember little about her—"I forget what she looks like," he told David Breskin—but at the time he felt acutely the lack of a mother's love. Not particularly close to his father, Paul channeled much of his emotion into various art forms, including painting and, especially, acting. He has recalled running away from home to enroll at an acting school only to return after failing to find one. Undiscouraged, he started a theatre company in his school, Mount Temple.

In 1976 Larry Mullen Jr., a Mount Temple student and self-taught drummer who had started playing at the age of nine, posted a note on a school bulletin board announcing that auditions would be held for musicians interested in forming a rock band. Three students responded: Dave Evans, a talented guitarist, Adam Clayton, who brought a bass guitar, amplifier, and know-it-all attitude to the audition, and Paul Hewson, who was merely searching for a stage on which he would be allowed to play the part of a rock musician. Mullen recalled the band's first meeting in an interview with Jay Cocks: "During the course of the afternoon, I saw that some people could play. The Edge [Dave Evans's adopted name] could play. Adam just *looked* great. Big bushy hair, long caftan coat, bass guitar and amp. He talked like he could play, used all the right words, like gig. I thought, this guy *must* know how to play. Then Bono arrived, and he meant to play the guitar, but he couldn't play very well, so he started to sing. He couldn't do that either. But he was such a charismatic character that he was in the band anyway, as soon as he arrived. I was in charge for the first five minutes, but as soon as Bono got there, I was out of a job."

At first, Paul Hewson was hesitant about joining the band, feeling unqualified as a musician despite the confidence he displayed at the audition. Although Dave Evans loved rock music, he "didn't consider the band as anything other than a worthwhile thing to do on Wednesday afternoons," as he told Jay Cocks. It was Adam Clayton who pulled things together, as Bono explained to David Breskin: "Adam was the only reason we went any further. He'd say, 'I think I know where we can get a gig.' And I'd say, 'What's that?' He'd say, 'A place where we can play.' I'd say, 'You mean in *front of people*? But we're crap.' He'd say, 'So are the Sex Pistols.'" Mullen, Evans, Hewson, and Clayton were inspired by the emergence in the late 1970s of punk bands—such as the Sex Pistols—who had launched an angry rebellion against the bloated lifestyles of rock aristocrats and the slick studio professionalism of rock music and attempted to revitalize rock with an infusion of raw, youthful energy.

During its scuffling days in Dublin, Hewson's band went through a succession of names, including the Hype and Feedback, before a friend suggested U2—a reference to the American reconnaissance plane, one of which, piloted by a CIA agent, had been shot down over the Soviet Union in 1960. Paul Hewson eventually adopted the name "Bono," which he took from Bono Vox, the name of a hearing-aid store in Dublin. (He did not know then that the phrase meant "good voice" in an approximation of Latin). Dave Evans was dubbed the Edge in an ironic nod to the contrast between his ringing guitar playing and his equable nature and low-key personality.

In an interview with Niall Stokes for the *Washington Post* (September 20, 1987), Bono recalled the band's first gig, in Dublin in 1978. "We walked up on stage; I was playing guitar, and when I heard that D chord, I got some kick. . . . That was a very special concert; that was one of the best concerts of our lives. It was like four blind kids blustering away and there was evidence of just a little light in the corner and we started to work towards that. We built ourselves around that spark." The excitement of being in a band caused Bono to give up acting in favor of music. Paul McGuinness, who had worked mainly in film production until he saw the band for the first time in 1978, agreed to become U2's manager. "They were very bad," McGuinness said, recalling the band's early days in an interview with Jay Cocks. "But it wasn't the songs that were the attraction. It was the energy and commitment to performance that were fantastic even then."

In 1980, after being turned down by a handful of record companies, U2 signed a contract with Island Records, a fledgling label willing to take risks on new-wave groups. The same year, the group released the album *Boy*. Although U2 had originally been inspired by punk music, by the time the group produced *Boy*, they had repudiated some of its elements. The same energy was present in the music, but instead of being cynical and nihilistic, it was suffused with idealism. As the group's lyricist, Bono vented his anger against specific targets: political oppression and social injustice. *Boy*'s "I Will Follow," a surging anthem, featured the signature components of the U2 sound: a churning rhythm section anchored by Mullen and Clayton, the Edge's chiming guitar harmonics, and Bono's passionate, almost hortatory style of singing. *Boy* earned the band a following in the United States after "I Will Follow" was prominently featured on the soundtrack of a film entitled *The Last American Virgin*.

"[U2's] early songs were possessed of a palpable, if abstract, sense of faith," Sean O'Hagan wrote in the *Guardian* (November 7, 1991), "as if Bono was trying to define himself spiritually, still trying to transcend the religious twilight zone of his Dublin upbringing. Song titles like 'Gloria,' 'I Will Follow,' and 'Rejoice' often sounded like rock hymns, their clarion calls riding on huge rolling guitar signatures." "People respond to our naiveté," Bono explained to Jay Cocks. "I think they see four guys from Ireland who don't want to let go of their dreams." From the very beginning, Niall Stokes reported, "U2 radiated a sense of vision."

That vision, at least in the early 1980s, may have been expressed more by the overall emotional impact of their sound than by anything explicitly stated in Bono's lyrics. "What Bono and the boys were all hot and bothered about," Elizabeth Wurtzel wrote in the *New Yorker* (July 15, 1992), "may have had something to do with Ireland, or with sex and love, but mostly it seemed to be a venting of free-flowing anger which any alienated, rebellious youth could relate to. The FM-radio hit 'Gloria' (possibly an homage to Van Morrison) from *October*, U2's second album [released in 1981], seemed to be about a girl, but it also seemed to be about every frustration you could think of. U2 was a political band in that no love song it played wasn't also about how hard it is to love in a loveless society."

U2's third album, *War* (1983), contained "Sunday Bloody Sunday," a powerful song about the "divisive heat and blind violence of modern Ireland" and one that "curried no favor on either side," to quote Jay Cocks, and "New Year's Day," a searing antiwar song. A breakthrough effort, *War* elevated U2 from the status of a promising new-wave rock act to that of an influential rock band with a worldwide following; the album reached the number-one spot on the UK music chart and made the Top Ten list in the United States. U2's sudden popularity, which owed much to its unique, guitar-driven sound, did not affect the group's—particularly Bono's—insistence on meaningful lyrics. In an era of political retrenchment and social conservatism in Great Britain and the United States, when pop music became increasingly vapid, U2 seemed appealingly anachronistic, a group of throwbacks to the 1960s who made music that was politically provocative.

In 1983 U2 released their first live album and a concert video, both entitled *Under a Blood Red Sky*. *The Unforgettable Fire* (1984) was the group's fourth studio album—an experimental recording full of dissonant guitar figures and John Coltrane-influenced instrumental passages. That album took its title from the name of an exhibition of photographs of the bombing of Hiroshima that the group saw during their 1983 tour of Japan. *The Unforgettable Fire* was the only U2 album to receive unkind notices from music critics. Nevertheless, the album yielded the song that became the group's signature number in the mid-1980s, "Pride (In the Name of Love)," a tribute to the Reverend Martin Luther King Jr. In 1985 the editors of *Rolling Stone* were sufficiently impressed with U2 to named them "the Band of the Eighties."

The Unforgettable Fire was followed in 1985 by *Wide Awake in America*, which was released only in the United States. It was with the release of *The Joshua Tree* (1987), however, that U2 emerged as the most significant rock band of the decade. According to Niall Stokes, *The Joshua Tree* is an articulation of the "sense of outrage that America's unique combination of arrogance and apathy inspires from an Irish perspective. But it is about more than that. In a world where power is abused on a colossal scale, U2 sought and found the ultimate symbol of triumph over adversity. *The Joshua Tree*, named after a species that blooms in the southwestern desert, is about the belief that you cannot kill the human spirit—the belief that in spite of the arid wasteland of contemporary power politics, something beautiful and enduring can be forged out of human commitment and idealism in action."

Two tracks from *The Joshua Tree*, which has achieved sales of more than fourteen million copies worldwide, became the first U2 singles to reach the number-one spot on the American charts: "With or Without You" and "I Still Haven't Found What I'm Looking For." Bono's tour de force was the apocalyptic "Bullet the Blue Sky," which successfully combined an explicit condemnation of American foreign policy in Central America with lyrics that were dissociatively poetic. In his interview with Niall Stokes, Bono noted that in *The Joshua Tree* "there are questions asked, if not answered, about America." "I really believe in America," Bono said. "I really believe in Americans, I should say. I think they're a very open people. It's their openness that leads them to trust a man as dangerous as Ronald Reagan. They want to believe he's a good guy." At the 1988 Grammy Award ceremonies, *The Joshua Tree* was named album of the year and earned U2 the Grammy for best rock performance by a group. U2 even landed on the cover of *Time* (April 27, 1987), which proclaimed the band nothing less than "Rock's Hottest Ticket."

Despite the phenomenal success of U2, Bono complained to Bob Dylan, as reported by Jay Cocks in *Time* (November 21, 1988), that "the music of U2 is in space somewhere. There is no particular musical roots or heritage for us. In Ireland there is a tradition, but we've never plugged into it." "Well," Dylan responded, "you have to reach back into music." Bono spent his free time in 1987 and 1988 reaching back into the American roots of rock-'n'-roll, listening to black gospel and Appalachian folk music, the country ballads of Hank Williams Sr., and the acoustic Delta blues of Robert Johnson and Mississippi John Hurt. The band made a pilgrimage to the legendary Sun Studios in Memphis, where Elvis Presley had cut his first records, wrote and recorded a new song ("Love Rescue Me") with Dylan, and wrote another ("When Love Comes to Town") that they recorded with the great blues singer and guitarist B. B. King.

U2's journey through the American musical landscape was solemnly recorded in *Rattle and Hum* (1988), a black-and-white documentary that included concert footage from the band's 1987 tour of North America. As Elizabeth Wurtzel pointed out, however, U2 "hit its nadir in terms of public reception" with the release of that film. Reviewers felt that the band had condescendingly taken upon itself the task of teaching "us Americans a thing or two about our musical history," as Wurtzel put it. She surmised that "the presumptuousness of this effort—who do these guys think they are, telling us about Elvis Presley?—may have helped to make the movie the band's first encounter with flat-out rejection from its audience." Still, on the strength of such haunting new songs as the hit single "Desire," "Hawkmoon 269," and "All I Want Is You," the album *Rattle and Hum* (1988) was one of the year's most successful recordings. Jay Cocks even went so far as to call *Rattle and Hum* "the best live rock album ever made."

Although U2 achieved the artistic freedom that had always been its goal, the proselytizing tone and air of political correctness that the band, and especially Bono, had cultivated began to be seen as pomposity. In interviews and onstage, Bono has sermonized about, among other things, the evils of apartheid, violence in Ireland and the United States, and the importance of Amnesty International's fight for human rights. "Even the band's champions," Elizabeth Wurtzel wrote, "admit that Bono tended to undermine the self-contained brilliance of the music with his inarticulate spiels about, say, the Irish republican movement, which he would deliver to arena audiences and to reporters backstage." Bono's band became the target of satire when the Pet Shop Boys released a disco medley combining U2's "Where the Streets Have No Name" with the old standard "Can't Take My Eyes Off of You."

After a hiatus from recording that lasted almost two years, U2 redefined its sound with *Achtung Baby* (1991), a meditation on primal yearnings and sexual obsession whose jarring, almost harsh instrumentals stood in marked contrast to the wistful mood set by *The Joshua Tree*. "We were quite thrilled at the prospect of smashing U2 and starting all over again," the Edge explained in an interview with Larry Rohter for the *New York Times* (March 15, 1992). "I just think when you have the kind of profile we had during *Joshua Tree* and *Rattle and Hum* it's inevitable that you end up becoming a flat caricature of yourself. I'm not saying we had no part in that, because we did. We wrote those songs; we gave those concerts. It represented part of what we were about, but it was not the full picture." In his *New York Times* (November 17, 1991) review of *Achtung Baby*, which was recorded in a Berlin studio that had once been a Nazi ballroom, Jon Pareles wrote, "Instead of turning every Bono pronouncement into a would-be anthem, the band keeps the lyrics terse as it claws and scrabbles above the beat. . . . Stripped-down and defying its old formulas, U2 has given itself a fighting chance for the 1990s." "Someone like Van Morrison started off singing songs about girls and years later came up against the spiritual higher ground," Bono told Sean O'Hagan. "Me, I got it all back to front! I started with the spiritual stuff, now I'm learning to write about girls."

Whereas *Achtung Baby* was a radical undertaking of musical redefinition, the band's subsequent Zoo TV tour was an act of self-effacing image deconstruction. The tour took its name from "Zoo Station," the first song on *Achtung Baby*. "Gone were the low-tech stage sets of tours past," a writer for *People* (March 23, 1992) noted, "replaced this time by totems of the new world order. Six boxy East German Trabant cars, their headlights converted into spotlights, hung from the rafters—and symbolized, perhaps, the collapse of European communism. Onstage, stacks of giant TV screens flashing messages such as CELEBRITY IS JUST A JOB . . . CALL YOUR MOTHER . . . WATCH MORE TV as well as live bits from the Home Shopping Network and other shows suggested the worldwide communications revolution." Bono, who dressed in leather and wore garish suits and wraparound shades while he performed, described the Zoo TV tour as an attempt to reach out to the "MTV generation." "We're a lot looser now," Bono told Larry Rohter, "and we're not looking back."

In 1993 U2 released *Zooropa*, an album they recorded in the months between the end of the United States–Great Britain Zoo TV tour, which ended in November 1992, and the European tour, which commenced in May 1993. Originally conceived as a "mini-album," the recording grew into a full-length disc. A writer for *People* (August 9, 1993) declared that "the hurried nature of this project has taken the band even further into the gritty garage where they parked 1991's *Achtung Baby*. By letting spontaneity rule, U2 has defeated its tendency toward heavily layered, sometimes mannered music. But some of these songs needed more planning and polishing." On the positive side, Anthony DeCurtis, writing in *Rolling Stone* (August 5, 1993), called *Zooropa* "a daring, imaginative coda to *Achtung Baby*," and added, "It is varied and vigorously experimental, but its charged mood of giddy anarchy suffused with barely suppressed dread provides a compelling, unifying thread."

Because of the band's initial emphasis on spiritual concerns, Bono was often sescribed in the 1980s as a devout Christian. "People have tended to portray me as a strong man of faith," Bono said, as quoted by Amy Duncan in the *Christian Science Monitor* (November 4, 1987). "I'm a very weak man full of self-doubt." When he spoke to David Breskin, Bono asserted that "religion has torn [Ireland] apart. I have no time for it, and I never felt a part of it. I am a Christian, but at times I feel very removed from Christianity. The Jesus Christ that I believe in was the man who turned over the tables in the temple and threw the money-changers out—substitute TV evangelists if you like. There is a radical side to Christianity that I am attracted to. And I think without a commitment to social justice, it is empty."

Bono's wife, Alison, also graduated from Mount Temple. "It's almost impossible," Bono told David Breskin, "to be married and be in a band on the road—but Ali is able to make it work. Then you tell the press that she is her own person and very smart and not some dolly girl and that she doesn't take any [crap] from me, and they read into it a marital breakdown. And I think, 'Well, what sort of women are they married to?'" Elizabeth Wurtzel described Bono as "classic black Irish—tall, with long dark hair, a sharp nose, and a stately, religious bearing." The couple have a daughter, Eve, and a son, Jordan. Bono's home is a round, three-story tower near Dublin that has been mistakenly described as a "castle" in the press. "It's a little round tower," he explained to Jay Cocks. "Three levels, three rooms."

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Boosler, Elayne

Aug. 18, 1952- Comedian. Address: c/o Paul Shefrin, 800 Robertson Blvd., Los Angeles, CA 90035

Shefrin Company

"Stand-up is like a movie every night," the comedian Elayne Boosler has said. "You write it, direct it, produce it, the audience votes, and you go home. There's nothing more satisfying." Eschewing the joke-a-second patter and multiple impersonations that many comics employ, Boosler goes for what the *New York Times* columnist Anna Quindlen has called "the laugh of recognition," which derives from an observational humor to which everyone can relate. "My inspiration comes from being extremely average as far as education and intelligence . . . ," Boosler informed Leigh Behrens, who interviewed her for the *Chicago Tribune* (February 12, 1989). "The key is just seeing the ordinary, which other people overlook. You do the things that everybody thinks about in the back of the brain, and not in the front of the brain. They know it, but they've never really thought about it. It's almost like opening their mail and reading it. They really feel that you know them. And you do. Because you just know people." Reviewing one of her shows for the *Chicago Tribune* (June 20, 1986), Larry Kart wrote that "from the very first, she simply owns the stage—creating an aura of shared confidence, a zone of mutual ease, that lets everyone know that she knows they're going to laugh."

By assiduously avoiding the self-deprecating humor that had been the mainstay of her predecessors, Boosler has earned a reputation as a groundbreaking pioneer for women in comedy. But she has repeatedly insisted that she does not have a feminist—or any other—agenda. When she started out in the early 1970s, "men were victims as well as women," Boosler reminded Stephen Holden in the *New York Times* (July 24, 1987). "For every Phyllis Diller who told jokes about her appearance, there was a hangdog husband who was always getting beat up on by his wife and mother. Lenny Bruce had already made a fissure in the status quo. But for my generation, the ones who really changed things were Robert Klein and Richard Pryor. They changed the role of the stand-up comic into that of a town crier delivering the news about life and growing up. Like all the young men who were starting out at the same time—people like Andy Kaufman and Jay Leno and Richard Lewis—I picked up from there. I never bravely set about to change things."

Elayne Boosler was born on August 18, 1952 in the Sheepshead Bay area of Brooklyn, New York to Charles Boosler, a tool-and-die maker, and Marcia Boosler, a dancer. Never missing an opportunity to put one over on an unsuspecting journalist, Boosler has provided many conflicting versions of her family history. She told one reporter that she was the only daughter of a Russian acrobat and a Rumanian ballerina. During another interview, she said she had six brothers who wanted to attend Brooklyn Tech. Confessing to yet another reporter that she had fabricated the six brothers, she said she actually had four sisters: two ballet dancers, one veterinarian, and one whom she described simply as being married. In yet another account, she said she had six brothers who were veterinarians and a sister who was an optician. Other sources indicate that she may have only one older brother.

Comedians made a strong impression on Boosler as a child. She was a devoted fan of Jackie Gleason's television shows, and during family trips to Las Vegas, she spent hours in the casinos' comedy lounges, listening to what she has described as "two-Jews-go-into-a-bar" jokes. "I always had a running commentary in my head that was extremely funny and off-center," she told Leah Rozen in *People* (October 12, 1987), "but I never said it to anyone." Unable to identify, as a young girl, with the likes of Gleason or Rodney Dangerfield, Boosler never harbored dreams of becoming a comedian, although she admired the way Rosalind Russell and Judy Holliday managed to combine self-assured humor with feminine stylishness. Instead, Boosler aspired to be a dancer. She took classes at the Joffrey Ballet's school for years, until she was discouraged from taking any more lessons because of her mesomorphic build.

Thwarted in her dancing career, Boosler was determined to break into show business one way or another, having developed a keen desire to recapture the feeling of being "a star" that she had attained one night when she was sixteen years old, driving with her boyfriend in a white convertible along the highway. "It was lights, lights, lights coming at me," she recalled to Joyce Jurnovoy in *Cue* (April 3, 1976). "And I thought, whatever I can do to keep this feeling of being totally alive, with lights coming at me at sixty miles an hour, would be worth anything."

Possessing a respectable singing voice, Boosler decided that her future lay in music. In college she signed up for courses in acting, singing, dancing, piano, and fencing. According to some sources, she graduated from the University of Tampa in Florida—the school, she has quipped, "all New York kids go to when they can't get into college"; others report that she attended the University of South Florida but left without taking a degree to try her luck in New York. Hoping to land a part in a Broadway musical, she supported herself by working as a waitress and, eventually, as a hostess at the Improvisation (known as the Improv), a comedy club on the West Side of Manhattan, where she sang in between the comedy acts. Before long she noticed that her thinking was closely aligned with the comedians' "did-you-ever-notice" refrain, and in 1973, at the age of twenty-one, she began to intersperse her singing with comedy routines, unaware that she was doing anything other than "talking." "Comedy meant nothing to me then," she recalled to Larry Kart of the *Chicago Tribune* (June 15, 1986). "I was still taking singing lessons, assuming I'd be in musicals or whatever. . . . People would tell me, 'You're crazy, you're a terrible singer compared to how well you do comedy,' and I'd say, 'But what's comedy?'"

During her first year at the Improv, Boosler met the comedian Andy Kaufman. "Everything that I know that's good I got from him in both life and work," she told Leigh Behrens. "I don't think I'd even be doing this if it wasn't for him. He was just the most interesting, funny person I've ever met. And the bravest. He worked without a net. Totally alive." For two and a half years Boosler and Kaufman lived together on weekends and in between comedy engagements. They remained friends until his death, from lung cancer at the age of thirty-five, in 1984. "I carry on his goodness in private," Boosler continued, "in the sense that he taught me to appreciate all the birds with broken wings."

Among the other comedians who encouraged Boosler was Rodney Dangerfield, who told her to "forget the bull, just work the material," according to Mark Jacobson, who profiled Boosler for *New York* (March 22, 1976). By 1976 Boosler had played the Bottom Line in New York City and had appeared on television shows hosted by Merv Griffin and Howard Cosell. Although she had become the Improv's biggest draw, she was still getting by on seventy-eight dollars a week in unemployment benefits because the Improv, like other "free" clubs, did not pay its performers. In 1976 the comedian Jimmie Walker, who was then reaching the peak of his fame as the character J. J. on the sitcom *Good Times*, signed on as Boosler's manager. "Elayne is bound to happen," he insisted to Mark Jacobson. "In fact she can't miss. . . . Every time I talk to her on the phone she's killing me. Besides, there's no way that being the best-looking female stand-up of all time is going to hurt her either."

In the mid-1970s "there were literally no women doing stand-up," as Boosler told Anna Quindlen of the *New York Times* (October 12, 1979). Recalling verbal abuse from men in the audience, she added, "I remember getting killed before I ever hit the mike." There were not many male stand-up comics in those days either, relative to the numbers of men and women who were performing in the mid-1980s, when comedy clubs were multiplying in cities all across the United States in response to the burgeoning popularity of stand-up comedy offerings on cable television. "In 1974 there were maybe ten young comedians working in New York," Boosler told Larry Kart: "Steve Landesberg, me, Jimmie Walker, later on Jay Leno, Freddie Prinze, Andy Kaufman, Richard Lewis, Mike Preminger, Ed Bluestone, and once in a while Robert Klein and Richard Pryor would drop by. . . . And everybody was different, everybody was a gem. You could sit there and watch ten guys work and never hear the same thing in any way, shape, or form."

Boosler's material, too, was considered a refreshing change of pace from the usual, male-oriented fare presented by her comic forebears. "In the comic underground, the word is she talks as straight and fast as any comic since Lenny Bruce," Joyce Jurnovoy wrote, adding that she found Boosler to be "an easy, breezy, sophisticated woman with a sharp and fresh point of view." Commenting to Anna Quindlen on the absence of self-disparaging jokes in her repertoire, Boosler observed, "It's funny, because in my real life I put myself down all the time. But not in the act." Even when Boosler joked about weight, she did it in a way that invited sympathetic, rather than mocking, laughter. "I've lost all this weight—I weigh 110 pounds—and I don't get up there and say I'm a fat pig," she explained to Quindlen. "I say it's rough to take it off, isn't it? Lots of people can understand that. I mean, I'm so compulsive about losing weight, I weigh myself after I cough."

Because Boosler had not yet settled on a persona and because she was virtually the only woman who refused to put herself down for a laugh, some feminists tried unsuccessfully to adopt her as one of their own. "I don't know what they want from me," she explained to Mark Jacobson. "Talking about the things they want me to is just as bad as doing pots and pans. And it's not even as funny." Nonetheless, Boosler's independent stance has consistently been perceived as liberating for women. "She's one of the only comics who can do a PMS routine that isn't antiwoman," Ellen Hopkins wrote in the *New York Times* (September 16, 1990). "In Ms. Boosler's world, a woman president with raging hormones is a masterful power broker, capable of bullying a terrorist into giving up his demands: 'Taking hostages on a day when I'm retaining water? This is going to go very badly for you.'"

In the fall of 1976, Boosler moved to Los Angeles to gain show-business credibility; she immediately began missing the New York City street scenes that had been such a rich source of inspiration for her routines. Offered a sitcom shortly after her arrival on the West Coast, Boosler turned it down in favor of retaining control of her own material. Thirteen years later, having rejected several more television pilots, she had no regrets about having averted the dangers of overnight celebrity. "I spent a long time perfecting what I do, creating my act," she explained to John N. Goudas in the *New York Post* (March 16, 1989). "Then I met with the people who are the decision makers at the networks, and they would have all sorts of suggestions as to marketing what I do. Most TV shows are like a stew: one person walks by and throws in an ingredient and the next one does the same. Pretty soon it doesn't taste like anything and nobody wants to eat it."

By 1979 Boosler had appeared on the all-important *Tonight Show*, but not with Johnny Carson; it took the singer Helen Reddy, as guest host, to win over the comedian after her initial experience with the Carson show. "I had a beautiful set all prepared, and they put someone on my case to write jokes," she recalled to Stephen Holden. "I remember the first joke I was handed went, 'I'm so ugly, I can't make a nickel on a battleship.' I just refused to do it." As Helen Reddy's guest, Boosler presumably received better treatment. "I have never felt again like the two days before or the two days after [appearing on the *Tonight Show*]," she told Anna Quindlen.

Four years later, after nearly a decade as a stand-up comic, Boosler was playing top-of-the-line clubs to rave reviews. Evaluating a gig at Harrah's in Atlantic City, New Jersey in the *New York Post* (May 27, 1983), Martin Burden found her material "bright, sharp, [and] witty." In his assessment of Boosler's engagement at Caroline's, a comedy club in New York City, Richard Laermer, writing in the *Aquarian* (June 1, 1983), described Boosler as a thinking person's comedian: "Many underrated (or not understandable) jokes may have gone over and beyond the people's heads, but there was a congenial glint in her eyes that read, 'Hey, we're all friends and so what [if] you didn't understand, I'll get you later'. . . . After an evening with Elayne Boosler, you know who she is and where she's coming from."

Despite her success, Boosler failed to persuade television executives to give her her own television special. (At the time, with the exceptions of Whoopi Goldberg and Lily Tomlin, no woman had done a special of her own stand-up comedy.) Undaunted, she decided in 1986 to make her own cable-television special, in part because "it's the only way of getting what you want," as she explained to Tracey Harden in the New York *Daily News* (June 23, 1985). "When you work with the networks, they can take a show that's already been shot and cut it so that the punch lines come before the jokes."

Written, coproduced, and financed by Boosler and taped at the Bottom Line in New York City, *Party of One* was rejected by everyone she approached, even though she had managed to secure free guest appearances on the special by David

Letterman and Bill Cosby. "I tried it on the Showtime cable people," she recalled to Charles Einstein in the (Newark, New Jersey) *Star-Ledger* (November 24, 1991). "They said nobody would watch me for an hour. I said I'd give them the hour at a half-hour price. They said no. I said they could have the full hour for nothing. They said no."

Back out on the road, Boosler sat on her $20,000 "home movie" for another six months, until a personnel change at Showtime gave her access to the company's president, who loved the special and scheduled it for October 1986. One of the show's routines went, "Guys wake up at your place and they expect breakfast. They don't eat bagels and M&M's in the morning. They want things like toast. I say, 'I don't have these recipes.'" In the opinion of John J. O'Connor, who reviewed the program for the *New York Times* (October 7, 1986), "the Boosler character [in *Party of One*] is sharp, independent, and occasionally scathing, [but] not abrasive. . . . A handsome, confident woman, [she] simply picks up a microphone and tells funny stories. There are no unnecessary frills."

In the meantime, Boosler had appeared on *Late Night with David Letterman* eighteen times, co-written a pilot for CBS entitled *Max and Mabel*, and written and directed *Comedy from Here*, a thirty-minute film, for Cinemax. (*Comedy from Here* and *Party of One* each earned Boosler a cable excellence award.) After completing a second Showtime special, *Broadway Baby*, which was broadcast in October 1987, she spoke with representatives from Lorimar Pictures about producing a two-hour feature film titled "The Queen of Clubs," which she wrote and hoped to direct and star in, but the project never materialized. By that time, Boosler was commanding between $10,000 and $15,000 for a one-night concert-hall engagement. In March 1989 Cinemax aired Boosler's *The Call*, a reworking of Franz Kafka's *Metamorphosis*, in which she is transmogrified into a cockroach while waiting, futilely, for a man she is dating to call her on the telephone. Also in that year she finished work on a third Showtime special, *Top Tomata*, and appeared in *Comic Relief III*, a fundraiser for the homeless broadcast by the HBO cable network. Boosler also made a brief foray into prime-time network television, with a role on NBC's *Night Court*, as Joy, the blind girlfriend of the bailiff Bull (Richard Moll).

In her fourth Showtime special, *Live Nude Girls* (1991), whose title reflects a piece she did on the patrons of strip clubs, Boosler was considered to be "at her best," in the opinion of Peggy McGlone, writing in the (Newark, New Jersey) *Star-Ledger* (October 3, 1991). One joke ran, "They caught the first female serial killer. But she didn't kill [the men] herself. She gained access to their apartments, hid the remote control, and they killed themselves." Following a pause, Boosler took aim at the percentage of men's earnings that women make: "Maybe she'll only get 65 percent of the jail sentence." "Smart and funny but never threatening or offensive, Boosler is a leader in her field because of her creativity, her sound delivery style, and her commitment to good comedy," McGlone concluded. "Real comedy can't be learned," Boosler has written. "It comes from a need for justice. The best who stand up, stand up for something."

As of 1987 Elayne Boosler divided her time between Hollywood Hills, where she lived in a three-bedroom house with a pool, and New York City, where she rented a "hovel." Marriage was never among her goals. "I can't get married," she has quipped. "I can't fake sleep for thirty years." An ardent baseball fan, she has explained her rejection of the Los Angeles (formerly Brooklyn) Dodgers in favor of the New York Mets by asking something along the lines of, "If nine men left you and moved to another town, would you go out and root for them?"

Selected Biographical References: Chicago Tribune XIII p24 Je 15 '86 por, VI p3 F 12 '89 pors; Cue 45:17 Ap 3 '76 por; N Y Times C p11 O 12 '79 por; New York 9:32+ Mr 22 '76 pors; People 28:114+ O 12 '87 por

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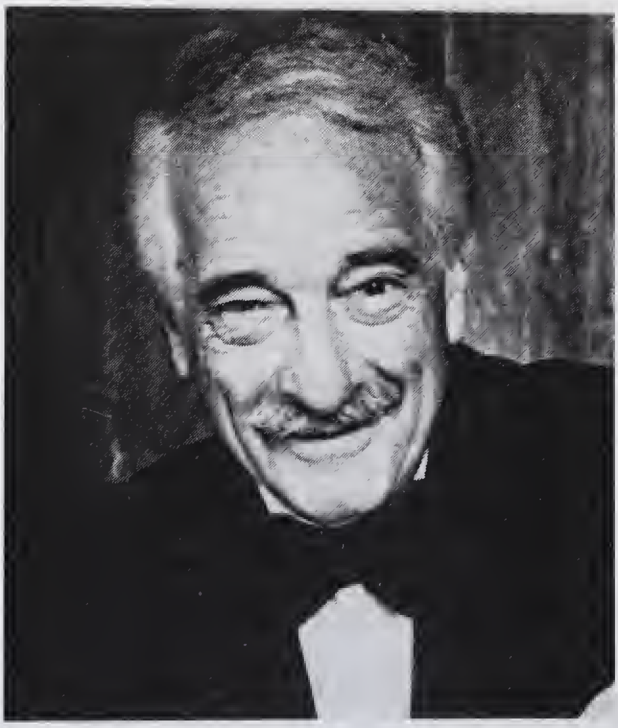


Martin Reichenthal/Gurtman & Murtha Associates, Inc.

Borge, Victor

(bôr´gə)

Jan. 3, 1909– Pianist; comedian; conductor. Address: c/o Gurtman & Murtha Associates, 162 W. 56th St., New York, NY 10019

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1946.

"The grand old man of piano buffoonery," the perdurable Victor Borge has been a popular figure in entertainment for over half a century, with performances in nightclubs and concert halls as well as on radio and television and in films. Borge is perhaps best known for his one-man piano comedy showcase, in which he adopts the persona of a bumbling concert pianist who never manages to proceed too far into his concert routine without diverging into the retailing of stories and jokes and such characteristic whimsies as "phonetic punctuation," in which punctuation marks are indicated by a variety of distinct vocalizations. Some aspects of Borge's performance reveal his indisputable musical virtuosity: not only do his snatches of piano playing disclose his elegant command of pianism but he also interlards his routines with "musical jokes," such as improvisational compositions consisting of pastiches of works by the likes of Bach and Mozart, interwoven with the well-known tune for "Happy Birthday."

When he was well into his sixties, Borge concentrated on classical music, in addition to his usual comedy, as a guest conductor of major symphony orchestras, including the New York Philharmonic, the London Philharmonic, and the Royal Concertgebouw of Amsterdam. He has been honored by both the United Nations and the United States Congress, and he has had knighthoods conferred on him by Norway, Sweden, Finland, and his native Denmark. His *Comedy in Music* show on Broadway, which ran for 849 performances in the mid-1950s, still stands in the *Guinness Book of World Records* as the longest-running one-man show in theatrical history.

Writing a feature entitled "Victor Borge Zooms Toward 80" for *Musical America* (January 1989), the violinist and conductor Henri Temianka commented on a representative Borge performance: "One can only marvel at the nimbleness of mind and body of an almost-eighty-year-old who, having just collided with the microphone stand, slammed the piano lid on his hand, and fallen off the bench, proceeds to reminisce absurdly about his grandfather, who experimented with a new drink he had invented called 3-Up, then improved it to 4-Up and 5-Up, but died of a broken heart when 6-Up was still a flop. The pianist abruptly dismisses grandfather with a wave of the hand and starts playing Chopin."

Victor Borge was born Börg Rosenbaum in Copenhagen, Denmark, on January 3, 1909, the youngest member of a family of five boys. (Borge legally changed his name soon after his arrival in the United States, in 1940.) His father, Bernard Rosenbaum, a Russian Jew, was a violinist in the Royal Danish Opera Orchestra, and his mother, the former Frederikke Lichtinger, was an accomplished pianist. The Rosenbaum household was therefore filled with music, and portraits of the great musical masters lined the study of Bernard Rosenbaum, who tried to induce his youngest son to take up the violin. But displaying a passion for his mother's instrument, the piano, from a very early age, Victor Borge was reading piano music at the age of four, and he gave his first public recital at the age of eight (some sources say at ten).

Conducting was also a youthful passion with Borge. In autobiographical reminiscences published over several successive issues of the *Saturday Evening Post* (February 16–March 30, 1957), he recalled locking himself in his room as a boy with the score of a symphony or opera that he had borrowed from the public library. Choosing the scores by keeping himself informed of the schedules of forthcoming radio broadcasts, he would conduct along with the music, baton in hand. By the time he was fifteen, he had memorized the scores of a dozen symphonies and operas.

Borge was educated at the Ostre Borgerdyd Skole ("School of Civic Virtue"), a preparatory school in Copenhagen. Constantly involved in juvenile pranks and hoaxes, he was the prime mover behind the performances of skits and burlesques at the local boys' club. "I soon learned a basic principle of humor . . . ," he wrote in one of his autobiographical articles for the *Saturday Evening Post*. "Humor is related to our instinctive rebellion against standards forced upon us by social formalities, moral laws, regulations, and habits."

Borge may have acquired that insight because he himself was in adolescent rebellion against social conventions, including those that held as sacrosanct anything relating to the revered icons of classical music. He often performed at musical salons in private homes, sometimes taking advantage of the occasion to play musical jokes on the unsuspecting guests. After performing several standard classical works he would announce: "My next selection will be the Beethoven Sonata no. 112." Already a master at improvisation, young Borge would then invent a piece in the style of a Beethoven sonata. "This got varying reactions," he told Geoffrey T. Hellman in an interview for the *New Yorker* (May 7, 1955). "People would say it was their favorite sonata, or that it was the only Beethoven sonata they'd never cared for, or 'I've never heard it played as well,' or 'I've never heard it played worse.'"

From about the age of ten, Borge studied with the celebrated pianist Victor Schiøler at the Royal Danish Music Conservatory. When, at age fourteen, he was offered the soloist's part in Rachmaninoff's Second Piano Concerto with the Copenhagen Philharmonic Orchestra, he played well until a point in the second movement that called for a long trill. He recounted that moment in his reminiscences for the *Saturday Evening Post*: "I looked over at the string section and saw a bunch of old men furiously carving away on their violins. There were a couple of thousand people in the audience, and I imagined how they had rushed home from work, scrubbed their hands and faces, struggled into their stiff black suits, and climbed on crowded streetcars for a cultural evening. Half of them were falling asleep, and the other half sat gravely, like witnesses at an execution. It suddenly dawned on me that the whole thing was extremely funny." Overcome by a mischievous impulse, Borge winked at the concert patrons in the front row, eliciting a few mild titters. When the conductor, in a nervous reaction to the giggles, speeded up the tempo of the orchestra, outpacing Borge's piano, ripples of laughter swept through the audience. Borge stopped playing, went over to the conductor's podium, and turned the score back by three pages, to the glee of the now uproarious crowd. "Even at fourteen," Borge wrote, "those bursting bubbles of laughter were intoxicating, and thereafter, as much as I loved good music, I could never again be completely serious during a concert. Perhaps *Comedy in Music*, as I later called my Broadway show, was born that night."

Nevertheless, Borge continued his serious musical training for several more years. At sixteen he studied at the prestigious Vienna Music Conservatory; he then advanced to an apprenticeship in Berlin, first with Frederic Lamond, a pupil of Franz Liszt and the most renowned Beethoven pianist of the day, and then with Egon Petri, a pupil of the great Italian pianist, composer, and Bach specialist Ferruccio Busoni. At the age of twenty-three, having returned to Copenhagen, Borge took a job as an organist in the chapel of a local cemetery but continued to pursue a career as a concert pianist. Although he received favorable reviews from the critics for his playing, he suffered debilitating attacks of nervous tension, and to calm his stage jitters and establish a rapport with his audience, he started to introduce lighthearted banter into his performances.

Borge so perfected that aspect of his work that he began to be invited to take part in amateur theatrical revues, including the annual Danish Chamber of Commerce (or HNK) show, which was attended by the Royal Family and members of the national press corps. When, in 1934, the scheduled star of the HNK show fell sick at the last minute, Borge was asked to fill in for him. He played, adlibbed, improvised, impersonated, and parodied so well that the next morning he was swamped with offers from nightclubs and concert managers. Allowing his "serious" concert performances to lapse, Borge concentrated on a career in entertainment, and by 1937 he was a top-ranked Danish comic and film star as well as a composer, pianist, writer, and director of stage, screen, and radio shows. For his appearance in six motion pictures, he was reportedly paid the highest salary ever given any Danish star, and he was called on by the country's Royal Family for a number of command performances.

But Borge's thriving career coincided with the years of Hitler's rise to power in Germany and the early intimations of Nazi expansionist threats. Borge openly derided Hitler and the Nazis in his stage performances, and when Denmark and Germany signed a nonaggression pact he commented, "Now the good German citizens can sleep peacefully in their beds, secure from the threat of Danish aggression." He received menacing phone calls and letters, and after being physically assaulted by a group of young Nazi sympathizers, he found it prudent to hire a bodyguard. In April 1940, when the Germans invaded Denmark, Borge was in Stockholm with a touring revue, and thus evaded the Gestapo agents who came to his Copenhagen home. Because his wife, the former Elsie Chilton, was an American citizen, she was able to secure overseas passage for herself on a boat leaving from Finland, but Borge's prospects for obtaining an American visa were uncertain. Fortunately, the United States consul in Stockholm who interviewed Borge had greatly enjoyed his show and granted him the visa on the condition that he would continue his comedy career in America. After a harrowing crossing in the hold of a ship packed with 900 passengers (but with accommodations for only 175), Victor Borge reached the shores of the United States on August 28, 1940, and, according to his own description, he began his life anew.

Borge's first priority was to master English, since a certain proficiency in that language was a prime requisite in refurbishing his comedy routine for American audiences. He pored over newspaper clippings and comic strips and sat through countless hours of gangster and comedy films to absorb words, lines, and nuances of American speech. Gil Boag, a semiretired impresario whom Borge hired as his manager, obtained for him an audition with Ed Sullivan, who was hosting an upcoming Broadway revue called *Crazy with the Heat* at the time. In the tryout, Borge mainly used those parts of his routine that required little verbal explanation. Greatly impressed, Sullivan hired him for two choice segments in the show, but on opening night, January 30, 1941, the entire format of the revue was suddenly changed, with Borge's first appearance reduced from ten minutes to only three and his second skit scrapped altogether. Understandably panic-stricken, he botched his act, and Sullivan immediately fired him.

At Boag's suggestion, Borge then headed for Palm Beach, Florida, where an old friend, May Andrews, offered him a part in a prestigious hospital benefit show, starring Al Jolson and the chanteuse Hildegarde, to be held at the Whitehall Hotel. When, at the last minute, the two big-name stars canceled, Borge performed the entire benefit himself. The acclaim for his performance won him a one-night stand at the posh Everglades Club, followed by a two-week engagement at the Brook Club in Miami Beach, but when no further employment seemed to be forthcoming, Borge decided to try his luck in California. There, through a fortunate string of connections, in late 1941 he met Rudy Vallee, who asked Borge to perform as a warmup act for the studio audience of his enormously popular radio show. His routine was well received, and when Vallee was unable to use Borge within the limited scope of his on-air time, agents from Bing Crosby's *Kraft Music Hall* show snapped him up. He turned out to be such a huge success that he performed on the Bing Crosby show fifty-four times over an eighteen-month period. The influential newspaper critic Alton Cook named him "the find of the season," and a national poll of radio editors ranked him second only to the comedian Red Skelton in his category.

By the time Borge left the *Kraft Music Hall* in 1943, a nationwide audience had become familiar with what *Time* magazine called "his droll, suave, teasing act, full of casually crazy asides" as well as with his use of "phonetic punctuation" and his "inflated language"—in which "create" would get turned into "crenine," "wonderful" came out "twoderful," and so on. He was well enough established to be booked into the elegant Wedgwood Room of the Waldorf-Astoria in New York City, where his engagements became annual events, and he ranked as one of the highest-paid nightclub entertainers in the United States. He continued to do radio work, broadcasting on the *Nelson Eddy Show* for two months and on MGM's daily broadcast program *The Lion's Roar*. Beginning in July 1945, Borge had his own weekly radio show over NBC, as a three-month summer substitute for the comedians Fibber McGee and Molly, and a year later, NBC signed him to a contract for the *Victor Borge Show*, which also featured Benny Goodman's high-powered big band. He even had a short-lived Hollywood career, beginning and ending with a role as a British crook in the Frank Sinatra film *Higher and Higher* (1943). ("How can I cultivate an accent that has taken centuries of head colds to produce?" he is reported to have asked.)

Unhappy with the rigid time limits that were imposed on his routines by hotel managers, nightclub operators, and what he viewed as "stop-watch characters" in radio, Borge decided to take his act on the road, to those concert halls and auditoriums where he could interact freely with the audience and judge the appropriate length of a performance on the basis of showmanship alone. Writing in the *Saturday Evening Post*, he recalled, "I played the large cities and I played the sticks. . . . I went to places so remote that the people there thought Tchaikovsky and Rimsky-Korsakov were executed Russian spies, whereas in the big cities the music critics thought it was I who had killed them." On October 13, 1945 he played to a large and receptive audience at Carnegie Hall, interspersing his favorite comedy routines with his renditions of the classics and his conducting of a forty-piece orchestra. Columbia Records released an album, *A Victor Borge Program*, which included both the pianist-comedian's interpretations of the classics and several of his signature comedy routines.

In 1953 Borge decided to take his *Concert with Comedy* road show to Broadway. "This was my last audition," Borge told Gilbert Millstein of the *New York Times* (November 11, 1953). "This was like going to the Supreme Court. . . . I did not know whether New York would . . . accept a one-man performance such as mine in a theatre for an evening." Indeed, the show business trade weekly *Variety* (September 22, 1954) reported that not even Borge's own manager believed that the run could possibly last beyond four weeks. But, opening at the Golden Theatre on October 2, 1953, playing two hours for six nights a week and two matinees, the renamed *Comedy in Music* broke all records for one-man shows on or off Broadway. Borge joked, parodied, performed skits, and played the piano. Because he was insistent on giving himself flexibility to improvise according to both his and the audience's moods and rapport, the "program listings" for the show were as follows: "1. Frankly 2. We 3. Don't 4. Know 5. What 6. Mr. Borge 7. Will 8. Do 9. But 10. We're 11. Sure 12. He'll 13. Keep 14. Us 15. Posted 16. From 17. Time 18. To 19. Time." Borge continued to perform on both radio and television as well, supplementing his huge concert earnings with television fees that ranked among the highest ever paid to any entertainer.

In 1956 Borge took *Comedy in Music* back on the road, and during the 1960s and 1970s he traveled throughout the United States, Europe, and Asia, delighting audiences with his inimitable brand of humor. He added a "straight man" to his routine—first Leonid Hambro, a former pianist for the New York Philharmonic, and, later, Sahan Arzruni. Both were "skilled," according to a review in *Variety* (August 26, 1970), "in the double art of playing fine piano in an apparently clumsy manner." "At face value, Borge's way seems a vicious kind of fun," the reviewer noted. "He is always guffawing at somebody's or something's shortcomings, often enough imposed by himself, but the rough kidding isn't really personal. Rather it is a ribbing of all artificial stage manners from opera to music hall." In the mid-1970s Borge was awarded the British equivalent of the Grammy—a "Highly Commended Certificate" from the Music Trade Association—for his comedy album *My Favorite Intervals*, based on his best-selling book (written with Robert Sherman), *My Favorite Intermissions* (1971).

Although clowning remained the mainstay of Borge's fame, music lovers had, through the years, continued to take note of the striking grace and talent of his pianism. In 1974, when he was asked to serve as a host for, and play at, a London benefit concert for the International Piano Library, Borge interpreted Ignaz Friedman's Viennese Dance no. 1 with such finesse that he was singled out by some reviewers as an outstanding performer of classical music. In the mid-1970s Borge began to serve as a guest conductor for major symphony orchestras, sometimes combining conducting with comedy and piano playing and on other occasions working solely as a straight orchestral director.

A reviewer for *Variety* (December 19, 1979), writing about a concert in which Borge conducted the New Cleveland Opera Company in Mozart's *The Magic Flute*, observed that "the conductor . . . at the age of seventy chalked up another credit to an entertainment background more firmly niched in the fields of broadcasting, nightclubs, and theatre. The 'unmelancholy Dane' did well in the dignified role of conducting. That he knew his music was apparent, and . . . [he] demonstrated firmness and direction." During an interview with Daniel B. Wood for the *Christian Science Monitor*

(April 3, 1984), Borge expressed his delight in conducting. "It's an extension of your ten fingers," he said, "into violins, flutes, brass. I love it. And one thing that's marvelous when you conduct—you can't hit a wrong note."

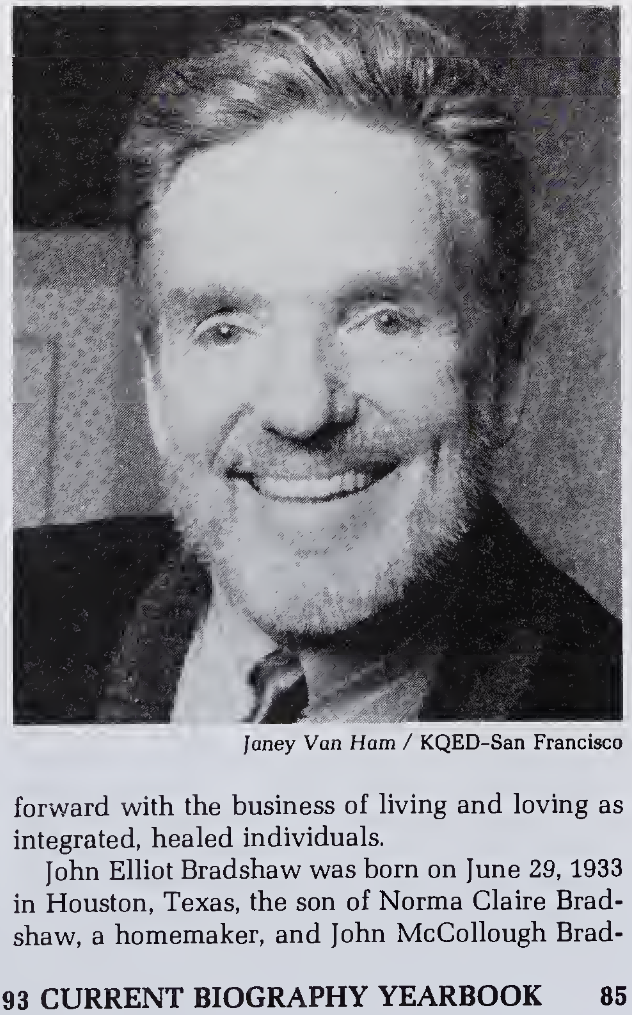
Since Borge had continued to perform *Comedy in Music*, by the 1980s he was using material that, in some cases, had not changed in forty years, but his gusto, sensitivity to his audiences, and ever-present ability to improvise have never staled. When, at one performance, a large fly landed on his nose, Borge so effortlessly incorporated the fly into the act that people afterwards asked him how he had managed to train it to cooperate. "I see humor as a mode of living," Borge explained to Carol Mont Parker for *Piano Quarterly* in 1978. "It is not only my profession but my philosophy. . . . Man is obviously not perfect, and the void between our mistakes and perfection or attempted perfection provides us with material for true comedy. Humor is . . . a *medium* through which we attack, ridicule, celebrate, or promote each other." In 1993 Borge released a video entitled *Victor Borge: Then and Now*.

Victor Borge, who is five feet, eleven inches tall, has been described as looking "like Albert Einstein with a haircut and Jimmy Durante's nose." He lives with his second wife, the former Sarabel Sanna Scraper, in Greenwich, Connecticut, where he is visited by his six children (from his two marriages) and a flock of grandchildren. Among his many business ventures through the years was the raising and marketing of Rock Cornish game hens in the 1950s and 1960s. He has involved himself in the work of the international humanitarian organization CARE, and he is a founder of the Thanks to Scandinavia Foundation, which has offered scholarships to Scandinavian students in grateful recognition of the role of the Scandinavian people in saving Jewish lives during the Holocaust. Henri Temianka has described the "private" Victor Borge as "the courtliest and kindest of human beings, an avid and erudite reader, a man who continues to stretch his mind, to explore the endless resources of the spirit."

Selected Biographical References: Contemporary Keyboard 5:9+ Ap '79 pors; Mus Am 109: 22+ Ja '89 pors; Music J 38:34+ Jl-Ag '80 por; N Y Times C p19+ D 5 '89 por; New Yorker 31:51+ My 7 '55; Sat Eve Post 229: 19+ F 16 '57 pors, 36+ F 23 '57 pors, 24+ Mr 2 '57 pors, 30+ Mr 9 '57 pors, 32+ Mr 16 '57 pors, 30+ Mr 23 '57 pors, 30+ Mr 30 '57 pors; New Grove Dictionary of American Music (1986); Slonimsky, N. Baker's Biographical Dictionary of Musicians (1992); Who's Who in America, 1992-93

Bradshaw, John E.

June 29, 1933- Writer; educator; theologian; counselor; management consultant. Address: 2412 South Blvd., Houston, TX 77098



Janey Van Ham / KQED-San Francisco

Combining the timing of a stand-up comic with the emotive language of a television evangelist, John E. Bradshaw has lectured for almost thirty years on the lasting impact of growing up in a dysfunctional family, which he defines as a family whose interaction is significantly disrupted by the addictive and/or compulsive behavior of one or more of its members. An integral component of many dysfunctional families is physical, sexual, or emotional abuse. Claiming that 96 percent of families are dysfunctional, Bradshaw argues that the children of such families learn to repress their pain and anger as they grow up, thereby ensuring that their unexpressed sadness and rage will find an outlet in destructive behavior that is not obviously related to the original problem. Eating disorders, alcoholism, fear of intimacy, violent rages, low self-esteem, and a host of other problems confronting adults can be traced to the unexorcized emotional wounds sustained in childhood, in Bradshaw's view. In his popular public-television series and their companion books, he has helped millions of people get in touch with the "wounded inner child" within each of them, thereby enabling them to recover from their compulsive/obsessive disorders and move forward with the business of living and loving as integrated, healed individuals.

John Elliot Bradshaw was born on June 29, 1933 in Houston, Texas, the son of Norma Claire Bradshaw, a homemaker, and John McCollough Bradshaw, a railroad clerk for Southern Pacific and an abusive alcoholic who sometimes disappeared for weeks on end. "What I remember is being terrified all the time," Bradshaw recalled in an interview with Victoria Balfour for *People* (May 28, 1990). When Bradshaw was ten years old, his father deserted the family, which included John's older sister, Barbara Ann, and his younger brother, Richard Allen. At the age of thirteen Bradshaw was drinking heavily. "I had all this rage," he explained to Balfour. "I used to go into bars and kick tables over." By his junior year in high school, he was a regular patron of brothels as well as bars, but he excelled in school nonetheless; the following year, he was elected president of his senior class, and he was awarded three medals upon his graduation. Bradshaw won a scholarship to the University of St. Thomas in Houston, but after his sophomore year he dropped out because of his continuing addiction to alcohol.

In the hope that the Catholic priesthood might offer the structure his life needed, Bradshaw applied to a Basilian seminary in Toronto, Canada, where he was accepted as a novitiate in 1955. "After all those years of messing up with the drinking, I thought I could go into the seminary and be perfect," he explained to Victoria Balfour. He described his experiences in that "obedience-oriented community" in his latest book, *Creating Love: The Next Great Stage of Growth* (1992): "We read a long, tedious book of rules four times a year. We were told that we could love God perfectly if we followed these rules to the letter. . . . Love, we were taught, is consummated in doing your duty and meeting your obligations." Finding the Basilians' understanding of love to be, in his words, "very narrow and rigid," and plagued by the return of his drinking problem, he left the seminary on the day before he was to be ordained, nine years after he had joined the order.

Meanwhile, Bradshaw had enrolled at the University of Toronto in 1955 and graduated magna cum laude with a B.A. degree three years later. In 1958 the Basilians had assigned him to teach at St. Thomas High School in Houston, but he was fired after spending two years on the faculty, possibly because of his drinking and brawling habits. "The brothers frowned on this," he admitted to Balfour, "but they thought I was a genius and they kept me." In 1960 he returned to the University of Toronto, which in 1963 awarded him a bachelor of sacred theology degree and an M.A. degree in philosophy. He then taught at the University of St. Thomas for a year.

When Bradshaw left the Basilian Fathers in 1964, he had "no place to live, no [driver's] license, [and] no clothes," as he recalled to Balfour. "I was just a lost soul." He joined Alcoholics Anonymous and took a short-lived job as a pharmaceutical salesman, but even as he tried, unsuccessfully, to curb his drinking, he began to abuse drugs, pilfering samples he was given by his employer. On December 11, 1965 he checked himself into the Austin state hospital in Texas. "I was there for six days in this locked ward with the criminally insane . . . ," he told Balfour. "It was at that point that I surrendered." Back in Houston by Christmas Day, he renewed his commitment to Alcoholics Anonymous and began a three-year regimen of daily attendance at the group's twelve-step meetings. "If I hadn't, I'd be dead by now," he informed Balfour.

Alcoholics Anonymous proved to be not only Bradshaw's salvation but also the turning point of his professional life. Casual speaking engagements at the group's meetings led to other contacts with individuals and groups in need of a compassionate and compelling speaker who was intimately acquainted with their problems, and more and more people sought him out for personal advice. In 1964 he launched his ongoing career as a management-training consultant, holding workshops for Exxon, Phillips Petroleum, Ogilvy and Mather, Inc., and Harrah's in Reno, among other corporations, as well as for such diverse organizations as Baylor College of Medicine, the Los Angeles Police Department, the Young Presidents' Organization, Princeton University, and the Congressional Wives' Prayer Group. From 1977 to 1980 Bradshaw served as a management-training consultant for Denka Chemical Corporation in Houston. In the early 1980s he directed the human resources program of Texas General Resources, Inc., and served on the faculty of the Ultimate Strength Conferences for the Houstonian, Inc.

In the meantime, Bradshaw held a number of teaching posts in Houston. He was a member of the faculty of the Sacred Heart Dominican College from 1965 to 1970, and for three of those years he chaired the Department of Religion at Strake Jesuit College Preparatory. From 1969 to 1972 he held a teaching fellowship at Rice University, where he did graduate work in psychology and religion. During those years, he also hosted *Spotlight*, a one-hour, weekly, late-night television talk show. In 1969 Bradshaw initiated a private counseling practice that continued until 1988. Throughout roughly the same period, he lectured on adult theology at Palmer Memorial Episcopal Church in Houston. From 1981 to 1988 he served on the board of directors of the Palmer Drug Abuse Program in Los Angeles and concurrently as president of the organization, where he treated, among many others, Carol Burnett's daughter Carrie Hamilton.

Never one to shy away from admitting his own shortcomings, Bradshaw told Emily Mitchell in an interview for *Time* (November 25, 1991) that much of his early work may have been ineffectual. "I was too nice," he said. "To be good at it, you've got to be willing to confront the living hell out of people." Furthermore, he still had not come to terms with the source of his own inadequacies as a husband and father, even though he had been in recovery from substance abuse for years. "The fact was that though I no longer used any mind-changing chemicals, I was still out of touch with my feelings, grandiose, compulsive," he acknowledged in his interview with Victoria Balfour. "My helping was more about me than about [other] people," he realized, with the help of his own therapist, around 1979. "I was a professional co-dependent. As a child I was not allowed to express my feelings, so I had to go back through therapy and express the child's pain."

Bradshaw's progress (or lack thereof) in his own personal recovery did not seem to affect his growing reputation as an effective and productive consultant, empathetic counselor, and charismatic lecturer. Indeed, by 1981 he was so popular that a producer for the Public Broadcasting Service in Houston asked him to put together an eight-part television series called *Eight Stages of Man*, named for the life-stages designated by the psychoanalyst Erik Erikson. Broadcast nationally from 1982 to 1984, the show was carried by more than 100 PBS stations.

It was Bradshaw's second PBS series, *Bradshaw On: The Family*, that made his name a household word. The idea for that ten-part series was generated during a lecture for families of alcoholics that he attended in Shreveport, Louisiana in 1983. Until then, despite his exposure to family-systems theory, he had not fully comprehended the role of his own early family life in his compulsive adult behavior, which included "rage-aholism," a pattern of angrily overreacting to the inevitable stresses of family life. He later learned to see his temper tantrums, which were often directed at his wife and children, as examples of a "spontaneous age regression," meaning that their origin lay in the unhealed psychic wounds of childhood. "I thought my addiction to excitement, my people-pleasing, were just personality quirks," he explained to Victoria Balfour. "[Then, in Shreveport] I got the whole thing, and I just got on fire with it." He videotaped ten unscripted lectures before a studio audience in 1984. "In a sense it was the result of twenty years of my life and work," he told Balfour.

First broadcast nationally in 1986, *Bradshaw On: The Family* raised more than $300,000 during an eleven-hour pledge drive by the public-television station KQED in San Francisco. In 1988 Bradshaw published a companion book that bore the same title as the series. His follow-up book, *Bradshaw On: Healing the Shame That Binds You*, also published in 1988, landed on the *New York Times* bestseller list. A one-hour PBS special of the same name was based on the book.

Bradshaw's third book, *Homecoming: Reclaiming and Championing Your Inner Child* (1990), represents a distillation of his popular inner-child workshops, which he has called "the most powerful work" he has ever done. In 1991 he scheduled more than thirty weekend workshops, some of which drew as many as 7,000 participants. Dan Greenburg, who attended a $175 weekend workshop in Houston called "Healing Your Inner Child," reported in *Men's Health* (June 1991) that "the heart of his theory is that if a parent hurts a child physically or emotionally, the child assumes the blame and makes *himself* bad in order to keep the parent's love. The child will thereafter confuse love with abuse and grow up to marry someone who is an abuser in the same way as the parent. . . . Both partners in a marriage are inevitably disillusioned when the other fails to be the parent they'd been seeking." "You don't realize how angry you are till you get into a relationship," Bradshaw was quoted as saying by Greenburg, adding, "Show me a happy person, and I'll show you someone who's not in a relationship." Not only do people seek parental figures in their romantic entanglements, but they also find people at a similar stage of "dysfunction," according to Bradshaw, who was quoted by Greenburg as saying, by way of illustration, that when he left the seminary he became involved with four untreated incest victims within a year. "I've had years of treatment and recovery," he continued, "and now the women I'm attracted to are *treated* incest victims."

To help his workshop participants "embrace the darkness" of their past, Bradshaw led the group through exercises that he has termed "collective grief rituals." "Unless you do the grief work you will never know how sad and angry you were," he said at the Houston workshop. "You can go to your *death* and not know how sad and angry you were." Participants formed small groups, and each person in turn received "infant affirmations" of unconditional love and acceptance from other members of the group, along with pats and hugs. Tears were not uncommon at that stage. Other rituals included meditating, clutching stuffed animals, and writing letters from the "inner child" to the parent about the abuse that took place or the needs that were never met. The workshop ended with a "homecoming" meditation in which Bradshaw guided the participants through a visualization of themselves as children leaving the abusive parenting of their fathers and mothers behind forever. "Leaving home means becoming your own parent," Bradshaw said when the meditation ended, "becoming responsible for your own inner child. It means that you're not going to be a victim anymore, you're going to be a survivor moving toward empowerment. It's not that if you *leave* your family of origin you'll die, it's that if you *stay* you'll die." A ten-part PBS series entitled *Bradshaw On: Homecoming*, based on the book and workshops, aired in 1990-91 and earned Bradshaw a daytime Emmy nomination for outstanding talk-show host.

Anyone as successful as Bradshaw can expect to have his share of detractors, and he is no exception. Some of the more traditional members of Alcoholics Anonymous do not appreciate his defiance of the anonymity rule, whereby anecdotes revealed in closed meetings are not supposed to be repeated outside the membership. And some psychotherapists, including Gerald Goodman, an associate professor of psychology at the University of California at Los Angeles, who was interviewed by Emily Mitchell, have contended that blaming all of one's adult failures on childhood traumas constitutes an abdication of responsibility. "The way it sounds," Goodman said, "if only we had got more hugs in our infancy, we'd be fine."

The perception that Bradshaw's brand of family therapy and inner-child work is all about blaming one's parents for everything that is wrong in one's life is a common misconception. In a column for *Lear's* (March 1992), for which Bradshaw wrote regularly from 1988 until February 1993, he drew a distinction between blame, which holds parents entirely responsible and entails no obligation to change, and accountability: "Accountability involves our seeking to understand the exact nature of what happened to us in childhood. . . . Accountability means assuming full personal responsibility for [ourselves] and committing to change."

The next step in the process of changing and becoming—that of learning to love not only oneself but others, God, and the earth—was the subject of Bradshaw's book *Creating Love*, which accompanied another ten-part PBS series, entitled *Bradshaw On: Creating Love*. Drawing on the existential psychiatrist R. D. Laing's concept of "mystification," which Bradshaw defined in his book as "the destructive identity confusion that results when we become acceptable to others only by denying our own truth" (for example, when children are taught to suppress their anger and other "negative" emotions), Bradshaw outlined the types of "mystified" love that result from such an upbringing. Mystified love takes place between two people who have created false selves to please others and have thereby lost touch with themselves. They no longer know themselves; even worse, they are unaware of their ignorance and thus cannot rectify it.

One of Bradshaw's goals in *Creating Love* is to help readers recognize the mystification in their own lives and learn how to love "soulfully," a term he borrowed from Thomas Moore. "My notion of soulful love," Bradshaw wrote in the prologue to his book, "flows from the inborn potential of all human children . . . to explore and investigate all that is in their field of perception . . . with great courage, resiliency, and imagination. . . . Soulfulness is the source of genuine and abiding human love." "I have been accused of stealing other people's stuff," Bradshaw acknowledged in his interview with Victoria Balfour. "But my job has to be to translate the more abstract theories so the people can understand. What I really am is a teacher."

Bradshaw's liberal use of personal and family anecdotes—in his books, television series, and lectures—has been a source of discomfort for some family members, including his mother. "It has really been hurtful—the fact that all our family secrets have to be aired in public to make a point," she told Victoria Balfour. "And some of it is exaggerated." His ex-wife told Balfour that she felt his indiscretions constituted "an invasion of boundaries. A lot of times what he said was not okay with me, and it wouldn't feel good." Bradshaw admitted to Balfour that even his own son has been annoyed by his father's tendency to "spruce [the stories] up a bit." But Bradshaw has defended the technique as being integral to his ability to reach people. "If I talk about my pain, my alcoholism, my raging at my children, then whatever is going on out there that people are in hiding about, they can come out of hiding," he explained to David Gelman of *Newsweek* (November 26, 1990).

John E. Bradshaw stands five feet, nine inches tall and weighs 180 pounds. He has brown hair, a graying beard, and wide-set blue eyes. From 1969 to 1989 he was married to the former Nancy S. Isaacs, who had two children—Brenda and Brad—from a previous marriage and with whom he has a son, John Elliot Bradshaw Jr. Bradshaw's favorite activities include playing golf, fishing, shopping for antiques and jewelry, and decorating his Georgian-style home in Houston with Indian artifacts, antiques, and wizard figurines. He plays the slot machines in Reno or Las Vegas whenever time allows and escapes now and then to a Swiss-style chalet on a twenty-five-acre lake in Montana. As of 1991 Bradshaw had been a member of a men's support group in Houston for nine years. "I need a place where I can be real," he explained to Emily Mitchell. "Not that I'm not real. I try to be."

Commenting on the long-term ramifications of his work and that of others similarly engaged, Bradshaw told *Current Biography* that "there is a massive evolution of consciousness moving toward 'deep democracy.' This is occurring at all levels of social interaction." Since 1990 Bradshaw has served as the national director of the John Bradshaw Center, an inpatient treatment program for physical, sexual, and emotional abuse, at Ingleside Hospital in Los Angeles. The work of the center involves shame-reduction and deep-feeling techniques derived from Gestalt therapy, psychodynamics, and family-systems theory.

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Brazelton, T. Berry

(braz´əl-tən)

May 10, 1918– Pediatrician; writer; educator.
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A superstar among American pediatricians, T. Berry Brazelton is widely regarded as the successor to Benjamin Spock, the physician whose innovative book on child care, published in 1946, became a virtual bible for several generations of parents. Eager to extend his understanding of children beyond physiological pathology, Brazelton studied child psychiatry after completing his training in pediatrics and embarked on his own behavioral and developmental research soon after hanging out his shingle as a private pediatrician. On the basis of his discoveries, he formulated the Neonatal Behavioral Assessment Scale, a series of clinical tests used to analyze the physical and neurological responses of newborns that has been adopted for use in hos-

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T. Berry Brazelton

pitals and other institutions worldwide. In 1972 he cofounded the Child Development Unit, a pediatric training and research center, at Children's Hospital, in Boston, where he has conducted scientific investigations as well as served as a mentor for other researchers.

With the publication of his first book, *Infants and Mothers*, in 1969, Brazelton launched what was to become a "veritable one-man child-advice industry," as one reporter put it. The products of that industry have included a dozen additional popular books, magazine and newspaper columns, videotapes, and a daily cable-television program. Brazelton has also frequently lectured to capacity crowds in all parts of the United States. "He recognizes the problems of parents in a new time," David Elkind, a professor of child study at Tufts University, told an interviewer. "He speaks to parents with a great deal of sympathy and compassion, and they respect him." Albert J. Solnit, the Sterling professor of pediatrics and psychiatry at Yale University, said to the same interviewer, "[Brazelton] brings parents and children closer together. He is a wonderful researcher and educator, full of creative energy."

Driven by his concern about the neglect suffered by many of the increasing numbers of children raised in poverty and about the serious individual and societal problems that stem from the extraordinary pressures on many working parents, Brazelton recently entered the political arena. Among other activities, he has testified before congressional committees in support of such initiatives as guaranteed parental leave, flexible working arrangements, and quality day care, and he helped to launch Parent Action, a national lobbying organization. "American leaders seem able to focus only on danger from outside the country, not yet recognizing in any committed way that the greatest threat is from within, in the breakdown of families and in the growing numbers of poor," he wrote in an article for the *New York Times Magazine* (September 9, 1990). "The anger and addictions of the impoverished and the harm being done to their children are a national crisis. If we want poor children—and therefore all children—to have a future in this country, we have no choice but to make families our top priority."

The older son of Thomas Berry Brazelton, the manager of a prosperous family lumber business and a descendant of some of the first white settlers in Texas, and Pauline (Battle) Brazelton, Thomas Berry Brazelton 2d was born on May 10, 1918 in Waco, Texas. Through his early baby-sitting experiences with his dozens of younger cousins at family reunions, he not only earned the admiration and appreciation of his elders but also developed a special affection for and understanding of children. "I'd take care of eleven at a time when my parents, aunts, and uncles were outside drinking martinis," he told Hilary de Vries during an interview for the *Chicago Tribune* (April 28, 1991). "If you're taking care of that many kids, you have to learn how to get inside them and manage each one individually." "I just thought it was a whole lot of fun," he recalled to another reporter. "There's nothing more wonderful than having a baby explore your face." By the time he reached the sixth grade, he had given up his dream—inspired by reading Hugh Lofting's books about Dr. Dolittle—of becoming a veterinarian and decided instead on a career in pediatrics.

Brazelton began his secondary school education in Waco and completed it at Episcopal High School, an exclusive prep school in Alexandria, Virginia. After graduating, he enrolled at Princeton University, in New Jersey, where he entered a program for premedical students. As an active member of the Triangle Club, the campus acting society, he appeared in a wide variety of dramatic and comic roles, sometimes in drag. In his senior year he was invited to audition for a part in the Broadway musical *Panama Hattie*, which starred Ethel Merman. (According to one source, he was offered a principal role.) He gave up the idea of joining the show when his parents strenuously objected, insisting that if he did so they would not pay his medical school bills. After earning his A.B. degree from Princeton in 1940, Brazelton attended Columbia University's College of Physicians and Surgeons, in New York City, from which he received an M.D. degree in 1943. He remained there for one more year for his internship, working at Roosevelt Hospital, with which the college is affiliated. After serving in the United States Naval Reserve, in 1944-45, he moved to Boston, where he participated in the medical residency program at Massachusetts General Hospital from 1945 to 1947 and the pediatric residency program at Children's Hospital in 1947.

Early on in his study of general pediatrics, Brazelton had become dissatisfied by the focus that the traditional medical curriculum placed on pathology. "My goal was to understand human beings, and we were learning mainly about diseases," he told Gail Jennes, who profiled him for *People* (April 5, 1982). His desire to learn more about human behavior prompted him, in 1947, to begin a residency in child psychiatry at the James Jackson Putnam Children's Center, in Roxbury, Massachusetts. It was an unusual specialty for a young pediatrician to choose, because, as Jean Seligmann and Marsha Zabarsky pointed out in an article for *Newsweek* (April 20, 1981), at that time child psychiatry was "dismissed by most medical schools as a poor relation of such subjects as pathology and biochemistry." He received additional training during the 1960s, when he served as a fellow at the Center for Cognitive Studies at Harvard University under the supervision of the center's cofounder, the renowned cognitive psychologist Jerome Bruner.

Upon completing his residency in child psychiatry, in 1950, Brazelton established his own pediatric practice in Cambridge, Massachusetts. From the start, Michael D'Antonio reported in an article for *New York Newsday* (February 26, 1984), parents approached him with detailed questions about their babies' behavior and development that neither medical school nor his postgraduate training in pediatrics and psychiatry had prepared him to answer. "I started studying newborns to see how exciting and complex they were, and I was hooked," he told D'Antonio. In 1951 he became an instructor at Harvard Medical School, and in the same year he began conducting research with newborns, toddlers, and parents. His investigations revealed, among other things, that a fetus in the fourth month of development is obviously startled by loud noises, that within a few days after birth, a baby is able to distinguish between a plain oval object and a drawing of a human face, and that a baby as young as three weeks responds differently to the voices of its mother and father. He also discovered that by carefully observing the behavior of premature babies, he was often able to predict, without the help of sophisticated diagnostic tests, which ones would make the earliest recovery from certain illnesses.

Based on his work with infants at Boston-area hospitals, Brazelton developed the Neonatal Behavioral Assessment Scale. In published form, "the Brazelton," as it is familiarly known, dates from 1973; it was revised in 1984. Lasting for about thirty minutes, the Brazelton is a diagnostic test that uses visual, auditory, and tactical stimuli to measure the way a newborn responds to his or her environment. Now widely used clinically and as a research tool in hospitals and other institutions all over the world, it also serves as an early indicator of developmental problems and can help specialists to predict whether a baby will be unusually quiet, unusually active, or average. Increasingly, it has been used to help parents understand and relate to their new babies. One of Brazelton's reasons for developing the test was to provide doctors with solid evidence that babies were "normal" so that adoptions could proceed quickly and smoothly. He believed that the then-standard evaluation procedure, which often entailed a delay of several months, was deleterious to both infants and adoptive parents.

The principal goal of Brazelton's research has been to help parents better understand and interact with their children. Toward that end, he has been building a corpus of information on individual differences among newborns and the contribution of the neonate in the parent-infant relationship; the development of attachment between parent and infant during the first four months of a child's life; the effects of early intervention in cases of so-called at-risk infants; and the opportunities presented during early infancy for strengthening families. He has also conducted cross-cultural studies of infant behavior and of parenting practices involving young babies. His interest in infant development and his desire to influence the way in which pediatrics is taught (so that the emphasis would be shifted from childhood diseases, which antibiotics and vaccines have largely controlled, to a developmental approach to the care of what he calls "well babies") prompted him to establish, in 1972, in collaboration with his colleague Edward Tronick, the Child Development Unit at Children's Hospital Medical Center in Boston. The unit offers medical students and other child-care professionals an opportunity to concentrate on research in early child development and to receive special preparation for clinical work with parents and children. Some sixty physicians who, as pediatric fellows, trained at the Child Development Unit currently head similar programs and conduct their own research in departments of pediatrics throughout the United States.

During the course of his research with newborns, Brazelton discovered that infants are not simply "lumps of clay" to be molded by their parents but rather are complex and responsive individuals with varying moods and patterns of behavior that can be interpreted and possibly modified, if necessary, but only if the babies' caregivers have the understanding, ability, and patience to do so. That realization served as the inspiration for his first book, *Infants and Mothers: Individual Differences in Development*, which was published in 1969 and revised, with input from his daughter Christina, in 1983. By describing and discussing the development of three dissimilar infants—"quiet" Laura, "active" Daniel, and "average" Louis—in their first year of life, the book helped to reassure nervous parents who feared that their children's behavior did not match textbook definitions of "normal." *Infants and Mothers*, which has sold more than a million copies and has been translated into eighteen languages, was followed by a dozen other books on pediatrics and child development for laypeople, among them *Toddlers and Parents* (1974), *Doctor and Child* (1976), *On Becoming a Family* (1981), and *Working and Caring* (1984). Brazelton's more recent books for parents have included *What Every Baby Knows* (1987), *The Earliest Relationship: Parents, Infants, and the Dream of Early Attachment* (1990), which was written with Bertrand Cramer, and *Touchpoints: Your Child's Emotional and Behavioral Development* (1993).

"Whereas Dr. Spock and Dr. [Penelope] Leach [a British psychologist and the author of the popular guide *Your Baby and Child: From Birth to Age Five* (1978)] offer a vast array of practical, how-to information in their books, Dr. Brazelton uses a novelistic approach to bring readers into the lives of families with whom they can identify," Carol Lawson wrote in an article for the *New York Times* (March 29, 1990). "His books are collections of stories, told in narrative style, of how parents and children behave and feel in the face of various problems, and he sprinkles these accounts with his own observations and recommendations." In addition to his books, Brazelton has produced a series of videotapes about child development that focus on actual families during the first three years of their children's lives. Since 1984 he has also starred in his own daily cable-television show, *What Every Baby Knows*, and he dispenses practical, upbeat advice in a weekly newspaper column distributed by the New York Times Syndication Sales Corporation. He has also written monthly columns for *Redbook* and *Family Circle*, more than 180 scientific papers, and books for professionals in his field.

Brazelton's emphasis on the family, along with his desire to provide both practical and moral support for conscientious, if often overstressed, parents, has set him apart somewhat from Benjamin Spock, his acknowledged hero and model, whose seminal work, *The Common Sense Book of Baby and Child Care*, has helped to convince parents that they know more than they thought they did about raising children (and has, in various editions, sold more than thirty million copies worldwide). "Being a parent can be a very lonely business in an age when we've lost the extended family and lost the sense of community," Brazelton said in an interview with Misti Snow for the *Chicago Tribune* (February 21, 1993). "Parents . . . need support from the outside. I don't believe in telling parents what they should do; instead I give them choices."

For many years Brazelton contended that mothers should not work outside their homes when their children were young, but in recent years he has recommended only that, whenever possible, a new mother stay home at least during the first four months (ideally, the first twelve months) of her baby's life. He modified his position partly as a result of many discussions with his "three militant daughters," as he has described them. "They said, 'Dad, you are out of this century,'" Carol Lawson quoted him as saying. By his own admission he has also come to acknowledge the realities that in millions of families, both parents must work to maintain a decent standard of living, that millions of women are determined to build their own careers, and that for most of the increasing numbers of women who are raising their children as single mothers, having a job is a necessity.

Recognizing the tremendous pressures parents must endure in their struggle to juggle the demands of their careers with those of child rearing, Brazelton has criticized the United States government for its failure to institute what he regards as enlightened, "family friendly" policies. It was his growing concern over such issues as the lack of quality day care and the increasing numbers of American children being raised in poverty that first carried him into the political spotlight, in the late 1980s. (According to Hilary de Vries, he "entered the public arena only at the urging of his peers, fellow pediatricians who insisted '[he] was only spinning [his] wheels.'" "They urged me into the national scene to try and get something accomplished countrywide," Brazelton told de Vries.) "We have every sign we need that our culture is in grave danger, and it's because we're not paying enough attention to strengthening our families," he said at a 1988 press conference held to announce the formation of Parent Action, a Chicago-based, bipartisan, nationwide, grassroots parents' lobbying organization. The main goal of Parent Action is "to do for parents what the AARP [American Association of Retired Persons] does for the elderly": to ensure that matters related to the well-being of children and families—among them day care, education, and health insurance—remain near the top of the political agenda.

Also in 1988 Brazelton accompanied Democratic congressional representative Patricia Schroeder of Colorado on a nationwide tour designed to focus public attention on family concerns. In the following year, while serving as a newly appointed member of the National Commission on Children, he worked with Schroeder again in an effort to pass a federal law guaranteeing a four-month leave from work for parents coping with a birth, adoption, or illness. (On February 5, 1993 President Bill Clinton signed legislation that required large companies to allow up to twelve weeks of unpaid leave for employees faced with such circumstances.) The problems of working families and disadvantaged children remain among Brazelton's biggest concerns. He has said that he is particularly distressed by what he has observed as the reluctance on the part of many expectant mothers and new parents to bond too closely with their infants for fear of the emotional pain they may feel when they have to return to work. Such aloofness, he has contended, is detrimental to parents as well as infants and—because children who fail to form close attachments in infancy often have difficulty in forming such attachments throughout their lives—may even contribute to such problems as depression, suicide, and drug abuse. "We are the only industrialized country (aside from South Africa) that has not faced up to what is happening to young families as they try to cope with working and raising children," Brazelton wrote in a cover story for *Newsweek* (February 13, 1989). "Indeed, our disappointing record in supporting families and children suggests that we are one of the least child-oriented societies in the world."

Brazelton reportedly believes that his high public profile, by stirring up professional jealousy among some of his colleagues and leading some of them to question the reliability of his research techniques, may have stood in the way of his academic advancement at Harvard Medical School: it was not until 1985, thirteen years after he had been promoted to the position of associate professor and just three years before his mandatory retirement, that he was made a full professor. "[Harvard administrators] offered me a professorship several years earlier if I would give up being visible," he told Carol Lawson. It is a measure of the changing climate in pediatric education, inspired in large part by his groundbreaking research and writing, that, in 1990, Harvard Medical School established the T. Berry Brazelton chair in child development. According to Brazelton, it is the first time that an academic post emphasizing normal development has been set up at any medical school.

From 1987 to 1989 T. Berry Brazelton served as president of the Society for Research in Child Development, and he held the same post at the National Center for Clinical Infant Programs from 1988 to 1991. Much in demand as a lecturer, he has entertained audiences by mimicking with remarkable verisimilitude the gestures, facial expressions, and vocalizations of infants. He serves on the boards of many organizations, including the American Academy of Pediatrics, the American Association for Child Care in Hospitals, and the National Association for the Education of Young Children. The bevy of honors and awards he has received include the Lula O. Lubchenco Award in Family Medicine from the University of Colorado, the Medal of Outstanding Service to Children from *Parents* magazine, the 1988 American Medical Writers' Association Annual Book Award, Princeton University's Woodrow Wilson Award for Public Service, and the Honorary Founders Award from the Association for Child Care in Hospitals. He also holds several honorary degrees. Since 1988 he has held appointments as clinical professor of pediatrics emeritus at Harvard Medical School and professor of psychiatry and human development at Brown University, in Providence, Rhode Island. As one of the most prominent members of President Bill Clinton's task force on health care, Brazelton sat next to Hillary Rodham Clinton in the visitors' gallery of the House of Representatives when, on September 22, 1993, at a joint session of Congress, the president gave his historic speech on reform of the national health-care system.

The seventy-five-year-old Brazelton, who has described his duties as a pediatrician as the most fulfilling aspect of his career, continues to operate a small pediatric practice. His office is in his home, a colonial-style house on a shady street near the Charles River, in Cambridge, Massachusetts. He examines many of his young patients while they are seated on an old carousel horse in the eclectically furnished, toy-strewn office. Among the approximately 25,000 young patients that, by his own count, he has treated through the years were three of Benjamin Spock's grandchildren. Brazelton remains an active member of the Child Development Unit at Children's Hospital in Boston, where, in addition to carrying out clinical duties, he conducts research and teaches.

T. Berry Brazelton, known to his friends as "Berry," married Christina Lowell, a descendant of the famous New England Lowells, on December 3, 1949. The couple have four children—Catherine (called Kitty), Pauline (Polly), Christina, and Thomas Berry Brazelton 3d (Tom)—and two grandchildren. A tall, fatherly figure, Brazelton has cheeks "creased with deep lines developed during a lifetime of smiling at babies," according to one observer, and he speaks with a soft voice that has been described as "part Texas drawl, part Princeton." "My simple wish is that [parents] have fun with their kids," he has said. "At age sixteen or seventeen, when my patients have their last exam, I have their charts with bowel movements and spitups and everything in front of me, and I ask them what they remember as children. So many have said, 'My parents cared so much. They always worried. They never smiled.' For parenting to be joyless is tragic." On a societal scale, he has picked two challenges as the most pressing facing the United States: seriously addressing the needs of children and giving parents "a sense of being in control and having values and having success," in his words. As he told one reporter: "We've got to turn things around if we're going to survive as a nation."

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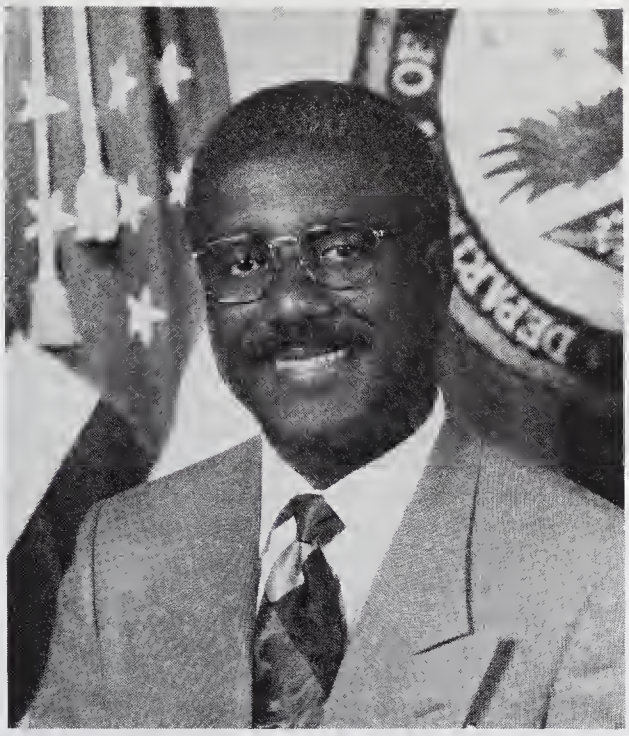
Brown, Jesse

Mar. 27, 1944– United States Secretary of Veterans Affairs. Address: Dept. of Veterans Affairs, Techworld Bldg., 801 I St., NW, Washington, DC 20001

The new United States secretary of veterans affairs, Jesse Brown, brings to the post a special sensitivity to the plight of disabled veterans as well as decades of experience in untangling the snarl of regulations that very often impedes the delivery of health care and compensation to deserving former servicepeople. Disabled himself by wounds sustained during the Vietnam War, Brown returned to civilian life to establish a career as a tireless champion of veterans' rights. Over the course of his twenty-six-year career with the Disabled American Veterans, he mastered the intricacies of veter-



U. S. Department of Veterans Affairs

Jesse Brown

ans' affairs, intervening on behalf of former servicemen and servicewomen to secure their rightful VA benefits, educational opportunities, and job training. First as a field service officer, then in supervisory roles, and, from 1989 until his appointment to the cabinet of President Bill Clinton, as the executive director of the 1.3 million-member organization, he earned a reputation as a passionate advocate of veterans' rights and a skilled player among the three entities that shape veterans' policy—the Department of Veterans Affairs, the congressional oversight committees, and the various lobbying groups.

Brown is the second person to be named secretary of veterans affairs since the post was elevated to cabinet status in 1989. He succeeded Edward Derwinski, who was, according to most reports, eased out of the administration of President George Bush for having alienated veterans' organizations with both his style and his policy. Brown's nomination was hailed by veterans' groups, who consider him one of their own and a savvy Washington insider. "He's very intelligent, energetic and compassionate," Joseph Guido of the Chicago office of the Disabled American Veterans said in an interview with Sharman Stein of the *Chicago Tribune* (December 26, 1992). "He knows what it's like to be a disabled veteran. He knows what it's like to go through the VA rehabilitative system, to face vets one on one, to talk about problems and to do something about problems."

Jesse Brown was born on March 27, 1944 in Detroit, Michigan, the older of the two children of Lucille Brown. His sister, Dorothy Hillard, is a high school teacher in Chicago, Illinois. When he was about thirteen years old, the Browns moved to the South Side of Chicago, where Jesse attended Hyde Park High School (later renamed Hyde Park Career Academy). Encouraged by both his mother and his grandmother, to whom he was extremely close, he apparently showed potential for high achievement from an early age. "We always said, 'Whatever you decide to do, do the best you can,'" his mother has recalled, as quoted by Sharman Stein. "And he was good at whatever he put his mind to."

After graduating from high school in 1963, Brown enlisted in the United States Marine Corps, just as American military involvement in the war in Southeast Asia was escalating. He was dispatched to South Vietnam in the following year. While on patrol outside Danang in 1965, he was shot by a sniper; as a result of his wounds, his right arm is partially paralyzed and permanently bent. In recognition of his sacrifice, Brown was awarded, among other medals, the Purple Heart, the Presidential Unit Citation, and the Vietnam Service Medal. Following a year in rehabilitation at the Great Lakes Naval Hospital, near Chicago, he was discharged from the military. Although his disability was a determining factor in the future course of his career, Brown did not dwell on it or lapse into a period of self-pity. "He adjusted, and he never felt handicapped or sorry for himself," his mother told Sharman Stein. "He made up his mind to try to find out what to do in life, and when he was offered the job at the Disabled American Veterans, he decided that that would be it."

Back in civilian life, Brown attended Catholic University, in Washington, D.C., in 1967, then returned to Chicago, where he continued his education at Kennedy-King Junior College, Chicago City College, from which he received an associate degree with honors in 1972, and Roosevelt University. Meanwhile, he had joined the Chicago staff of the Disabled American Veterans, a nonprofit organization chartered by Congress to represent combat-disabled veterans in their efforts to lobby the federal government for health and other benefits. As a national service officer in the Chicago office from 1967 to 1973, Brown interviewed veterans to elicit information that would help him to negotiate the maze of rules that confront petitioning veterans whose health problems are not obvious consequences of wartime service. Brown became especially adept at proving so-called secondary disabilities. One veteran who suffered a leg wound in combat, for example, was obviously entitled to compensation and medical care for treatment of his leg, but when he developed back pain decades later, the Veterans Administration was slow to recognize that the pain might have been caused by years of limping; it was for his handling of that case, and others like it, that Brown earned a reputation as a "consummate professional" in demonstrating a service connection and winning for his clients the appropriate benefits.

Moreover, Brown approached his job with an enthusiasm that impressed many around him. John Heilman, who worked with Brown at the Disabled American Veterans for many years, told Sharman

Stein: "I remember one day he burst into my office. He had just gotten word from the office in Philadelphia that the claim [by a widow of a World War II veteran] was going to be allowed, that the woman was going to get death benefits with a nice retroactive check. He was like a kid on Christmas morning, he was so happy and excited. And he didn't know this woman at all. He had never met her. He always brought that type of total empathy and total sympathy to his work."

In 1973 Brown was promoted to assistant supervisor of national service officers in Washington, D.C., and later in the year he was promoted again, to supervisor. In 1976 he was named head of the Disabled American Veterans' National Appeals Office, which represents veterans whose claims were initially rejected and who must make their cases before the Board of Veterans Appeals. Three years later he became the first black to be appointed executive director of the Disabled American Veterans. In that capacity, Brown helped to win for his fellow Vietnam War veterans recognition of post traumatic stress disorder as well as benefits for health problems having to do with exposure to the defoliant Agent Orange. He also vigorously lobbied the Veterans Administration and the appropriate congressional committees to head off proposed cuts in veterans' benefits. His lobbying skills impressed many in the Bush administration and on Capitol Hill, including Irwin Pernick, a counselor in the Department of Veterans Affairs, who said of Brown in an interview with Felicity Barringer of the *New York Times* (December 18, 1992), "He's a very impressive guy who in meetings does not just come in with his agenda, put it on the table and shut his ears to anyone else. He listens. He knows the issues, and he's always prepared."

On December 17, 1992 President-elect Bill Clinton named Brown as his choice for secretary of veterans affairs. Through legislation signed late in 1988 by President Ronald Reagan, the Veterans Administration became the Department of Veterans Affairs—the fourteenth cabinet department—on March 15, 1989. As the largest provider of government-funded health care in the United States, it operates 171 hospitals, 128 nursing homes, and more than 300 clinics, and it provides veterans and their families with compensation payments for disabilities or deaths related to military service; education and rehabilitation; home loan guarantees; and burial privileges as well as health care. It has more than 260,000 employees and an operating budget of $35 billion. In nominating Brown to head the department, Clinton called for "an effective and efficient benefits delivery system" for veterans as part of his plan to overhaul the nation's health-care system.

Brown's appointment was widely praised not only by veterans' groups, who hoped to have found in Brown someone with a genuine understanding of the needs of veterans, but also by legislators on Capitol Hill with whom he had worked closely during his tenure as the director of the Disabled American Veterans. Democratic representative G. V. ("Sonny") Montgomery of Mississippi, the chairman of the House Veterans Affairs Committee, praised him for bringing to the job "essential perspective, understanding and sensitivity," as quoted by Gwen Ifill of the *New York Times* (December 18, 1992).

Veterans' groups were especially delighted by Brown's being named as the successor to Edward Derwinski, who had never established a rapport with such groups and whose controversial proposal to offer empty beds in veterans' hospitals to non-veterans led to his resignation, in 1992. "We are very happy," John Hanson, the director of national veterans affairs for the American Legion, was quoted as saying in *Modern Healthcare* (December 21–28, 1992). "The Bush people really didn't take our concerns seriously. We hope [Brown] will consider our views and make them available to . . . Clinton and the top decision makers, particularly in the area of eligibility reform." Brown himself did not hide his dissatisfaction with Derwinski, and he let it be known that he would reach out to his fellow veterans for advice. "He did not go out of his way to include the veterans community in the process," Brown complained of his predecessor in an interview with Mitchell Locin of the *Chicago Tribune* (December 18, 1992). "That primarily will be the major difference between Mr. Derwinski's overall philosophy in governing the department and mine. Mine will be one in which we will open up the process."

At his confirmation hearing before the Senate Veterans' Affairs Committee, chaired by Democratic senator John D. Rockefeller 4th of West Virginia, on January 7, 1993, Brown impressed the panel with his opening remarks, in which he described his long and consuming interest in veterans' affairs. He had acquired, he declared, "an intimacy with veterans' issues that can only come from hard work, every day, year in, year out, in a single field." Yet he assured the senators that, although he remained a champion of veterans' rights, he was not so insular or single-minded that he failed to recognize the limits of government benefits. "I've spent twenty-five years as a strong and aggressive advocate for veterans," he explained. "I will continue in that role. But I understand and I think veterans understand that with that responsibility, it has to be used in the context of what is best for the nation as a whole."

The only sour note sounded in Brown's confirmation hearing came during questioning from Republican senator Alan K. Simpson of Wyoming, a longtime critic of veterans' lobbying groups, who carped that Brown's expected pension of $41,000 a year from the Disabled American Veterans might raise concerns that as secretary of veterans affairs he would be unable to divorce himself from that organization's agenda. Brown dismissed the notion, pointing out that a $41,000 annual pension was reasonable after twenty-six years of service with the veterans' group and that it would in no way influence his decisions as secretary. In the end, even Senator Simpson praised Brown as a superb nominee for the post, and he was confirmed handily on January 21, 1993.

Because his new post made him a member of the White House task force on health care, which was headed by Hillary Rodham Clinton, Brown has been a key player in helping the administration decide how the Veterans Administration will fit in the future course of health-care reform. Early in March 1993 he submitted to the task force a plan that, he argued, would save money by enabling the estimated twenty-three million veterans who do not use veterans' hospitals to buy into the system with private insurance funds or funds from Medicare or Medicaid. He pointed out that because veterans' hospitals generally operate at a cost as much as 22 percent below that of civilian hospitals and because, as he claimed, many veterans' facilities are now suffering from a shortage of funds and staff, his plan would pump fresh insurance money into the Veterans Administration and save money at the same time. "It just makes good business sense," he was quoted as saying of the proposal in the *Washington Post* (March 6, 1993).

A question that concerns many veterans is whether, under the proposed health-care reform, the Veterans Administration will remain independent or be made a part of a unified delivery system. While Brown has expressed his willingness to abide by whatever decision the task force ultimately makes, he pointed out, in an interview with Eric Weissenstein of *Modern Healthcare* (April 26, 1993), that during his campaign for the presidency Clinton had "made a commitment to the veterans—that the VA would remain an independent system basically for veterans. Inherently included in that is that the VA system would not end up being absorbed into any type of universal health-care system that will come out of reform." In the same interview he argued that the Veterans Administration offers some advantages that the civilian sector might emulate. "The VA is, to some degree, a managed-care operation," he said. "We are, to some degree, operating under a global budget. We provide a full spectrum of care, from preventive medicine all the way through the services for the aging. There is a lot that can be learned from the VA, and I think it was very, very wise of Mrs. Clinton to tap into that resource."

An early crisis in Brown's tenure as secretary of veterans affairs erupted on March 10, 1993, when Democratic senator Barbara A. Mikulski of Maryland charged at a news conference that the Veterans Administration was ignoring allegations of sexual harassment at a veterans' hospital in Atlanta, Georgia. According to a January 1993 in-house report by the department's inspector general and an exposé that appeared in the *Washington Post* (February 26, 1993), the Atlanta hospital was notorious for routine sexual harassment of female employees by many of its top-ranking officials, including the hospital's former director and even the administrator in charge of coordinating sexual harassment complaints. "Once this story hit the paper, there has been a remarkable silence at the VA, and quite frankly, I'm disappointed," Mikulski said, as quoted by Bill McAllister of the *Washington Post* (March 11, 1993). Brown's response to Mikulski's accusations was nothing if not swift. Within two hours, he sent a letter to Mikulski, promising "zero tolerance" of sexual harassment and adding, "There is no question that we have much to do to ensure that sexual harassment is eliminated at the VA. I promise you that I will take personal responsibility for this matter and that I will work diligently to find and implement a solution to ensure that sexual harassment is no longer ignored."

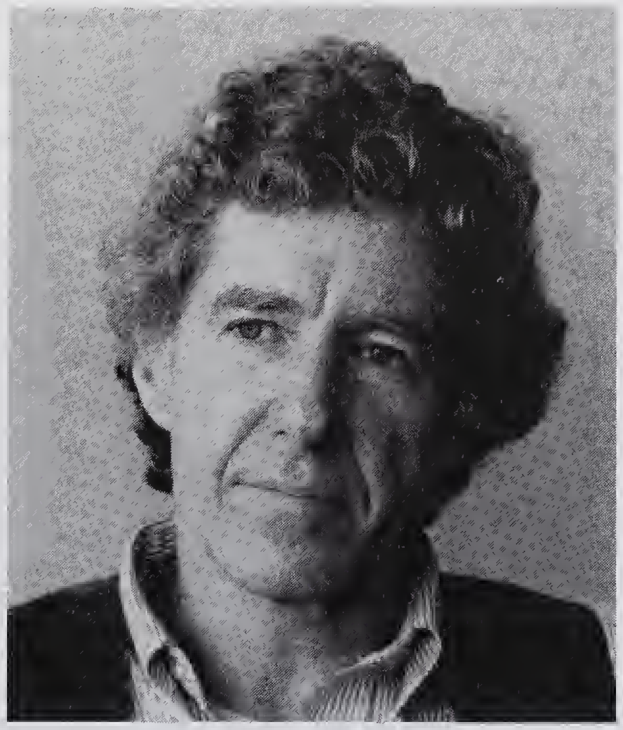
In his letter, Brown announced plans for sexual harassment complaints to be reviewed by officers at the regional level as well as at the source of the complaint to guarantee that incidents of sexual harassment are not so easily covered up. Brown also promised to establish a toll-free telephone hot line so that victims of sexual harassment could complain directly to Washington, and he ordered all Veterans Administration employees to undergo four hours of sensitivity training. On March 30 he appeared before the House Veterans' Affairs Committee to argue against a proposed bill that would have placed the job of looking into and resolving sexual harassment complaints with a unit of the Veterans Administration. "Because the department will still be investigating itself and since department employees will still issue final agency decisions, the perception that the fox is guarding the henhouse is likely to linger in the minds of our employees," he testified, as quoted in the *Washington Post* (March 31, 1993).

Despite the Clinton administration's call for belt-tightening at all government agencies to reduce the federal deficit, Brown managed to win a $1.2 billion increase in the Veterans Administration budget for fiscal year 1994 by persuading budget planners to postpone the proposed elimination of 9,000 jobs over four years. Some veterans' groups, however, were unimpressed by the budget hike. John Hanson of the American Legion, who had been optimistic after Brown's appointment in December, told Eric Weissenstein: "I'm not all that excited about the budget. [Brown] fought hard to get what he got, but it is very little more than a Xerox of what we have received the last four years. It may be an administrative victory for him, but it doesn't do much for veterans. That doesn't even break even with inflation in health care."

As the Democratic presidential nominee and as the president-elect, Bill Clinton had vowed to lift the ban on gays in the military, and the controversy surrounding the issue continued through the first few months of his presidency, but Secretary Brown refused to be drawn into the debate. "I am the secretary of veterans affairs," he said in response to a question on the subject, as quoted in the *Washington Post* (May 14, 1993). "It is my duty to ensure that any person who receives an honorable discharge, regardless of their sexual orientation, receives all the benefits to which he or she is entitled. . . . That whole question [of whether homosexuals should be allowed in the armed forces] has to do with people who are serving in the military. I deal with people once they are discharged from the military, so it does not matter to me if a person is gay or straight. If they have an honorable discharge, I'm going to make sure they get everything they are entitled to."

Jesse Brown has been described as an intense, focused, and demanding administrator. He has also been characterized as "not a backslapping extrovert," but his affection for people finds expression in ways that are perhaps more important: his sister, Dorothy Hillard, relating an incident from the late 1960s, told Sharman Stein, "When I was commuting to college in Detroit and [Brown] was in Washington at Catholic University, he had just bought a new car. . . . But I was ill, and he didn't want me to ride public transportation. So he brought me the car from D.C., gave it to me, and he walked to school." Brown is a member of the American Legion and, while he was living in Chicago, he served as vice-president of the Vietnam Civic Council and of the Mayor's Committee on Employment of the Handicapped. He and his wife, Sylvia Brown, have two grown children, Scott and Carmen.

Selected Biographical References: Chicago Tribune p22 D 18 '92 por, I p10 D 26 '92 por; Christian Sci Mon p9 D 21 '92; N Y Times A p32 D 18 '92



Brian Brown/Worldwatch Institute

Brown, Lester R.

Mar. 28, 1934– Research institute executive; agricultural scientist; environmentalist; writer. Address: c/o Worldwatch Institute, 1776 Massachusetts Ave. NW, Washington, DC 20036

At the environmental think tank known as the Worldwatch Institute, Lester R. Brown, its founder and president, and his fellow researchers "in effect give the Earth an annual physical examination, checking its vital signs," as he has said. Their painstakingly conducted, many-faceted checkups and detailed inventories of alarming environmental trends, which have earned Brown the sobriquet "God's scorekeeper," have led him to conclude, in his words, that "Earth is not doing very well" and that its "capacity to support human life is deteriorating." "We are part of an environmentally unsustainable economic system," he has maintained, and in 1990 he warned, "If the world is not to fatally overtax its natural systems, we will need to [create a sustainable lifestyle] within the next forty years. If we have not succeeded by then, environmental deterioration and economic decline are likely to be feeding on each other, pulling us into a downward spiral of social disintegration." Such ominous predictions have prompted some observers to nickname Les Brown "Dr. Doom." But, along with unfounded optimism, he rejects what he regards as undue pessimism regarding the environmental, social, and economic problems that threaten the world's ecological health. It is well within the present capabilities of humankind, he believes, to fashion by the year 2030 an environmentally stable, efficient global economy in which people's material needs will be satisfied.

The Worldwatch Institute has gained renown as a rich source of concrete remedies for a multitude of planetary ills, antidotes that in effect are ways to create an ecologically sustainable economy. Its *State of the World* yearbooks, which since 1984 have presented trenchant global analyses and blueprints for change, may be more widely read than any other public-policy documents; in recent years they have reached several hundred thousand heads of state, legislators, journalists, students, and concerned citizens in more than 120 countries. Through the yearbooks and other Worldwatch publications, which he has used as springboards for broadcasting the institute's findings, conclusions, projections, and recommendations, Les Brown has become "perhaps the most frequently quoted authority on global environmental issues," according to a *Wall Street Journal* reporter. In 1986, when the Worldwatch Institute was a mere dozen years old and its founder only fifty-two, Brown's growing reputation prompted James H. Hutson, the chief of the manuscript division of the Library of Congress, to invite him to consider donating his private papers to the library. "Your writings and the work of the Worldwatch Institute under your direction have already strongly affected thinking about problems of world populations and resources," Hutson declared.

Lester Russell Brown was born on March 28, 1934 in Bridgeton, New Jersey, the oldest child of Calvin C. Brown and Delia (Smith) Brown. His brother, Carl, a plumber, is almost three years younger; his sister, Marion Brown Spence, who was born when Les Brown was twelve, is an art teacher who, with her husband, owns an art gallery and framing shop. Brown's parents, neither of whom finished elementary school, raised their children on a small farm in Bridgeton, where Calvin Brown grew tomatoes. Les became an active member of the local 4-H club and, as a high school student, the Future Farmers of America, but because he lived some distance from his classmates and other peers, during evenings and summers his pursuits were often solitary. He spent much of his time reading, "mostly biographies—Kit Carson, Andrew Jackson, George Washington Carver, Lincoln, Jefferson, and so on," as he revealed to Richard A. Jerome, who profiled him for *Rutgers Magazine* (March/April 1987). "I think, in a sense, they were my companions," he told Jerome. "I was identifying with them, thinking as they did." In the Cumberland County public schools he attended, he has said, he was "fortunate to have many good teachers to provide direction."

When he was fourteen, Brown and his brother bought a small plot of land and an old tractor and became tomato farmers in their own right. Their farming operation continued after Brown entered a branch of Rutgers University now known as Cook College, in New Brunswick, New Jersey, where he majored in agricultural science. What Brown has described as "great fun" also proved to be a highly successful business that produced 1.5 million pounds of tomatoes each year— only 2 percent of the tomato growers on the East Coast had higher yields— by the time he received his B.S. degree from Rutgers in 1955.

"I had every intention of farming for the rest of my life," Les Brown told Jim Patrico, who wrote about him for *Top Producer* (November 1987). In the year following his college graduation, however, through the National 4-H Club Foundation's International Farm Youth Exchange Program, he worked for six months in a small farming community in India, where he lived in the homes of villagers, and that intention evaporated. "The idea of just growing more tomatoes for the next forty years no longer seemed very challenging," he has recalled. But the "enormity" of the problem of hunger in the Third World "was part of a challenge I couldn't resist," as he explained to Patrico. In 1959, after earning an M.A. degree in agricultural economics from the University of Maryland, Brown joined the Foreign Agricultural Service, an arm of the United States Department of Agriculture (USDA), as an international agricultural analyst.

Brown immediately threw himself wholeheartedly into an intensive study of farming around the world. A groundbreaking report on food supplies that he prepared for the USDA turned into his first book, *Man, Land and Food: Looking Ahead at World Food Needs* (1963). *Man, Land and Food* offered, for the first time, global agricultural projections tied to population growth forecasts. "Population has simply outraced food production," Brown declared in the book, "and the number of people suffering from malnutrition has actually gone up since the early 1900s." His findings startled demographers, according to *U.S. News & World Report* (January 6, 1964), which featured his research in a cover story entitled "Why Hunger Is to Be the World's No. 1 Problem" and which underlined the importance of the book for business people, politicians, and government officials in every country. As David Stipp noted in the *Wall Street Journal* (December 30, 1986), the study "won [Brown] a reputation as a whiz kid on big issues."

Brown's abilities and vast knowledge attracted the attention of Orville L. Freeman, then the secretary of agriculture (he is currently chairperson of the Worldwatch board of directors), who made him his adviser on foreign agricultural policy in 1964. In the following year, during a visit to India, Brown's knack for "put[ting] together a lot of bits and pieces of information that no self-respecting State Department analyst would use," as he has put it—such as the report from a duck hunter that his favorite lake had dried up—enabled him to predict imminent countrywide drought and, unless immediate action were taken, mass starvation. Over the next year, the United States shipped one-fifth of its wheat crop to India. Brown counts among his most prized accomplishments his successful effort, working hand-in-hand with Orville Freeman, to persuade United States government officials to insist upon fundamental changes in India's food policies and priorities as a necessary condition for the shipment of food from the United States. As a result of those policy changes, countless numbers of Indians have since escaped starvation. In 1966, Freeman named Brown administrator of the USDA's International Agricultural Development Service, which conducted projects in about forty countries. Four years before, after taking a nine-month leave of absence from the USDA, Brown had earned a master's degree in public administration from Harvard University.

When the administration of President Richard Nixon took office in 1969, Brown left government service to help James Grant (who is currently the executive director of UNICEF) establish the Overseas Development Council (ODC), a private, nonprofit institution that produces analyses of economic and political issues pertinent to the relations between the United States and developing countries. As a senior fellow at the ODC, Brown produced four books during the next five years.

One summer day in 1973 Brown had a chance conversation with William Dietel, then the executive vice-president of the Rockefeller Brothers Fund, at a swimming pool in Aspen, Colorado. As he recalled to Richard A. Jerome, Brown soon discovered that he and Dietel "shared a common interest in forming a small research institute to do integrated study and analysis of global issues"—specifically, environmental and environmentally related issues. With a $500,000 start-up grant from the fund, Brown founded the Worldwatch Institute, in 1974, and he has since served both as its president and as one of its senior researchers. The official goal of Worldwatch is "to raise public awareness of environmental threats to the level where it will support an effective public policy response." "People have to understand the need for change before they will support change," Brown explained to Margie Bonnett Sellinger during an interview for *People* (June 11, 1990).

To Brown and his colleagues at the Worldwatch Institute, it is painfully obvious that the need for change is urgent. Their annual checkups of Earth's vital signs reveal that the health of the planet's natural systems continues to deteriorate at what Brown contends is "an unprecedented rate." He has enumerated the symptoms of the ongoing degradation dozens of times: plant and animal species are being wiped out, the stratospheric ozone layer is thinning, the layer of greenhouse gases is expanding, forests are shrinking, deserts are spreading, topsoil is increasingly eroding, toxic wastes are accumulating. "The health of the planet is ultimately about the health of its people," Lester Brown and two of his Worldwatch colleagues, Christopher Flavin and Sandra Postel, pointed out in their book *Saving the Planet: How to Shape an Environmentally Sustainable Global Economy* (1991), "and from this perspective as well, disturbing trends emerged during the past two decades. Despite soaring economic output, the ranks of the world's poor have increased. Some 1.2 billion people now meet Robert McNamara's 1978 definition of absolute poverty: 'a condition of life so limited by malnutrition, illiteracy, disease, squalid surroundings, high infant mortality, and low life expectancy as to be beneath any reasonable definition of human decency.'"

"The once separate issues of environment and development are now inextricably linked," Brown, Flavin, and Postel contended in *Saving the Planet*. "Environmental degradation is driving a growing number of people into poverty. And poverty itself has become an agent of ecological degradation, as desperate people consume the resource bases on which they depend. Rather than a choice between the alleviation of poverty and the reversal of environmental decline, world leaders now face the reality that neither goal is achievable unless the other is pursued as well."

If those goals are vigorously pursued, Brown believes, by the year 2030 the world could be radically different. In the world he envisions, military budgets will have shrunk to a fraction of their current size, thus freeing many billions of dollars for myriad other uses, such as reforestation, environmental and agricultural research, education, and large-scale birth control and inoculation programs in Third World countries. Rampant consumerism will have been replaced by a recycling ethic, thus saving precious resources and significantly reducing the production of toxic wastes. In industrial countries, bicycles and rail systems will have supplanted the automobile as the main means of transportation; and solar and wind power and geothermal energy—all renewable resources—will have replaced fossil fuels as the dominant sources of energy, thus cutting ground-level pollution and braking the accumulation of greenhouse gases. And if those things come to pass, Brown has predicted, "the amassing of personal and national wealth [will be] much less of a goal, [and] the gap between haves and have-nots will gradually close, eliminating many societal tensions. Ideological differences may fade as well, as nations adopt sustainability as a common cause and come to recognize that achieving it requires a shared set of values that includes democratic principles, freedom to innovate, respect for human rights, and acceptance of diversity."

The Worldwatch Institute does not lobby for change. "Our feeling is that if we do a good enough job in the analysis and the ideas are exciting enough, then things will go on their own," Brown told Sandra Hackman and Marc S. Miller, who interviewed him for *Technology Review* (July 1988). To try to chip away at people's denial of the severity of environmental threats as well as the belief that "we can get by with minor adjustments to business-as-usual," in his words, Brown has chosen as his instruments a series of monographs, the *State of the World* yearbooks, and a variety of other publications. Sales of Worldwatch titles reached an extraordinary $2 million in 1991, enough to cover more than half the institute's operating expenses (the balance is met primarily by foundation grants). In preparing the publications, he and the other institute researchers do not conduct their own firsthand investigations of problems; rather, they glean information from the mountains of data that pour into the offices of Worldwatch every day from all over the world. Institute researchers tend to be young (the average age of its thirty staffers is under thirty) and without doctoral degrees, because Brown believes that the very process of obtaining a Ph.D. forces people to think along narrow channels—a process he refers to as "hardening of the categories"—rather than to consider problems from many angles.

The initial publication to emerge from the Worldwatch Institute, in 1975, was *The Other Energy Crisis: Firewood*, by Erik P. Eckholm, the first in the monograph series christened Worldwatch Papers. While the media were devoting a great deal of attention to the fourfold increase in the price of oil, Eckholm's paper delved into the growing shortage of firewood in the Third World, a severe problem with which the billion and a half people who depended on wood as fuel for cooking and heating were intimately familiar but about which few others knew anything at all. Eckholm demonstrated that, because of the high birth rates among many of the populations affected, the problem would undoubtedly intensify—with profound ecological repercussions—unless forestry policies changed. His warning made the front page of the *New York Times* on October 3, 1975, and within just a few years his monograph had sparked transformations in many forestry-related programs worldwide, including many of those supported by the World Bank. Worldwatch Paper No. 1 has been followed by 111 other monographs, most of which have been translated into other languages and a few of which have sold more than 100,000 copies.

The titles of just a dozen of the 112 Worldwatch Papers suggest the breadth of Brown's, and the institute's, concerns: *Air Pollution, Acid Rain, and the Future of Forests*; *Water: Rethinking Management in an Age of Scarcity*; *Reassessing Nuclear Power: The Fallout from Chernobyl*; *Alternatives to the Automobile: Transport for Livable Cities*; *Beyond the Petroleum Age: Designing a Solar Economy*; *Apartheid's Environmental Toll*; *Women's Reproductive Health: The Silent Emergency*; *The Global Politics of Abortion*; *Jobs in a Sustainable Society*; *Worker Participation—Productivity and the Quality of Work Life*; *Swords into Plowshares: Converting to a Peace Economy*; and *Life Support: Conserving Biological Diversity*. Lester Brown has written, as author or coauthor, eighteen monographs in the Worldwatch Papers series. In them he has discussed, among other topics, the world's increasing reliance on grain grown in North America; the many dimensions of the global population explosion; the looming threat posed by increased soil erosion; the human role in desertification; the worldwide loss of cropland; ecological and economic constraints bearing on the future of urbanization; and changing world food prospects.

Brown serves as project director and coauthor of the *State of the World* yearbooks, each edition of which, according to an assessment in the *Washington Post*, "is filled with constructive, pragmatic proposals for putting the world on a more stable footing." Among those proposals is that governments replace income taxes in part with environmental taxes—levies on "products and activities that pollute, deplete, or otherwise degrade natural systems," such as emitting carbon, sulfur dioxide, and nitrogen oxides, generating hazardous wastes, overpumping groundwater, applying pesticides, and using virgin, as opposed to recycled, materials in manufacturing. In the United States, levies on just eight activities and products singled out by Worldwatch "could raise on the order of $130 billion per year," Lester Brown, Christopher Flavin, and Sandra Postel estimated in 1991, "allowing personal income taxes to be reduced about 30 percent." Another proposal is "recalculating the GNP [gross national product] so that it takes account of the depletion and deterioration of forests, fisheries, water supplies, air quality, and other natural assets"—an action Brown and his colleagues have described as "a critical first step toward bridging the growing gap between illusory and real economic gains." As it is currently measured, they point out, the GNP "undervalues qualities like durability and environmental protection while it overvalues obsolescence and waste."

Unlike publications emanating from other institutions and organizations, which nearly always focus on a narrow issue or a particular field, *State of the World* yearbooks combine information from many specialties into a single integrated analysis. Sales of the English editions of *State of the World* have jumped from 27,000 copies, for the 1984 edition, to more than 100,000, for the 1991 edition. Another 200,000 or more were sold in 1991 in the twenty-six languages into which the yearbook is now translated (by contrast, *Reader's Digest* appears in seventeen languages). The yearbooks are widely used in institutions of higher learning: in 1990, in more than 600 colleges and universities in the United States, students in some 1,300 courses, where it was adopted as required reading, purchased nearly 49,000 copies of *State of the World 1990*. *Race to Save the Planet*, a ten-part Nova series based on the Worldwatch yearbooks, was seen by twenty-one million people when it first aired on public television stations in 1990.

The Worldwatch Institute's body of publications also includes *World Watch*, a bimonthly magazine edited by Brown. Launched in 1988, the magazine is published in German, Italian, Japanese, Russian, and Chinese in addition to English. For the Worldwatch Institute's Environmental Alert Series, which is comprised of short books on specific environmental topics, and *Vital Signs: The Trends That Are Shaping Our Future*, a handbook of environmental, economic, and social statistical indicators that will be published either annually or biannually, Brown serves as project director and, in some cases, researcher and writer.

"If I have to have a book or monograph ready by a certain date, I know how much I need to have done at the end of three months and six months and eight months," Brown told Denise Shekerjian, who interviewed him for her book *Uncommon Genius: How Great Ideas Are Born* (1990), which focuses on winners of MacArthur Foundation awards. "I rarely miss a deadline because I know that about how I work." (Brown donated his $250,000 MacArthur Award, which he won in 1986, to the Worldwatch Institute.) In a chapter entitled "Building Resiliency," Shekerjian wrote that underlying Brown's modus operandi is uncommon self-knowledge. "I know what works for me and what doesn't work for me and that helps a lot when it comes to handling mistakes and avoiding disappointments," Brown told her. "I know how much pressure I can take and what to do to try and keep that manageable. . . . I know what kind of work really provides me with joy and satisfaction." When she asked him, "How have you amassed so much solid information about yourself?" he answered, "I've tested myself a lot, maybe more than most people are inclined to do, and I've paid attention to the results." Starting when he was a youngster, Shekerjian reported, "he was interested in seeing what he was made of. He started testing and probing, and he never stopped." "As he met challenges," she explained, "he examined all the angles. He asked himself how he felt about this or that, and why he was afraid in certain situations, and how much risk he thought he could handle, and how he felt about competition, and how much could be accomplished in the space of an hour, and how a decision about this would affect something else . . . the seeds of his extraordinary capacity for integrated thinking."

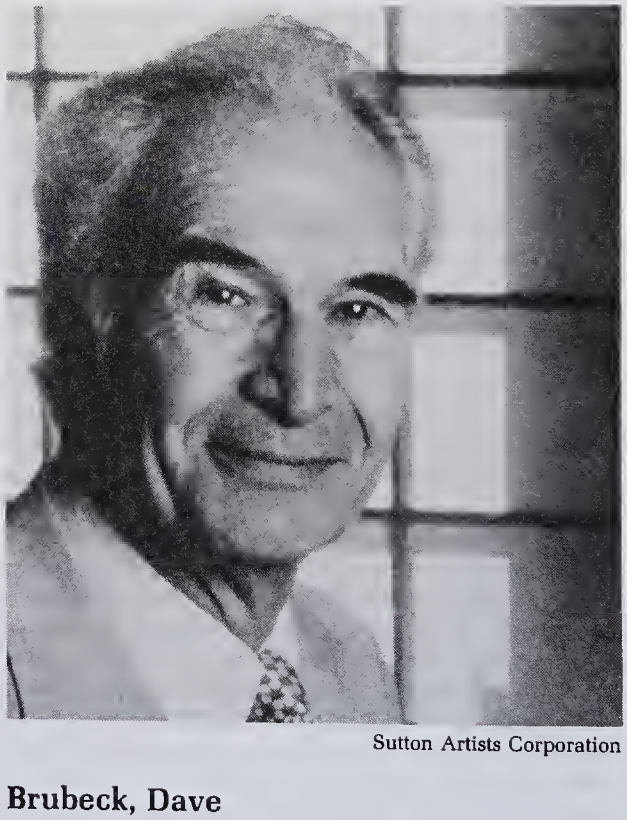
Brown is "able to point out relationships most of us miss," Jim Patrico noted, "because he looks at the whole world, not the small slice of it most of us see." He has "fashioned an entire stellar career around his facility for integrated thinking," Denise Shekerjian observed. "It's an approach that grasps an essential truth: everything is connected to everything else. . . . Seeing linkages and far-reaching consequences is what he does best." Brown attributes his approach in part to his background as a farmer. "A farmer is by nature interdisciplinary," he has said. "Farmers have to worry about economics, about their markets. They have to worry about weather. They have to worry about soils, entomology, and plant nutrition. And so the kind of research that Worldwatch does comes naturally as an extension of that."

According to Shekerjian, Les Brown "doesn't look much like an intellectual, an analyst, a zealot, or a man in his fifties, yet he is all of these things." He has been described as "mild-mannered, professorial, soft-spoken," "lean and rangy, with a formidable shock of curls and the kind of fine, rugged face beloved of sculptors," and "intense and self-assured enough that his opinions sound like fact." In *Inside Fläkt* (February 1991), Charlie Nordblom described him as a "thin, almost gaunt, ascetic man . . . [with] a wrinkled brooding forehead and a set jaw. And beneath the thick, weathered eyebrows those incredibly sad eyes. They are the eyes of a man who has seen a lot no human likes to see, and most of us try desperately to ignore. Famine. Starving, emaciated children. Listless apathy and languid ignorance. Forests burning and cities choking. Barren land, riddled by sand and salt. Death and destruction. Yet in his eyes there is a glimmer of hope and faith in us all."

In addition to vested corduroy suits and large bow ties, Les Brown's business attire often consists of a T-shirt, shorts, and sneakers. Like most staff members of the Worldwatch Institute, he rides his bicycle or walks to work, as he does when going to appointments or to shop; he does not own a car. From his marriage to Shirley Ann Woolington, from whom he is divorced, he has two adult children: Brian Brown, an athlete, and Brenda Ann Brown, who is studying to be a veterinarian. For recreation, he runs about five miles three or four times a week and, on weekends, plays football with friends.

Lester R. Brown, who holds honorary doctoral degrees from fourteen universities, frequently lectures at colleges and elsewhere in the United States and overseas. Among his many awards are the Arthur S. Fleming Award for proving himself to be one of the "ten outstanding young men in federal service" (1965), the National Wildlife Federation Special Conservation Award (1982), and the United Nations Environment Prize (1989). *By Bread Alone* (1974), which he wrote with Erik P. Eckholm, won the Christopher Award for literary excellence; *The Twenty-Ninth Day* (1978), one of the other thirteen books he has written or edited, won the Ecologia Firenze, an Italian literary award. For his writings on the world food problem, he received the A. H. Boerma Award from the Food and Agriculture Organization of the UN. In 1991 Brown was named a Humanist of the Year by the American Humanist Association, for his significant contributions to the education of the public on environmental issues.

Selected Biographical References: Rutgers mag 66:27+ Mr/Ap '87 pors; Technology R 91:50+ Jl '88 pors; Top Producer p24+ N '87 pors; Wall St J A p18 D 30 '88; American Men and Women of Science, 1992–93; Shekerjian, Denise. Uncommon Genius (1990); Who's Who in America, 1992–93



Sutton Artists Corporation

Brubeck, Dave

Dec. 6, 1920– Pianist; composer. *Address:* c/o *Derry Music Company, 601 Montgomery St., San Francisco CA 94111;* c/o *Sutton Artists Corp., 20 W. Park Ave., Ste. 305, Long Beach, NY 11561*

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1956.

The pianist and composer Dave Brubeck has been a popular and prolific figure in jazz and contemporary American music for over forty years. Emerging during the early 1950s as the leader of the acclaimed and durable Dave Brubeck Quartet, he introduced a generation of young people to an accessible and musically eclectic form of jazz. The quartet's innovative hits, such as "Take Five" and "Blue Rondo à la Turk," were groundbreaking in their use of unusual rhythms. After the quartet disbanded, in 1967, Brubeck turned to composing longer musical works, often with religious themes, such as his oratorio *The Light in the Wilderness.* Since the late 1960s Brubeck has divided his time between composing and performing, and his concert appearances have continued to draw large and appreciative audiences worldwide.

Critics and music historians have long been divided on the importance of Brubeck's contributions to jazz. In the early 1950s, most jazz writers acclaimed Brubeck, but as sales of his records escalated toward the end of the decade, many of his former admirers turned on him, calling his percussive piano style heavy-handed or stiff, challenging his sense of harmony, and complaining that the Dave Brubeck Quartet was not "swinging." Nevertheless, he remained popular with a broad audience, and his diverse talents finally silenced many of his detractors. "Many of the skeptics have come around, the passage of time revealing the ingenuity and inner workings of a music that, at first glance, can seem deceptively simple," Howard Reich of the *Chicago Tribune* (May 26, 1991) suggested, in a review of a recent concert in which Brubeck performed both old and new material. "Like a vignette by Erik Satie or some pieces by Maurice Ravel, the art is in the sheer elegance of the design."

David Warren Brubeck was born on December 6, 1920, in Concord, California, a town near San Francisco, to Howard Brubeck, a cattle rancher, and Elizabeth (Ivey) Brubeck, a pianist and piano teacher who had studied under the distinguished English pianists Tobias Matthay and Dame Myra Hess. The Brubecks were a highly musical family—two older brothers, Howard and Henry, both became professionally involved in music—and Dave began playing the piano when he was just four years old. Within a year, he was showing an interest in composing. Recognizing her son's talent, Elizabeth Brubeck began to teach him basic music theory, but his independent nature and his inability to read music (due in part to the fact that one of his eyes was crossed) led him to reject formal lessons in favor of learning by playing. As a result, he developed an idiosyncratic technique early on. Although he took cello lessons for a short time, by the age of ten Brubeck knew that his major interest was in jazz and improvisation.

When Dave Brubeck was twelve, he moved with his family to Ione, California, where his father managed a cattle ranch. Brubeck himself became a skilled cowhand, and as a teenager his musical activity took on a cowboy flavor as he began playing with hillbilly bands as well as with swing and Dixieland groups. After graduating from Ione High School in 1938, Brubeck attended College of the Pacific, in Stockton, California. Although he intended at first to prepare for a career in veterinary medicine, Brubeck soon changed his major to music. He received his B.A. degree in 1942.

Following his graduation, Brubeck continued to study music, as a private student of the influential avant-garde French composer Darius Milhaud. His studies were interrupted later in the year, when he was drafted into the army, but during his tour of duty he stayed involved with music by playing in military bands, and while stationed near Death Valley, California, he studied briefly with the composer Arnold Schönberg. Brubeck, who was shipped overseas in 1944, related his feelings about the war to *Current Biography*: "I thought the war could have been avoided and the whole concept of resolving conflicts by sacrificing young people immoral."

After being discharged from the army, in 1946, Brubeck renewed his studies with Darius Milhaud at Mills College, in Oakland, California. Milhaud admired jazz and supported Brubeck's interest in the genre at a time when it was largely ignored in academic circles. By introducing Brubeck to polytonality and polyrhythms and by encouraging his proclivity toward improvisation, Milhaud proved to be, in Brubeck's own words, "the single most important influence in [his] musical life." From the jazz world, Brubeck has cited the pianists Billy Kyle of Louis Armstrong's band, Art Tatum, and Teddy Wilson as well as the Duke Ellington Orchestra as having had an impact on his style.

In the late 1940s Brubeck organized the Jazz Workshop Ensemble, which later made some recordings as the Dave Brubeck Octet. Greatly affected by Milhaud's teaching (five of its eight members were students of the composer), the octet played a combination of jazz standards, experimental compositions, and improvisations. The group's first album, *Dave Brubeck Octet*, was released in 1949 on Fantasy, a company that was started by the brothers Saul and Max Weiss with an initial financial investment by Brubeck and became a well-known jazz label. The group later released a second album that contained pieces that had been recorded in 1946 and 1947. Largely because of the experimental nature of its repertoire, the octet often found it difficult to get bookings.

Realizing that he would have to become more traditional in order to work, Brubeck, along with the group's bassist, Norman Bates (who was eventually succeeded by Ron Crotty), and drummer, Cal Tjader, formed the Dave Brubeck Trio in 1949 and stopped playing original compositions, in favor of applying their experiments to standard jazz tunes. Although the group was called a trio, its members were sometimes joined by Paul Desmond, who had been part of the octet, on alto saxophone. The Dave Brubeck Trio was soon among the most popular attractions at jazz clubs in and around San Francisco and even had its own radio show on KNBC. In an effort to find a wider audience for the group, Brubeck's wife, Iola, wrote to the colleges and universities in the area and arranged for the trio a number of concert dates at various campus venues. Within months, the group had won a considerable reputation among the student population. The trio also came to the attention of Jimmy Lyons, a San Francisco jazz impresario, and frequently performed on his radio show. Attesting to the group's growing popularity, polls in both *Down Beat* and *Metronome* selected the Dave Brubeck Trio as the best new instrumental group of the year in 1949.

In 1951 the group disbanded for a time after Brubeck was injured in a swimming accident that incapacitated him for months. Later in the year, he reformed the band as the Dave Brubeck Quartet, which included Paul Desmond. Desmond's sustained melodic invention proved to be the ideal musical companion to Brubeck's complex harmonics. The two musicians had a unique musical rapport, which enabled their contrasting styles to complement, rather than detract from, each other. The "cool" jazz of the Dave Brubeck Quartet in its early years was considered part of what was known as the "West Coast sound," although Brubeck has always rejected that limiting classification, and its distinctive classical bent (Brubeck often musically quoted from the works of J. S. Bach and other classical composers) was later an influence on so-called third-stream music.

As the Dave Brubeck Quartet's reputation expanded locally, several live albums released in 1953 and 1954, including *Jazz at Oberlin*, *Jazz at College of the Pacific*, and *Jazz at Storyville*, helped the group acquire a national following. Named *Metronome*'s "Editor's Choice" in 1952, Brubeck won its popularity poll in 1953 and its all-star poll, for pianist, in 1954 and 1955. He also won the *Down Beat* critics' poll for 1953 and that magazine's popularity poll for 1953, 1954, and 1955. In 1954 Brubeck signed with Columbia Records and, with the release of *Jazz Goes to College*, initiated a long string of commercially successful albums on that label. The quartet's popularity coincided with a dramatic increase in the interest in jazz (especially on campuses, due in large part to Iola Brubeck's pioneering efforts in booking the "college circuit"), which was highlighted by Brubeck's appearance on the cover of *Time* magazine, on November 8, 1954. "We reached them musically," Brubeck recalled of his college audiences some years later, as quoted by John S. Wilson in the *New York Times* (December 24, 1967). "We had no singers, no beards, no jokes, no good MC. All we presented was music, and we reached them with music."

In 1958, under the auspices of the State Department, the Dave Brubeck Quartet undertook an extensive world tour, playing concerts in eighteen countries in Europe and the Middle East. That international tour inspired Brubeck, together with his wife, to compose a musical entitled *The Real Ambassadors*. Written for the legendary trumpeter Louis Armstrong, who had taken part in similar tours sponsored by the State Department, *The Real Ambassadors* was about the important role that musicians play as unofficial goodwill ambassadors for their countries. Excerpts from the musical were performed at the 1962 Monterey Jazz Festival by a remarkable cast that included Armstrong, Carmen McRae, and the vocal group Lambert, Hendricks, and Bavan. In his jazz column for the *New York Post* (November 2, 1967), Ralph J. Gleason praised *The Real Ambassadors*: "I have always thought it a loss to art that the remarkable work, . . . *The Real Ambassadors*, never got a stage presentation on Broadway. The night it was seen at the Monterey Jazz Festival was one of the greatest nights in jazz history." Brubeck, in an interview with Richard S. Ginnell of the *Chicago Tribune* (August 10, 1986), recalled that evening as "the greatest performance situation [he] was ever in." Brubeck took part in another special performance in 1959, when the quartet appeared with the New York Philharmonic under the direction of Leonard Bernstein at Carnegie Hall.

A new rhythm section consisting of drummer Joe Morello, who joined the quartet in 1956, and bassist Eugene Wright, who signed on in 1958, allowed the quartet to become somewhat more experimental. With Brubeck's modernist improvisation, the warm, luminous tone of Paul Desmond, and a vast repertoire that included popular numbers like "St. Louis Blues" as well as the Brubeck originals that have since become standards, such as "The Duke" (named for Duke Ellington) and "In Your Own Sweet Way," the quartet remained among the groups whose music was described as "easy listening," but Morello's skill and precision with complex rhythms enabled Brubeck to try out unconventional, irregular meters (jazz was usually played in 4/4 time).

Over the strenuous objections of the marketing division at Columbia Records, in 1959 the Dave Brubeck Quartet recorded the album *Time Out*, which contained several songs with unusual time signatures, including Brubeck's "Blue Rondo à la Turk," written in 9/8 time, and Desmond's "Take Five," composed in 5/4. When interviewed by Michael Bourne for *Down Beat* (March 1991), Brubeck described the battle over the album: "Columbia was against the album. Goddard Lieberson, the president, and Teo Macero, the producer, believed in it, but the sales force said we were breaking all the unwritten laws. . . . Almost everything was slightly different, and the sales force said people wouldn't buy the album." Lieberson's faith in Brubeck turned out to be justified, for *Time Out* became the first jazz album to sell a million copies, and "Take Five," which was not released as a single until 1961, earned the distinction of being the first jazz single to achieve gold-record status. A sequel album for Columbia, *Time Further Out*, had similarly strong sales.

The evolving popular music scene in the early to mid-1960s, along with more general and profound social changes, seriously affected the course of the Dave Brubeck Quartet's career, cutting deeply into its mainstay audience on college campuses.

Moreover, some jazz critics had begun to complain that the quartet's music was often staid and predictable. "A Dave Brubeck concert approximates live Muzak on a stage," Patrick Satt of the Toronto *Globe and Mail* (November 20, 1964) grumbled, in a review of a 1964 Brubeck concert. "He is not the world's worst pianist . . . , but he may well be the dullest." Although widespread, that judgment was far from unanimous, and Brubeck continued to draw large and enthusiastic crowds. Among his admirers was Byron Roberts of the *Washington Post* (January 10, 1965), who called the Dave Brubeck Quartet "one of the finest jazz groups" in his review of their 1964 Columbia release, *Jazz Impressions of New York*, one of a series of "Jazz Impressions" LPs on which the quartet musically described a particular locale. "The Brubeck sound is distinct and appealing to all jazz orders," Roberts wrote, "from the basic to the progressive, from Dixieland to multinational." In recognition of the Dave Brubeck Quartet's accomplishments, Lincoln Center, in New York City, engaged the group for its prestigious Great Performers series, in April 1966.

In December 1967, shortly after a tremendously successful European tour, the Dave Brubeck Quartet officially disbanded. "I'm quitting at my peak . . . ," Brubeck told John S. Wilson. "I've held the reins as long as I want." He planned to give up the grueling concert circuit (the quartet played up to 250 shows a year) to devote more time to composition. Brubeck, who once described himself as "a composer who plays the piano," had been interested in large-scale, more formal compositions since his youth, and in the early 1960s he had begun to explore seriously several new avenues. One such effort was his score for Dania Krupska's ballet *Points on Jazz*, which was first performed by American Ballet Theatre in New York in the spring of 1961.

The breakup of the quartet was a watershed in Dave Brubeck's career, as his new focus on composing brought into play strong religious and philosophical beliefs that had not been apparent in his jazz. Although he was not a member of any church —as he once explained to John S. Wilson, he had been "reared a Presbyterian by a Christian Science mother who attended a Methodist church"— Brubeck considered himself a product of the Judeo-Christian heritage and felt that he had a message to convey. His first major work in this vein was *The Light in the Wilderness*, a sixty-three-minute oratorio that combined the elements of a traditional oratorio—soloists, orchestra, and chorus—with the jazz combo. Written with the counsel of theologians from several faiths, the oratorio, with a libretto by Iola Brubeck, is based on the teachings and temptations of Jesus Christ, as described in the New Testament. First performed in Chapel Hill, North Carolina in January 1968 in a scaled-down version with organ, percussion, a baritone soloist, and a University of North Carolina student chorus, *The Light in the Wilderness* was given its official premiere a few months later by the Cincinnati Symphony, with Brubeck himself supplying the keyboard improvisations. "It was fantastic," Richard Machal, the music critic of the *Dayton* (Ohio) *Journal-Herald*, was quoted in the *New York Times* (March 2, 1968) as saying of the Cincinnati performance. "Brubeck is one of our greatest jazz pianists, and tonight he proved he is one of our great composers. He transferred his message to music without losing the religious idea." *The Light in the Wilderness* was subsequently performed in cities around the United States and in Europe and was filmed by CBS for broadcast on Easter Sunday morning in 1969.

Over the next several years, Brubeck continued to compose ambitious and eclectic works, beginning with the jazz cantata *The Gates of Justice* (1969), which was inspired by the civil rights movement. The cantata, whose text, written by Iola Brubeck, is comprised of quotations from the Old Testament and from speeches by the Reverend Martin Luther King Jr., has since been performed frequently by choral groups in celebration of Martin Luther King Day. Commissioned by the Cincinnati Symphony to celebrate its seventy-fifth anniversary, Brubeck's *Fugal Fanfare*, for orchestra and jazz soloists, was first performed on February 27, 1970. The following year saw the premiere of another cantata, *Truth Is Fallen*, which is scored for orchestra, chorus, and rock band. The piece is dedicated to the students killed in 1970 at Kent State University, in Ohio, and Jackson State University, in Mississippi, and to "all other innocent victims caught in the crossfire between repression and rebellion," as Brubeck told Ronald Atkins of the *Guardian* (December 8, 1973). Iola Brubeck drew the text for *Truth Is Fallen* from the Old Testament books of Isaiah, Jeremiah, and Psalms.

Dave Brubeck had stopped touring to make time for composing, but popular demand and his own desire to perform insured that his retirement from the stage would amount to little more than a brief hiatus. As early as 1968 he had teamed up to play concert dates with the star of the baritone saxophone, Gerry Mulligan. Brubeck, Mulligan, Alan Dawson, on drums, and Jack Six, on bass, were billed as the Dave Brubeck Trio with Gerry Mulligan, and they continued to appear together well into the 1970s. Often the concerts of the Dave Brubeck Trio with Gerry Mulligan were in two parts: the first half, played with a symphony orchestra, would consist of Brubeck's classical compositions, and the second would feature the quartet alone. In a review of the group's November 28, 1969 appearance at Lincoln Center, once again under the banner of its Great Performers series, Harriet Johnson, writing in the *New York Post* (November 29, 1969), noted, "Brubeck was his . . . familiar self at the piano, tapping his right knee in rhythm or against it, whichever he chose, and at his best in lyrical improvisations that gave him a chance to be melodically extravagant." She went on to say that despite Brubeck's recent concentration on composing, "so far as his onstage skill and creativity, he's still the rich man."

Three of Brubeck's sons—Darius, a keyboardist, Danny, a drummer, and Chris, who plays bass guitar and bass trombone—began performing with their father in the early 1970s, and in 1971 Paul Desmond began appearing with his old bandmate once again. A show on March 7, 1972 at Carnegie Hall in New York billed as "Brubeck Family Night" was typical of the easy informality of a Brubeck performance, as Paul Desmond, Gerry Mulligan, and Darius Brubeck joined the Brubeck trio for various numbers, wandering on and off the stage so that several combinations of musicians were heard over the course of the evening. During the 1970s, several incarnations of the Two Generations of Brubeck group toured both in the United States and in Europe. An album, *Two Generations of Brubeck*, was released by Atlantic in 1973, and on February 9, 1974, Brubeck and his sons Darius, Danny, and Chris took part in the Great Performers series, as Two Generations of Brubeck appeared at Avery Fisher Hall.

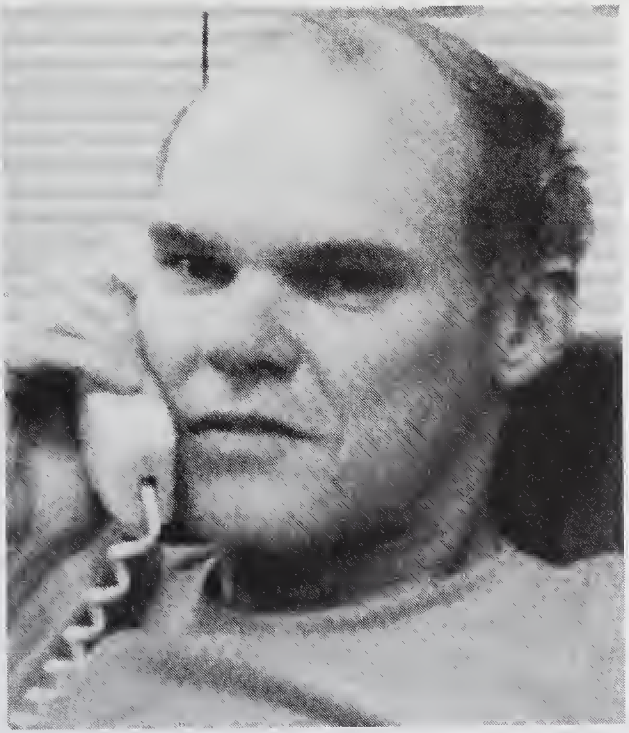
The late 1970s brought several major compositions, among them *La Fiesta de la Posada*, a Christmas cantata commissioned by the Honolulu Symphony, which first performed the piece in 1975. The most popular of Brubeck's choral works, *La Fiesta de la Posada* has been recorded for the Columbia Masterworks series by the St. Paul Chamber Orchestra and the Dale Warland Singers under the baton of Dennis Russell Davies. An Easter counterpart, the oratorio *Beloved Son*, premiered in 1978 in Minneapolis. In the past decade, Brubeck has continued to create works with spiritual themes, such as the mass *To Hope! A Celebration* (1980), *Upon This Rock* (1987), *Lenten Triptych* (1988), *Joy in the Morning* (1991), for orchestra and chorus, and *Earth Is Our Mother* (1992), a choral piece commissioned and performed by the Marquette Choral Society. Brubeck's secular works include *They All Sang Yankee Doodle* (1975), *I See, Satie* (1987), *Four New England Pieces* (1988), the piano suite *Reminiscences of the Cattle Country* (1946), *Glances* (1976), for solo piano, and *Tritonis* (1978), for flute and guitar. "Composing by the rule book of any particular school of thought is anathema to me," Brubeck has said, as quoted in *American Composers: A Biographical Dictionary* (1982). "I guess because I am fundamentally an improviser, I call upon all the musical resources of my past experience, and in the process of selecting, honing, and developing, that which is basically an improvisation becomes a composition."

Brubeck has continued to perform with the Dave Brubeck Quartet into the 1990s. He was joined in the most recent incarnation of the quartet by Bill Smith (a member of the original Dave Brubeck Octet), on clarinet; Randy Jones, on drums; Jack Six, on bass; and, occasionally, Bob Militello, on flute and saxophones, and Matthew Brubeck, on cello. In 1993 Brubeck, whose recent recordings are on the MusicMasters label, returned to the trio format with his sons Chris and Dan to record *Trio Brubeck*, which contains eight Brubeck originals and several standards, including "Over the Rainbow."

Since he performed for President John F. Kennedy in the early 1960s, Brubeck has been called upon to play for some of the most powerful people in the world. He has entertained seven United States presidents, and his quartet was invited to the Soviet Union in 1988 to play at the summit meeting between Mikhail Gorbachev and Ronald Reagan. For a mass conducted in 1987 by Pope John Paul II at Candlestick Park, in San Francisco, Brubeck was commissioned to compose and perform special music. To celebrate Brubeck's seventieth birthday, in 1990, orchestras in the United States and abroad scheduled concert programs featuring his compositions. In addition to being a perennial winner of jazz magazine popularity polls, Dave Brubeck has been the recipient of many other awards. He was among the first inductees, along with Frank Sinatra and Louis Armstrong, into the Playboy Jazz Hall of Fame, and in 1985 he won the prestigious Broadcast Music Incorporated Jazz Pioneer Award for his "long and outstanding contribution to the world of jazz." His honors also include the Compostela Humanitarian Award (1986) and the American Eagle Award of the National Music Council (1988). He has received seven honorary doctoral degrees, and he is a Duke Ellington fellow at Yale University. In 1989 Brubeck was named an officier of the Ordre des Arts et des Lettres by the French government.

Dave Brubeck and the former Iola Whitlock have been married since September 21, 1942. The couple live in Connecticut and have six children: Darius (named for Darius Milhaud), Michael, Chris, Catherine, Dan, and Matthew. In the interview with Michael Bourne, Brubeck, who stands six feet tall and has brown eyes and wavy white hair, summed up what his career has taught him: "Each day is a lesson just to get through it and keep your head on straight. You learn through osmosis, like from Darius Milhaud. You learn from just being around Louis or Duke. You learn always to get the best guys in your band and do your finest work—and it all becomes part of you."

Selected Biographical References: Chicago Tribune XIII p12+ Mr 25 '90 pors; Clavier p6+ F '87 pors; Down Beat 58:19+ Mr '91 pors; Guardian p21 D 8 '73 por; N Y Times II p15 D 24 '67 por; American Composers (1982); Lyons, Len, and Don Perls. Jazz Portraits (1989); New Grove Dictionary of American Music (1986); Who's Who, 1992; Who's Who in America, 1992–93; Who's Who in Entertainment, 1990



Rollin Riggs/NYT Pictures

Carville, James

Oct. 25, 1944– Political consultant. Address: Carville Begala, 329 Maryland Ave. NE, Washington, DC 20002

"It's hard for somebody to hit you when you've got your fist in their face." That statement summarizes the basic philosophy of James Carville, the high-strung but disciplined political strategist who in 1992 helped to steer Bill Clinton, then the governor of Arkansas, through a bruising Democratic presidential primary campaign and on to victory over George Bush, the incumbent Republican president, in the general election. Known for his reliance on negative advertising and in-depth "opposition research," Carville has been called everything from "a barracuda" and "the Attila the Hun of the Left" to "the ragin' Cajun" and "the Democrats' Lee Atwater," a reference to the Machiavellian Republican campaign manager, who died in 1991. His lightning-quick responses to potentially damaging rumors about his own candidates have reinforced Carville's formidable reputation as "probably the first person on the Democratic side in a long time who spooks the Republicans," to quote the pollster Peter Hart. The key to Carville's success lies not only in his aggressive battlefield tactics but also in his ability to turn the concerns of the middle class into a message that voters can understand and remember. "I'm a little like a piano player in a whorehouse," he explained to a reporter for *People* (March 9, 1992). "Somebody out there hums something, I try to pick it up." "Out there" is frequently the Kmart-studded landscape of his native Louisiana, to which Carville returns whenever he feels in need of a refresher course in distilling the *Zeitgeist* into campaign themes.

Carville's climb to the top of his field has been as difficult as those of his most unpromising clients. His early attempts to recast political underdogs as viable candidates were so inauspicious that as recently as 1984 he despaired of ever making a living as a campaign strategist. Two years later, after having engineered the upset victory of Robert P. Casey, a perennial loser in state politics, over William W. Scranton, the son of a popular former governor, in the Pennsylvania gubernatorial race, he emerged as the most sought-after Democratic consultant in the United States. Since then Carville has helped to elect or reelect such figures as Governor Wallace Wilkinson of Kentucky, Senator Frank R. Lautenberg of New Jersey, Governor Zell Miller of Georgia, and, most impressive of all, Harris Wofford, who overcame a forty-seven-point deficit in the polls to upset former attorney general Richard L. Thornburgh in a special election for senator from Pennsylvania in 1991.

Of Cajun and Irish heritage, Chester James Carville Jr. was born on October 25, 1944 in Fort Benning, Georgia, where his father, Chester James Carville, was then stationed. Carville's mother, Lucille, returned with James, her firstborn, to her home in Carville, Louisiana, on the banks of the Mississippi River, shortly after giving birth; she was joined there by her husband after the end of World War II. James and his five sisters and two brothers grew up in Carville, which had been named after the family, whose members, including James's father, traditionally served as the town's postmasters. Chester Carville also owned and operated the local general store. A former schoolteacher, Lucille Carville sold sets of the World Book encyclopedia door-to-door, earning enough money to put her eight children through college. "She was a great salesman—the best," James Carville, who often accompanied his mother on her route, recalled in an interview with Lloyd Grove for the *Washington Post* (January 23, 1992). "We would look for any yard that had bicycles. Prime suspect. Any yard that had a bicycle and a bass boat was 100 percent. She would go in and pitch educational materials for children. And inevitably, the man of the house would say, 'We can't afford it.' And she would make the point that he was able to afford a bass boat for himself, but it struck her as odd that he can't afford educational materials for his children. It was the guilt approach. The deal was all over by then."

Commuting by barge across the Mississippi River, Carville attended Ascension Catholic High School in Donaldsonville, Louisiana, where he was an indifferent student. Throughout his childhood and adolescence, he preferred such physically demanding activities as football, track, and horseback riding to the sedentary pursuit of reading. He was, however, profoundly affected by one book—Harper Lee's novel *To Kill a Mockingbird*, which opened his eyes to the racism around him, as he recalled to Mark Warren for an *Esquire* profile (April

1992): "I grew up in segregated schools, lived in a segregated town. I read that book and thought, 'Well, she's right, and we're wrong.' It was that persuasive."

During the summer of 1959, Carville was exposed to politics for the first time. While working as a page at the state capitol in Baton Rouge, he became mesmerized by Governor Earl K. Long, the younger brother of the incendiary orator Huey P. Long, who had governed Louisiana during the late 1920s and early 1930s. "It was like a Japanese boy seeing the emperor," Carville said in an interview with Joshua Hammer for *GQ* (April 1992). "Earl was one of the greatest one-line artists ever. He could go in there and rip out a guy's heart, and he didn't even realize it until it was gone." The following year, Carville took part in his first political campaign, as a volunteer for Price LeBlanc, who was making an ultimately unsuccessful bid for a seat in the state legislature.

After graduating from high school in 1962, Carville enrolled at Louisiana State University (LSU) in Baton Rouge, but, by his own admission, he spent more time partying than studying. "I made [the comedian] John Belushi look like a scholar," he told one interviewer. He was eventually expelled. As a kind of self-imposed penance, in 1966 Carville enlisted in the United States Marine Corps. "I have always been a cultural Catholic," he explained to Lisa DePaulo for the *Washingtonian* (February 1992). "I had to have some punishment quick." He spent most of his two-year tour of duty as a regimental food-supply corporal at Camp Pendleton, California. Following his discharge from the military, in June 1968, he reentered LSU. Intent upon obtaining his degree this time around, Carville attended classes at night and taught science at a junior high school during the day.

After receiving a B.S. degree in 1970, Carville accepted financial aid from a paternal uncle to remain at LSU to study law. He took his law degree in 1973 and promptly passed the state bar exam. Later in the same year, he was hired by a law firm in Baton Rouge, where he practiced unhappily until 1979. Around 1980 Carville began working for the political consulting firm of Gus Weill and Raymond Strother in Baton Rouge. Finding that field much more rewarding than being a lawyer, Carville quickly advanced from performing routine chores to influencing the direction of campaigns. "James had a quick mind, and the best sense of humor I've ever been exposed to," Weill recalled to Joshua Hammer. "If you were looking for someone to cut through the verbiage and humbug and frame the point into a selling proposition, James was the best you could hire." After helping Pat Screen become the mayor of Baton Rouge in 1980, Carville joined Screen's staff as an administrative assistant, a job he held for sixteen months.

In 1982 Richard J. Davis, the Democratic lieutenant governor of Virginia, hired Carville to manage his campaign for the United States Senate. When Davis lost narrowly (51 percent to 49 percent) to his Republican opponent, Congressman Paul Trible, Carville blamed his own unwillingness to go on the offensive in the final week of the campaign. Early in the following year, as Democratic presidential hopefuls began putting together their organizations for the 1984 campaign, Carville sought work in Washington, D.C. Turned down by former vice-president Walter F. Mondale and Senator John H. Glenn Jr. of Ohio, he finally landed a position, albeit without a guaranteed salary, as an organizer of the South for the Democratic presidential candidate Gary Hart, who was then a senator from Colorado. After working for Hart for two months in 1983, Carville resigned to manage Texas state senator Lloyd Doggett's bid for the United States Senate against Democrat-turned-Republican Phil Gramm. Doggett lost by eighteen percentage points, and Carville, then living in Austin, Texas, became depressed. "I'd cry a lot," he revealed to Lloyd Grove in the interview for the *Washington Post*. "I was scared I was a failure. I was forty years old. I didn't have any money. I didn't have any health insurance."

Carville's fortunes finally turned around in 1986, when he was hired to direct Robert P. Casey's campaign for the governorship of Pennsylvania. Casey, the Democratic candidate, had been rejected at the polls so often that he was widely ridiculed as "the three-time loss from Holy Cross." Drawn together in part by their shared history of humiliating defeats, Casey and Carville faced a daunting challenge in Casey's Republican opponent, Lieutenant Governor William W. Scranton, the scion of the family that had built Scranton, Pennsylvania. In a devastating political commercial known as the "guru ad," which featured a photograph of Scranton as a long-haired, bearded college student, Carville reminded voters that the Republican candidate had once been a follower of the Maharishi Mahesh Yogi, the Indian spiritualist. Against a background of sitar music, the ad charged that Scranton's "goal was to bring transcendental meditation to state government." Scranton later described the ad as "morally unconscionable, maybe the most abominable political ad of all time." But he went on to point out, "I think Carville knows that he went too far, that it was way beyond the bounds of fair politics. He never crossed that line again." As recently as January 1992, Carville looked back on the evening of Casey's come-from-behind victory—by a vote of 51 percent to 49 percent—as "the best night I've spent so far on this planet."

In 1987 Carville moved to Kentucky to assist another long shot, Wallace Wilkinson, a little-known, self-made millionaire who entered that state's gubernatorial primary contest fifth in a field of five in public opinion polls. Advocating the introduction of a state-run lottery as a substitute for state taxes, Wilkinson surged past his Democratic opponents, including the frontrunner, former governor John Y. Brown Jr., and went on to bury the Republican nominee, John Harper, in the general election, 65 percent to 35 percent—a record margin in Kentucky. Carville remained on Governor Wilkinson's staff as a strategist, speechwriter, and media coordinator. Reflecting on Carville's talent in an interview with Bill Bartleman of the *Paducah* (Kentucky) *Sun* (August 9, 1992), Wilkinson said, "James has a great capacity and ability to determine what is on people's minds. He has the ability to take an issue that is important to a candidate and frame the message so that people can understand it. . . . He has the instincts of a fighter and the heart of a school boy."

The next beneficiary of Carville's skill as a campaign manager was Senator Frank R. Lautenberg of New Jersey, whose reelection in 1988 was contested by Pete Dawkins, a former Heisman Trophy winner, Rhodes scholar, army general, and Wall Street financier who had recently moved to New Jersey. In a bold stroke that seemed to defy all the rules of campaigning, Carville built an ad around a twenty-one-second bite from a standard Dawkins speech in which the Republican claimed that he had chosen to settle in New Jersey because even though he had lived in many wonderful places all over the world, none of them could compare to the beautiful Garden State. A voice-over chided, "Come on, Pete, be real." Carville followed up with an ad charging that Dawkins had moved to New Jersey because Lautenberg's seat was considered to be among the most vulnerable in the Senate. The quick one-two punch succeeded in casting Dawkins as both a carpetbagger and a hypocrite, and Lautenberg was handily reelected, 54 percent to 46 percent.

Carville's winning streak came to an end in 1989, when his client, Fred Hofheinz, lost the Houston mayoral election to the incumbent, Kathy Whitmire, taking in only about 25 percent of the ballots cast. In the same year, Carville formed a consulting firm with Paul Begala, whom he had met five years earlier, when Begala was a travel aide and speechwriter for Lloyd Doggett. "When I saw this guy," Begala recalled to Lisa DePaulo, "and heard him tossing off these great one-liners, I stuck around." Begala, who is an equal but less famous partner in the consulting firm of Carville & Begala, explained his role in a conversation with Lloyd Grove: "My whole value is in translating for James. One of my favorite lines with clients is, 'We all know that James isn't playing with a full deck. But I'm the only one who knows which cards are missing.'"

The year 1990 was one of Carville's busiest. He managed Robert P. Casey's reelection in Pennsylvania and helped Lieutenant Governor Zell Miller to overcome his reputation as "Zig Zag Zell" and triumph over Andrew Young, the former mayor of Atlanta, in a runoff for the Democratic nomination for governor of Georgia. Miller then trounced his Republican opponent, Johnny Isaacson, in the general election. As a campaign adviser to Texas state attorney general Jim Mattox in the gubernatorial race against Texas state treasurer Ann Richards that year, Carville tried to distance himself from the vicious, and ultimately unsuccessful, ads that sought to link Richards, a recovering alcoholic, to past drug abuse. Richards won a runoff with Mattox and went on to occupy the governor's mansion.

Carville returned to Kentucky in the spring of 1991 to help Wallace Wilkinson's wife, Martha, run for governor, but she dropped out of the race a few weeks before the Democratic primary. (Wilkinson himself was barred by law from seeking a second consecutive term.) Meanwhile, in Pennsylvania, Governor Casey had appointed Harris Wofford, a Democrat who had never held elective office, to serve as interim United States senator following the death of John Heinz, a four-term Republican senator who had been killed in a plane crash in April 1991. Attorney General Richard L. Thornburgh, once a popular governor of Pennsylvania, was persuaded to resign from President George Bush's cabinet to reclaim the Senate seat for the party in a special election. Undaunted by the smug complacency with which Thornburgh entered the race, Carville advised Wofford, a former college president and a founder of the Peace Corps, to capsulize his ideas about economic recovery and national health care into two poignant slogans: "It's time to take care of our own" and "If criminals have the right to a lawyer, I think working Americans should have the right to a doctor." In an interview with Garry Wills for a *New Yorker* (October 12, 1992) profile, Carville said, "Some consultants try to *put things in* a candidate. I try to empty things out." Wofford won the election in an upset landslide, becoming the first Democrat to be sent to the Senate by Pennsylvanians in nearly thirty years. "I just told him he had to talk about things that matter to people, and he turned out to be the fastest learner I've ever encountered," Carville explained to Dale Russakoff of the *Washington Post* (November 7, 1991).

Carville's single-minded devotion to Wofford appealed to three of the Democratic presidential candidates who were putting together their campaigns for the election of 1992. Governor Bill Clinton of Arkansas approached Carville as early as July 1991. "James said he was totally involved in the Wofford race and could do nothing for anyone else until that was decided," Hillary Rodham Clinton was quoted as saying by Garry Wills. "Most political consultants would jump at the chance to get involved in a presidential race from the outset, but his level of commitment is such that he would not divide his effort." After he turned down job offers from two other presidential contenders, Senators Tom Harkin of Iowa and Bob Kerrey of Nebraska, Carville joined the Clinton team in December 1991.

Working out of the so-called war room in Little Rock, Arkansas, Carville shepherded the campaign through its most perilous moments, including Gennifer Flowers's assertion that she had had an affair with Bill Clinton. It was Carville who prepared the Clintons in January 1992 for their critical joint appearance on the television news magazine *60 Minutes*, in which the candidate tacitly acknowledged marital infidelity and Hillary Rodham Clinton asked the electorate to respect a "zone of privacy" in their marriage. Carville was moved by that experience, as he revealed to Lisa DePaulo: "Sometimes you're a consultant, and sometimes you're a human being, and I was a human being then. I have genuine affection for these people. I told the governor, 'You know, you pay for my head, but I throw my heart in for free." Clinton apparently returned the sentiment. "One of the things I like about [Carville] . . . is that he has profound respect for the convictions of a candidate," Clinton told Lloyd Grove, recalling that Carville supported him when he refused to take a popular stand that he did not believe in. After the Flowers scandal subsided, Carville successfully kept the media focused on such issues as the economy and leadership qualities. The inside story of how Carville, Begala, and George Stephanopoulos, Clinton's director of communications, guided Clinton through the pitfalls of contemporary campaigning is the focus of a ninety-minute documentary film, entitled *The War Room*, by the pioneer of cinéma vérité D. A. Pennebaker. Shown during the New York Film Festival, the film was screened at Alice Tully Hall in Lincoln Center in New York City.

Following Clinton's election, there was widespread speculation that Carville might be offered a cabinet post in the new administration, but the consultant characteristically downplayed such rumors, saying, "I wouldn't live in a country whose government would have me in it." Not that he disdains politicians. "I think they're interesting, decent, colorful, motivated people," he told Al Cross of the Louisville, Kentucky *Courier-Journal*. "I think it's an honorable, noble profession. I don't expect many people to agree with me on that." He evidently loves his line of work, having once gone so far as to describe it as "the most fun you can have with your clothes on." In 1993 he began working for the reelection of Governor James J. Florio of New Jersey and for Richard Katz, who is running for mayor of Los Angeles, and he continued to advise Clinton on an informal basis.

Tall, thin, and balding, with a Mephistophelian grin, James Carville has been described as eccentric, saturnine, obsessive, and "as tightly coiled as the innards of a baseball." "James is an extremely intelligent, extremely creative, and extremely insane human being," a colleague of Carville's told Lisa DePaulo. "If not for this business, he'd be in a rubber room somewhere." His campaign superstitions are legendary. During the Lautenberg race, for example, he wore brown gardening gloves as a good luck charm. While working for Wofford, he refused to change his lucky underwear for a week, though he has insisted that he laundered the garments nightly. During the Clinton campaign, he turned again to gloves—black woolen ones that time. A cofounder of the Washington chapter of the Andy Griffith Rerun Fan Club, Carville has been known to postpone meetings with reporters if a choice episode of Griffith's long-running television series is scheduled for broadcast. Hanging on his wall is a framed photograph of Don Knotts in his role as Mayberry deputy sheriff Barney Fife, inscribed, "For James, the only person more nervous than me, Barney."

Since January 1991 Carville has been carrying on a much-publicized romance with Mary Matalin, who was pitted directly against him when she was hired to direct George Bush's reelection campaign. Sequestered in hotels near his candidates' headquarters for an average of eight months a year, he otherwise lived alone in a cluttered basement apartment on Capitol Hill that his friends call the Bat Cave, for its untidiness. In anticipation of his planned Thanksgiving Day 1993 wedding to Matalin, Carville recently bought a home in the mountains near Front Royal, Virginia. In a groundbreaking joint publishing deal with Random House and Simon & Schuster, Carville and Matalin are writing their joint campaign memoirs with the collaboration of Peter Knobler. The book is scheduled to be published in the spring of 1994. To keep fit, Carville jogs five miles a day. In his free time he enjoys cooking, watching LSU football games, listening to New Orleans rhythm and blues, and playing bourrée, a Cajun card game. Speaking in a cultivated Louisiana patois that none of his siblings happens to share, Carville is known for his earthy language. "At the core of what I believe is that you can take what you do seriously without taking yourself seriously," he has told Al Cross.

Selected Biographical References: Esquire 117:53+ Ap '92 por; GQ 62:136+ Ap '92 pors; N Y Times A p23 O 29 '92 por; New Yorker 68:92+ O 12 '92 pors; People 37:42+ Mr 9 '92 pors; Washington Post D p1+ Ja 23 '92 por; Washingtonian 27:57+ F '92 pors

Chirac, Jacques

(shē-rak´, zhok)

Nov. 29, 1932–Mayor of Paris; French political leader. Address: b. Hôtel de Ville, Paris 75196, France; Assemblée nationale, Paris 75013, France

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1975.

Jacques Chirac, one of France's most visible, energetic, and combative politicians, has been active in government and politics for more than thirty years. He has twice served as his country's prime minister, most recently from 1986 to 1988, when he shared executive power with the Socialist president François Mitterrand. For the past sixteen years, he has been the mayor of Paris. Widely acknowledged to be a highly capable administrator, he presides over Rassemblement pour la République (Rally for the Republic), the dominant political party of the center-right, and, while serving as mayor, he has repeatedly been elected to the National Assembly. The conservative Chirac has

Embassy of France

Jacques Chirac

modified Gaullism (the potent brew of nationalism associated with Charles de Gaulle) to include a dose of populism and laissez-faire economics. He ran for president in 1988, and although he lost the election, he emerged with enhanced stature. It is considered likely that Chirac—an unusually ambitious and, in the opinion of some observers, "ideologically flexible" and opportunistic politician—will present himself once again to voters in the 1995 presidential elections. Franz-Olivier Giesbert, the author of the biography *Jacques Chirac* (1987), characterized him as "half Phoenix, half Sisyphus," a man who "knows how to take a beating, recover, and bounce back." "Adaptable, inexhaustible, and tireless," Giesbert wrote, "Jacques Chirac never ceases to surpass himself."

Jacques René Chirac was born in Paris on November 29, 1932. His father, François Chirac, was a bank employee until 1936, when he became an executive with Potez, an aircraft firm. During an interview with Thierry Desjardins for his biography *Un Inconnu nommé Chirac* (An Unknown Named Chirac, 1983), Jacques Chirac spoke about what he described as his "deep affection" for his mother, Marie-Louise (Valette) Chirac, and he told Desjardins that he was "a spoiled child, very very spoiled." He attended the venerable Lycée Carnot, where, though he was not an exceptional student, his grades were good enough to enable him to transfer to the prestigious Lycée Louis-le-Grand. In 1950 he graduated from the school and took his *baccalauréat* degree, with honors, having completed what in the United States would be equivalent to high school plus two years of college.

Later in the same year, Chirac impulsively went to sea on a cargo ship, but several months later, following his father's advice, he returned to Paris and enrolled at the Institut d'Études Politiques, a university that serves as a training ground for people interested in entering the fields of politics and diplomacy. During the summer of 1953, Chirac studied at Harvard University, in Cambridge, Massachusetts, and, having obtained a job as a chauffeur, explored the United States. On returning to France, he received his diploma in political science from the Institut d'Études Politiques and was preparing to enter the École Nationale d'Administration (ENA), another elite French school for government service, when he was drafted into the army. He attended officers' training school and, after completing a six-month course, volunteered to go to Algeria, with which France was then engaged in a bitter colonial war. He saw considerable action in Algeria, and he was wounded in an experience that he has characterized as central to his life.

In 1957 Chirac returned to civilian life, and in the following year he began his studies at the ENA, from which he graduated in 1959. After a brief period as a civil servant in Algeria, he got a job as an auditor in the Cour des Comptes (similar to the General Accounting Office in the United States), reportedly handling his duties with great skill. He next joined the General Secretariat of the Council of Ministers, in April 1962, and by the end of that year, he had been appointed to the staff of Georges Pompidou, then prime minister under President Charles de Gaulle.

Chirac's appointment proved to be a career launching pad, for it enabled him both to forge valuable associations within the administration and to create a power base in local politics. Toward the latter end, in 1964 he joined a government committee on which he was instrumental in getting a substantial amount of money channeled into the development of Corrèze, an agricultural region in south-central France, where he had ancestral roots. A year later he became the municipal counselor for Sainte-Féréole, his parents' hometown, a position that he has held ever since, according to *International Who's Who, 1992-93*. In March 1967 he was elected deputy to the National Assembly from Corrèze.

Chirac had by that time established a strong relationship with Prime Minister Pompidou, who called him his "bulldozer," and in April 1967 he became Pompidou's undersecretary of state for social affairs, in charge of employment. While at that post he oversaw the creation of a national employment office. When, in May 1968, a series of student and worker strikes rocked France, Chirac played a significant role in negotiating a truce. According to Franz-Olivier Giesbert, when President Charles de Gaulle asked him what ought to be done, Chirac advised him to negotiate with the unions, having correctly surmised that they were far more interested in preserving the status quo than in fomenting a revolution.

De Gaulle resigned in April 1969, and two months later Pompidou was elected president. Chirac, who in the preceding year had been appointed secretary of state for the economy and finance, continued in that role in the new government. Working under Valéry Giscard d'Estaing, the new minister of finance and economic affairs, Chirac assumed responsibility for the budget and skillfully held down spending. He proved less adept at handling another assignment—that of guiding the administration's relations with Parliament in 1971–72—both because he had little experience in that area and because he disagreed to some extent with the progressive ideas of Jacques Chaban-Delmas, who was then prime minister.

Under the next prime minister, Pierre Messmer, whom he supported with fewer reservations, Chirac received his first high-level post, that of minister of agriculture and rural development, which he held from April 1973 until February 1974. According to *A Biographical Dictionary of French Political Leaders Since 1870* (1990), his policies helped win the farm vote for the Pompidou government in the 1973 elections. He also succeeded in improving the lot of many farmers, though he could not arrest the steady decline of French agriculture. From the beginning of March until the end of May 1974, Chirac served as minister of the interior, a position in which he staunchly defended the rights of individuals.

The death of President Pompidou, in April 1974, sparked changes in French politics, to which Chirac was intimately linked. He played an important role in the ensuing presidential election, at first opposing but ultimately supporting the candidacy of Valéry Giscard d'Estaing, who defeated François Mitterrand, the Socialist candidate. Upon taking office in May 1974, the new president repaid his debt to Chirac by naming him prime minister.

Although both Giscard d'Estaing and Chirac were right-wing moderates, because of differences in temperament and divergent political aims and ambitions, relations between the two men steadily deteriorated. Giscard d'Estaing was not fundamentally a Gaullist interested in preserving the traditional French society but was, rather, a moderate pragmatist, supporting such proposals as legalization of abortion and the lowering of the voting age to eighteen. Chirac took a more conservative stance on many issues and viewed himself as a genuine standard-bearer of Gaullism. He scored a coup in late 1974, when he was elected secretary-general of the rightist Union des Démocrates pour la République (UDR), an event that prompted Giscard d'Estaing to position himself as head of the non-Gaullist right. Such thrust-and-parry tactics continued between the two men until August 1976, when Chirac, in response to Giscard d'Estaing's decision to reshuffle the cabinet without consulting him, resigned as prime minister. Later in the year, Chirac was reelected deputy to the National Assembly from Corrèze.

Having used his position as prime minister to establish his political leadership of the UDR, Chirac moved to engineer what became a formal and historic split on the French right. In December 1976 he was elected president of, and vigorously established control over, the UDR, which he quickly renamed Rassemblement pour la République (RPR), a name evocative of de Gaulle's Rassemblement du Peuple Français. (Giscard d'Estaing played an integral role in founding an alternative coalition of center-right but non-Gaullist parties called the Union pour la Démocratie Française [UDF], in 1978.)

In 1976, although he had not supported a move in the previous year to give the city of Paris an elected mayor instead of an appointed head, Chirac announced his candidacy for mayor in the first election for that post, to be held in March 1977. A hard-fought campaign pitted Chirac against Michel d'Ornano, Giscard d'Estaing's candidate. Chirac won the election and survived a challenge to the legality of his serving at once as mayor of Paris and president of the general council of Corrèze, a post he had held since 1970. His success presaged the RPR's broad victory in the national parliamentary elections of 1978, in which it captured 153 seats in the National Assembly, more than any other political group.

Chirac continued to attack the policies of President Giscard d'Estaing, particularly initiatives that recognized the limitations of French influence in foreign affairs. At the end of 1978, after he was hospitalized for several weeks to recover from injuries he had received in an automobile accident, he composed, or at least signed, a virulent attack on the Giscard d'Estaing government that was published in the form of a letter that virtually accused the president of being an instrument of foreign powers, ready to accept the "humiliation" of France. The letter further asserted, "The foreigner's party is at work in a calm and reassuring voice." The letter was an example of Chirac's sometimes abrasive populism, which angered not only his opponents but a number of Gaullists as well.

In 1981, with popular support for the incumbent decreasing, Chirac announced that he intended to seek the presidency. The conservative political climate that had recently emerged in the advanced industrial nations, as evidenced by, for example, the ascension to power of Margaret Thatcher in Great Britain and Ronald Reagan in the United States, may also have contributed to his decision to run. Chirac finished third in the election, behind both Giscard d'Estaing and Mitterrand, receiving only about 18 percent of the vote. In the runoff election he voted for Giscard d'Estaing, but he refused to order members of his party to do so—an omission interpreted as implicit support for Mitterrand, who indeed emerged victorious.

During the following months, in a shifting political landscape, Chirac amassed still more influence. While remaining mayor of Paris, he was again elected deputy to the National Assembly from Corrèze, and by the end of 1981 polls showed him to be favored, above any other figure, to become the next president. At the time there existed widespread hope on the right that the Mitterrand presidency would soon fail. The Socialist government, however, after a brief flirtation with relatively radical left-wing measures, soon moved toward adopting policies of austerity and moderation, and a growing accommodation between left and right marked the remainder of Mitterrand's first term.

Meanwhile, as mayor of Paris, Chirac enjoyed high visibility. In his first six-year term, he initiated or administered a wide variety of urban projects, including construction of some seventy crèches (free nurseries for the children of working mothers), no less than 22,000 inexpensive apartments, nine municipal swimming pools, and eleven new libraries. He created programs to aid single mothers, the aged, and the handicapped. He also worked to preserve the city's architectural character by implementing the federal government's new opposition to skyscrapers and to wholesale demolition of slums. In accomplishing all this, Chirac was credited with avoiding fiscal irresponsibility, in part by developing an array of programs to prevent erosion of the city's tax base and to provide incentives for businesses to remain in Paris. He was reelected mayor without difficulty in 1983.

As it became clear that Mitterrand would serve the full seven years of his term, Chirac and others among the president's political opponents turned their attention to the 1986 legislative elections. Under Chirac's leadership, the RPR succeeded in forming a joint platform with the UDF, led by Giscard d'Estaing. Those two parties won a total of 291 seats in the 577-member National Assembly, giving them a small majority. As a consequence, in the spring of 1986 there arose the unique situation in which a Socialist president, Mitterrand, asked a Gaullist, Chirac, to take over the government and form a new cabinet. Such an attempt at executive "cohabitation" by left- and right-wing forces had never before occurred in France's Fifth Republic.

It thus happened that Chirac, while retaining his position as mayor of Paris (although he was compelled to resign his deputyship), became prime minister of France, for the second time, on March 20, 1986. After agreeing to ground rules for sharing power with Mitterrand, he quickly appointed his ministers and presented the National Assembly with the new program of the moderate right. Notable among the proposed reforms were lower tax rates, the lifting of price controls, anticrime and antiterrorist measures, and a program to reprivatize businesses that had been nationalized in the early part of the Socialist regime.

Although the two parties' cohabitation was marked by political maneuvering and posturing on both sides, it proved workable inasmuch as the Socialist government had already been moving from left to center and both Chirac and Mitterrand had something to gain. It was widely believed that Mitterrand benefited from the arrangement by remaining "presidential" and above the fray. At the same time, as Michael M. Harrison explained in *Current History* (November 1988), "for Chirac, his time as prime minister allowed him to try to establish his credentials as a national leader and to position himself as the top presidential candidate of the center-right."

The coalition government also profited from the relative health of the economy, a byproduct of the international stock market boom, but beginning in the fall of 1986 a series of events eroded popular support for Chirac's agenda. First, a wave of bombings underscored French ineptness in dealing with terrorism and put Parisians on edge. Then, in November and December, a conservative effort to legislate reforms in education angered the nation's university students. Demonstrations protesting a proposed law that would have raised fees and introduced more stringent admissions procedures led to street riots in the early days of December. In the face of considerable criticism, particularly after the death of a student at the hands of the police, Chirac was forced to withdraw the bill and put the rest of his social program on hold. In addition, in 1987 the French economy began to experience an array of problems, including sluggish growth, rising unemployment, and an increasing trade deficit. Chirac managed to weather a series of strikes staged by public employees early that year, but when the stock market crashed in October, forcing the government to place a freeze on its privatization program, his reputation was further damaged.

As the first round of the 1988 presidential elections approached, however, Chirac made an impressive comeback in public opinion polls. He successfully vied with former prime minister Raymond Barre to gain the mandate of the moderate right as the presidential candidate, receiving about 20 percent of the vote against Barre's 17 percent. Chirac proceeded to campaign energetically against President Mitterrand before the runoff campaign. He held rallies throughout France, targeted the youth vote, and, emulating American office-seekers, even enlisted the support of actors and sports figures. But Mitterrand impressed voters more favorably in a series of televised debates, in which he projected an Olympian quality that Chirac lacked, and he won the election handily with a 54 to 46 percent majority.

The reelection of Mitterrand brought to an end the period of cohabitation and Chirac's term as prime minister. Chirac was again elected deputy of Corrèze in June 1988, and in March 1989 he was reelected mayor of Paris. As the leader of the RPR as well, he remained a central figure on the national scene and constantly appeared in the public eye. Chirac attracted attention during the discussions concerning the proposed unification of Europe—an issue that by the early 1990s preoccupied laymen as well as politicians. Although many people regarded the prospective political union of the member nations of the European Community favorably, it also inspired considerable apprehension.

Chirac had wavered on the proposal over the years, sometimes taking a narrow nationalistic view and at other times advocating France's cooperation. In the fall of 1992, the French held a national referendum on ratification of the Maastricht treaties, key documents in European unification. Despite his reservations and without the full support of his party, Chirac finally supported the measure, which was passed by the electorate by 50.5 percent to 49.5 percent. A writer for *Le Monde* (September 22, 1992), noting the massive support that the treaties had within the city of Paris, remarked of Chirac that "the bulldozer is back at work." The writer also expressed the view that Chirac remained the most plausible candidate for president in the 1995 elections.

Jacques Chirac, who stands over six feet tall, has a receding hairline and, according to one French journalist, the censorious look "of a soldier in civilian dress, looking for a bedroom in town." "French supporters and critics alike agree that Mr. Chirac is far more relaxed and good-humored in private than in public life," Judith Miller reported in the *New York Times* (March 21, 1986). "Virtually all say he has a consistently generous side. In 1977, for example, he provided, without publicity, a home in City Hall for three years to a young Vietnamese refugee whom he noticed crying and alone in a Paris airport." Unlike the majority of French people today, he is a practicing Catholic who hopes for life after death, and he often speaks about the importance religion holds for him. Apart from military marches and jazz, he does not like music. He is regarded as a gourmand and has expressed a particular liking for *tête de veau* in vinaigrette sauce. He enjoys playing chess as well as *belote*, a card game similar to pinochle that is popular in France, and, according to Judith Miller, he has a passion for Chinese archaeology, likes to read thrillers, and enjoys watching westerns and *Columbo* on television. On March 16, 1956 Chirac married the former Bernadette Chodron de Courcel. The couple, who have two daughters, Laurence and Claude, own a chateau in Corrèze and are known for giving lavish dinners in the Paris City Hall.

Jacques Chirac's political writings include *La Lueur de l'espérance* (The Gleam of Hope, 1978) and *Discours pour la France* (Speeches for France, 1978). In another book, *Oui à l'Europe* (Yes to Europe, 1984), Chirac included a speech that he gave at Georgetown University, in Washington, D.C., on the relations between the United States and Europe, in which he indicated how, in adopting certain moderate views as his own, he had moved away from traditional Gaullism to supporting a consensual foreign policy representative of a wide spectrum of French politicians. In that speech he said that he advocated a Europe–United States relationship distinguished by forthrightness, will, courage, and "a spirit of friendship and solidarity." "Without a Europe determined to defend itself and to give itself the means to do so, there will be no free world," he said. "Without the United States self-assured and prepared to face every threat, there will be no free world. The choice is neither neutralism for one, nor isolationism for the other. But together we will assure our future."

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Greg Gorman

Clinton, George

July 22, 1941(?)– Musician. Address: c/o Paisley Park Records, 75 Rockefeller Plaza, New York, NY 10019-6908

If James Brown is the acknowledged godfather of soul, then George Clinton is the certified godfather of funk. One of contemporary music's most prolific artists, Clinton started out as a street-corner doo-wop singer in the 1950s and became a progenitor of guitar-driven acid rock as the leader of Funkadelic, a psychedelic group that laid the foundation for the black rock movement of the 1980s, embodied in such trendsetting bands as Prince and the Revolution and Living Colour. In the 1970s Clinton formed Parliament, a group that included many of the same musicians who played in Funkadelic but featured horns, multilayered, soul-style vocal arrangements, and propulsive funk rhythms rather than the feedback frenzy of over-amplified electric guitars. Collaborating with a family of musicians whose members came and went, Clinton released concurrent albums by Parliament and Funkadelic, the groups that became known collectively as "P-Funk" and spawned a variety of successful spin-off groups, including Bootsy's Rubber Band, Parlet, Zapp, and the Brides of Funkenstein.

"George is the genius, the creative center," Bernie Worrell, the influential keyboardist and synthesizer player for P-Funk, has explained. "He takes the ideas of thirty musicians, and they are molded into the One." Although music historians regard funk as being merely the danceable, electronic form of music that evolved in the 1970s from classic soul and rhythm and blues, Clinton views it as a funny, sexy, liberating life force that serves as an antidote to social repression of the individual. Funk, Clinton has said, is "anything it needs to be to save your *life*," and Prince has said that "George Clinton is to funk what Miles Davis is to jazz."

George Clinton was born in Kannapolis, North Carolina on July 22, 1941. (One source gives his birthplace as Ohio and the year as 1940.) His mother, Julia Keaton, worked as a cleaning woman and baby-sitter to provide for her family of nine children, of whom George was the oldest. "It was very hard," she recalled when she spoke to Michael Goldberg of *Rolling Stone* (June 23, 1983). "Had to do a little bit of everything to make ends meet." The family later moved to northern New Jersey, and as a teenager George ran a barbershop in the town of Plainfield. He specialized in giving "conks"—the process of using lye to straighten hair—and also ran an illicit but lucrative marijuana-selling operation out of his shop. "Yeah, that was part of survival," Clinton explained when he was interviewed by Michael Goldberg. "Weed. But everything was survival there."

Clinton's life changed one day in 1956, when he happened to hear on the radio the song "Why Do Fools Fall in Love?," by the doo-wop group Frankie Lymon and the Teenagers. "When he heard Frankie Lymon, he knew that's what he wanted to do," his mother told Michael Goldberg. Singing doo-wop with local musicians in his spare time, Clinton formed a group called the Parliaments and moved to Detroit, where he got a job as a staff songwriter at Motown Records in 1964. "I learned how to write with clichés, puns, and hooks," Clinton said in an interview with David Fricke for *Rolling Stone* (September 20, 1990). "So when I got Parliament-Funkadelic, I just went stupid with it. Instead of one or two hooks, we'd have ten hooks in the same song. And puns that were so stupid that you could take 'em three or four different ways."

The Parliaments recorded several unsuccessful singles for ABC Records before scoring a Top Twenty hit in 1967 with the enduring soul song "(I Just Wanna) Testify." For the next year, the Parliaments were mainstays on the Michigan rock-club circuit, along with Alice Cooper and Bob Seger. Meanwhile, Clinton was listening to the increasingly drug-influenced music of the Beatles and to the seminal acid rock of Jimi Hendrix. The Parliaments' sound began to change after a 1967 concert in upstate New York with Vanilla Fudge, a white rock band that had scored a hit with a psychedelic version of the Supremes' single "(You Keep Me) Hangin' On." In his *Rolling Stone* interview with David Fricke, Clinton recalled that his group had to borrow Vanilla Fudge's equipment, because they didn't have any of their own. "That [stuff] was so *bad*," Clinton said. "It was extremely loud." In order to learn what could be done with the equipment, Clinton purchased records on which it had been used to advantage. He told Fricke, "I went out and bought Jimi Hendrix's *Are You Experienced?*, Cream's album, a Richie Havens record, and [Sly and the Family Stone's] *Whole New Thing*. I gave them to Eddie [Hazel, the guitarist] and Billy [Nelson, the bassist] in the band. They were just fifteen, sixteen, at the time. And the second night we used the Vanilla Fudge's equipment, we knew what to do with [it]."

In 1968 Clinton moved to Boston, where he experimented with LSD and hung out in Harvard Square, debating with people he met such topics as politics, the drug-oriented philosophy of the psychologist Timothy Leary, and the work of the controversial behavioral psychologist B. F. Skinner. During that time, the legal right to the name of Clinton's band was tied up in a court battle with Revilot, the independent record label that had issued "Testify"; with the aim of continuing, hassle-free, with his recording and performing, he shuffled his musical lineup, moved his backup band to the forefront, and changed the group's name to Funkadelic, which reflected what one writer called the "psychedelic glow" that now emanated from his music. Citing Jimi Hendrix's influence on that new sound, Clinton told Fricke that Hendrix "was *it*." "He took noise to church . . . ," Clinton added. "Once I saw what he was doing, I knew what to do with it on our thing."

The early Funkadelic albums, which were released in the late 1960s and early 1970s and included *Funkadelic*, *Free Your Mind and Your Ass Will Follow*, *Maggot Brain*, *America Eats Its Young*, and *Cosmic Slop*, showcased Clinton's unique melding of James Brown–inspired funk, acid rock's scalding, fuzz-toned guitars, and what David Fricke termed "psychedelic rap and freakout ritual." With their garish album-sleeve artwork, done in the style of underground "head" comics, those records illustrated Clinton's description of Funkadelic as James Brown or the Temptations "on acid." So, too, did the band's live act, for which Clinton appeared in painted bed sheets and outrageous eyewear and band members often performed in oversized diapers. Indeed, the Funkadelic "thing," as Clinton called it, was so far ahead of its time that it at first failed to attract a mainstream following.

When Clinton was interviewed by Robert Windeler for *People* (February 7, 1977), he defined funk as "the way blacks act when they are together" and said that the comedian Richard Pryor was no less of a creative father of funk than James Brown. "It's loose—it ain't that . . . serious," Clinton told Fricke. "To me, funk is 'Okay, let's start jammin',' and people just follow." To embody in music his conception of funk, Clinton recruited three extraordinary sidemen who had played in James Brown's backup band: the bassist Bootsy Collins and the saxophonists Maceo Parker and

Fred Wesley. Moreover, in 1974 he resurrected the Parliaments, dropping the "s" to form a new group called Parliament and releasing the album *Up for the Down Stroke*. Other popular Parliament albums from the mid-1970s were *Flash Light* and *Aqua Boogie*.

Even though the personnel of Parliament and Funkadelic were interchangeable, Clinton created a different, more danceable sound for Parliament by replacing the Hendrixian guitars of Funkadelic with horns and substituting melodies and soulful vocals for free-form, quasi-improvisatory chants. By 1975 Clinton's musical "family" had become a shifting lineup of artists performing together under the rubric "P-Funk"—shorthand for Parliament-Funkadelic. "We were hungry and had to record and perform," Clinton explained to Robert Windeler. Indeed, between 1975 and 1980 Clinton oversaw the release of as many as three albums per year, some by Parliament, others by Funkadelic, and still more by spin-off groups such as Zapp, Bootsy's Rubber Band, the Horny Horns, and groups fronted by women: the Brides of Funkenstein (Lynn Mabry and Dawn Silva) and Parlet (Mallia Franklin, Jeannette Washington, and Debbie Wright).

Clinton signed those bands, all of which carried the P-Funk imprimatur, to the different labels for which he recorded—Uncle Jam (which was under the aegis of CBS Records), Park Place (Warner Brothers Records), and Choza Negra (Casablanca Records). "By the time we got to 1979, we had an album done by the roadies," Clinton quipped when he spoke to Jon Pareles of the *New York Times* (September 18, 1992). "Next, we were going to get the lawyers and accountants." During that prodigious period, each P-Funk album had a distinctive funk sound, without any of them sounding the same. Before the end of the decade, recordings by Parliament and Funkadelic had racked up sales of more than one million copies, and Clinton "truly was the king of a funk empire," as Michael Goldberg styled him. In the late 1970s the Brides of Funkenstein's album *Funk or Walk* went gold, and Bootsy's Rubber Band scored hits with the LP *Bootsy?* and the single "Bootzilla." Successful albums from that period by Funkadelic included *One Nation Under a Groove* and *Uncle Jam Wants You*, which yielded the dance-club hit "(Not Just) Knee Deep." The most popular Parliament recordings of the late 1970s were *Mothership Connection*, *Clones of Dr. Funkenstein*, and *Funkentelechy vs. the Placebo Syndrome*.

As inventoried by Jon Pareles in the *New York Times* (December 1, 1984), the component parts of P-Funk's textured, dance-floor vamps were "emotive soul singing, marching drums, hard-rock lead guitar, group vocal chants, jazzy horns, funk basslines, offhand spoken asides, and chattering synthesizers all over the place." On recordings as well as on stage, Clinton adopted his "Dr. Funkenstein" persona, wearing stacked-heel shoes, outrageous sunglasses, and a blond wig with flowing, Rapunzel-like locks. Clinton's music suggested a kind of well-organized, communal anarchy. On *One Nation Under a Groove*, he called for the establishment of an alternative subculture of life-affirming, hard-dancing hedonists who would reject the lock-step life in favor of the funk ethos, which Clinton viewed as a "life force that laughs off categories or restrictions," as Jon Pareles explained in the *New York Times* (September 18, 1992). "George has always been the blue-jean kid, the original hippie," Mallia Franklin of Parlet told Charles M. Young for *Rolling Stone* (April 6, 1978). "He believes in not being a robot."

The Parliament albums *Mothership Connection*, *Funkentelechy vs. the Placebo Syndrome*, and *Clones of Dr. Funkenstein* were in a sense Clinton's "funk operas"—whimsical concept albums about the struggle between funk and repression. In his "ever-evolving myth," as Jon Pareles called it, Clinton told the story of Dr. Funkenstein, who retrieved the ancient formula of funk from the great pyramids of Egypt, where it had been hidden for many millennia. The good doctor and his acolytes, the clones, set out to spread the funk gospel, only to be subverted by Sir Nose d'Voidoffunk, who pulverized the planet with his repression weapon, placebo syndrome. ("Placebo syndrome" is Clinton's phrase for the soulless, dehumanizing forces that nullify the pleasure principle.) But Star Child, one of Dr. Funkenstein's disciples, shot Sir Nose with the bop gun, forcing him to "give up the funk"—a concert chant that is also the title of a rousing P-Funk song.

"Whoever first programmed us—whether it was God or spacemen—put the pleasure principle in us," Clinton philosophized when he spoke to Charles M. Young. "Food, sex, they feel good. . . . But the psychologists found out that you can program anything to be pleasurable. The great psychosis of our time is TV and the subliminals they're feeding our minds, which add up to letting B. F. Skinner handle your life. That's why we're sayin' 'Think! It ain't illegal yet!' . . . Our concerts try to bang that programming out of people's heads. The groove breaks down their inhibitions, and then we can say something . . . and if the people don't want to listen, the music's good enough that they can just [dance]." Jon Pareles observed in his *New York Times* piece of September 18, 1992, "If Earth, Wind and Fire was the Beatles of black pop in the 1970s, Parliament-Funkadelic were the Rolling Stones, ruder and funnier and earthier."

Clinton's empire began to crumble in the early 1980s, when he filed three breach-of-contract lawsuits against Warner Brothers and that company retaliated by refusing to distribute recordings by Funkadelic, Bootsy's Rubber Band, and Zapp, the groups that Clinton had signed to Park Place Records. Furthermore, after Casablanca Records was sold to PolyGram, a huge international corporation that refused to renew Clinton's Choza Negra label, Clinton was unable to release Parliament albums. When he tried to shoulder the $150,000-per-week expense of keeping his large entourage playing together on the road, he found himself broke. To add to his woes, some members of P-Funk defected, cutting record deals with companies that treated Clinton like a pariah. In seeking to escape his professional problems, he became addicted to freebase cocaine. "He hit rock bottom," a record-company executive told Michael Goldberg. "It was like a bad dream."

Finally emerging from that nightmare, Clinton signed on with Capitol Records and released *Computer Games* (1983), a popular album that denounced mechanistic forms of music and human behavior and yielded a hit single, "Atomic Dog." Barred from using the names Parliament or Funkadelic because those bands were under contract to other companies, Clinton released *Computer Games* under his own name. Although he continued to record and perform live with musicians who had played in P-Funk, Clinton shrewdly circumvented his legal and contractual problems by releasing some albums under the name George Clinton and others under the rubric of the P-Funk All-Stars. He continued his comeback with two new albums, *You Shouldn't-Nuf Bit, Fish!* (1983), under his name, and *Urban Dancefloor Guerrillas* (1984), by the P-Funk All-Stars. In the 1992 interview with Jon Pareles, Clinton looked back upon his long-term collaboration with such mainstays of P-Funk as Bootsy Collins, Maceo Parker, and Bernie Worrell, a classically trained musician who had sung doo-wop with Clinton and had gone on to perform with the rock band Talking Heads in the 1980s. "Almost everybody, sooner or later, comes back," Clinton told Pareles. "Once you've been in Funkadelic, you can come or go as you please. On stage now, we're like a tag team, like wrestling. I call myself the referee rather than the leader, because somebody has to direct the traffic in egos, and that's me."

Clinton, who had begun his career in the 1950s, was still an artistic force to be reckoned with three decades later, when rap, the new "street-corner" music of the black community, was reflecting the influence of P-Funk. David Fricke pointed out that the "entire P-Funk catalog is being sampled silly," or digitally reproduced and "quoted" from, in recordings by such leading rappers as Public Enemy, De La Soul, Digital Underground, and Hammer. Clinton has acknowledged that the ascendancy of rap and hip-hop dance music has helped to keep the funk tradition alive. In an article about Clinton and P-Funk for the *New York Times* (March 29, 1983), Jon Rockwell wrote: "Whether you call it disco or perceive it as the thudding backdrop to the rap chanters, this highly electrified, extended-form, quasi-improvisational music has supplanted the church-derived rave-ups and sentimentally wistful ballads of soul music." "*America Eats Its Young* . . . sounds just like what [Public Enemy is] saying today," Clinton told David Fricke. "Those songs sound like they were made for today. We were talking about heroin and Vietnam. Today you could just substitute cocaine and South America."

Although on *Computer Games* Clinton had berated hip-hop for its repetitive, computerized beats, he updated his own sound with the use of drum machines and digital synthesizer technology on two albums released in 1986: *R&B Skeletons in the Closet* and *Some of My Best Jokes Are Friends*. "Clinton makes brilliant use of the technology at his disposal," Robert Palmer announced in his review of *Some of My Best Jokes Are Friends* for the *New York Times* (September 22, 1986). "The music is polyrhythmic and multitextural, a continually shifting mix of layered sounds that are both acoustic and electronic in origin." "Our feelings were hurt that we weren't on the charts," Clinton recalled to Jon Pareles in 1992, in explaining why he had lashed out at young hip-hop artists on *Computer Games*. "But then I remembered from the sixties when everybody was down on fuzz-tones and wah-wahs. I thought, 'Don't make the mistake people made with rock-'n'-roll.' I caught myself, and I decided not to copy it, but to open up and let it influence me. You can't be prejudiced toward music—then you get old for real."

Since the release of his album *The Cinderella Theory* (1989), a funk-oriented tribute to rap and hip-hop, Clinton has been affiliated with Paisley Park Records, which is owned by Prince, the musician who has been the leading exponent of Clinton-influenced funk since the early 1980s. In one recent interview, Clinton explained the idea behind *The Cinderella Theory*: "It means, try this on and see if it fits. If it fits, then it's you. . . . Almost everyone from Funkadelic and Parliament is on one cut or another." Asked by one interviewer about his relationship with Prince, which constitutes a kind of mutual admiration society, Clinton reflected for a few moments, then said: "We go back awhile. We both appreciate the funk, and that's as good a knot as there is to be tied. We've been in touch over the years, and he was the one who gave me that second shot, or third shot, or whatever it is we're on this time around. . . . He saw fit that people should still hear what we're doing. He knew I was still funky, and I can believe him more than most people because he's funky."

"Clinton's music, then and now, is dedicated to the proposition that funk is sexy, liberating, hip, and very, very funny," Chris Heim wrote in the *Chicago Tribune* (August 18, 1989). "It is also the perfect antidote to what he calls the 'placebo syndrome' that produced the very un-funky sounds of disco and today's bland crossover music." "What I said then was that we have to rescue black music from the blahs," Clinton explained to Heim. "And it's worse now because most of the black [radio] stations are trying to compete with pop stations for the sponsors. What they don't understand is that white people, when they do like black music, they like the blackest. Left with the choice, they will pick the funkier music, the blacker music."

Hey Man . . . Smell My Finger, Clinton's latest release, elicited an enthusiastic response from Ken Tucker, who reviewed it in *Entertainment Weekly* (October 15, 1993). "The vulgar title of this collection is a tip-off to the down-to-earthiness Clinton is after these days . . . ," Tucker wrote.

"Now Clinton has his nose in the news. . . . But if the musings are brooding, the music is ebullient. *Hey Man* reclaims the riffs so many other musicians have sampled or stolen and revitalizes them with fresh melodies and terse wordplay. . . . Clinton remains the unimpeachable President of Funk; the title of this album should have been *Clinton: Still in Office*."

In addition to assembling compilation recordings of Parliament-Funkadelic's best work from the 1970s, Clinton has produced albums for the Red Hot Chili Peppers, for his brother Jimmy Giles's band, Jimmy G. and the Tackheads, and for his son, who records under the name Trey Lewd. In 1990 Clinton played himself in Prince's movie *Graffiti Bridge*. He and the P-Funk All-Stars performed at the 1993 Grammy Awards ceremony with the Red Hot Chili Peppers, and Clinton presented an award to Sly Stone at the 1993 induction ceremony for the Rock-'n'-Roll Hall of Fame. Clinton and the P-Funk All-Stars have continued to tour. Covering a February 1993 concert for *Rolling Stone* (April 29, 1993), Parke Puterbaugh wrote, "Clinton . . . loosely and masterfully conducted his horde of sixteen All-Stars through a free-form funk symphony that lasted upwards of four hours without a break—even between songs. . . . It's not hard to get caught up in the fever of a P-Funk show."

From his first marriage, to Carolyn Clinton, George Clinton has two daughters, Donna and Georgie, and a son, Darryl. He and his second wife, Stephanie, make their home on a farm in Michigan, where he spends his free time reading science fiction novels, hunting, fishing, meditating, and practicing yoga. "Basically, the key to survival is knowing that your career is gonna take a long time and the music is your job," Clinton said during an interview with Steven Blush for *Interview* (October 1993). "If you truly like what you're doing, and are unconcerned with the concept of the three-to-five-year career plan, then you probably won't become obsolete. . . . The more open you are to different music, the better off you'll be."

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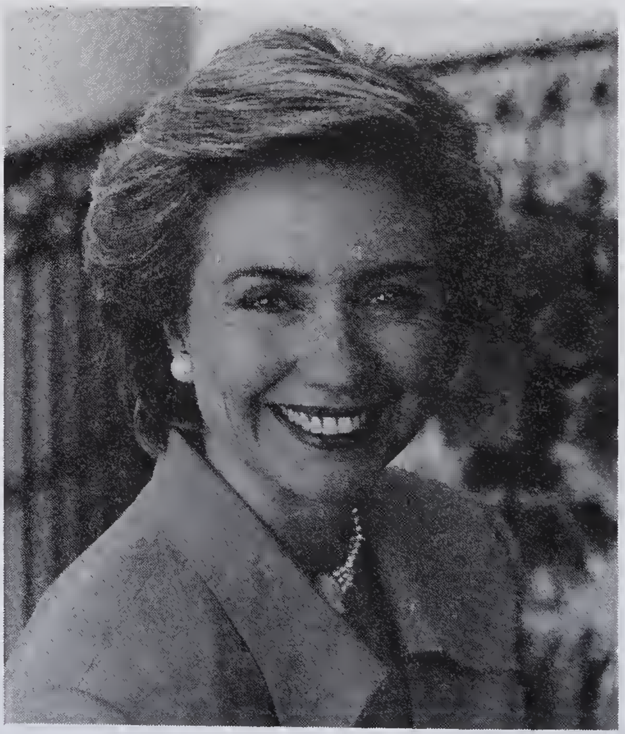
Clinton, Hillary Rodham

Oct. 26, 1947- Lawyer; wife of the president of the United States. Address: The White House, 1600 Pennsylvania Ave., Washington, DC 20500



White House

As the only first lady in the history of the republic to have had a high-powered career as well-established—and in the same field to boot—as her husband's prior to his being elected president of the United States, Hillary Rodham Clinton has engendered more controversy and raised more people's expectations than any of her predecessors. A lawyer, a professor, and an advocate of educational reform and children's rights, she was appointed the leader of President Bill Clinton's task force on health care reform in 1993. In that capacity she held unprecedented meetings with senators and policy experts before addressing the subject in congressional testimony, for which she was widely, and literally, applauded—a rare event on Capitol Hill. She has been called "the most important White House adviser on domestic issues" and "the most openly empowered presidential wife in American history." Over the course of her husband's presidency, Hillary Rodham Clinton's tenure is expected to transform irrevocably the role of first lady from that of trend-setting international hostess to one in which policy-making and advising the president openly, without apology, is no longer taboo, if not yet entirely accepted.

Hillary Diane Rodham Clinton was born on October 26, 1947 in Chicago, Illinois, the oldest child and only daughter of Hugh E. Rodham, who owned a drapery-making business, and Dorothy Howell Rodham, a full-time homemaker. Hillary and her brothers, Hugh and Tony, grew up in Park Ridge, Illinois, a middle-class suburb of Chicago to which the Rodhams moved when Hillary was four years old. As the new kid on the block, Hillary was often attacked by a girl named Suzy, the neighborhood bully. After running home in tears one time too often for her mother to countenance, Hillary was told to fight back the next time she was hit. She did, and from then on her natural leadership abilities attracted lots of friends—both boys and girls—at Eugene Field Elementary School, Emerson Junior High, Maine East High School, and the newly built Maine South High School, to which she was transferred in her senior year as a result of redistricting.

An outstanding student, Clinton excelled in nearly every endeavor she undertook. She maintained good grades, earned Girl Scout merit badges and DAR (Daughters of the American Revolution) community-service awards, played the piano, took ballet lessons, engaged in competitive sports, and performed household chores for an extra potato with dinner rather than for an allowance. A highly skilled member of the debating team and a participant in the student government in high school, she was a National Merit Scholarship finalist and a member of the National Honor Society. During the summers she worked as a lifeguard at a municipal swimming pool. Even as a teenager, she displayed a predilection for social activism. Spurred by the Reverend Don Jones, her youth minister at the First United Methodist Church, she organized babysitting services for local migrant workers. Taking his white, middle-class charges into Chicago's inner-city neighborhoods, Jones introduced them to black and Hispanic youths in an effort to eradicate prejudice among his pupils. On one occasion, the two groups of young people discussed the relevance of Picasso's painting *Guernica* to their own lives; on another day, in 1962, Jones took the teenagers to listen to a speech by the civil rights leader the Reverend Dr. Martin Luther King Jr., to whom Jones introduced the teenagers backstage. Sensing Clinton's insatiable intellectual curiosity, Jones lent her books by the theologians Dietrich Bonhoeffer, Reinhold Niebuhr, and Paul Tillich as well as J. D. Salinger's novel *The Catcher in the Rye*.

Despite her association with children from less-privileged backgrounds and her exposure to a variety of philosophies, Clinton remained, like her parents, staunchly Republican, campaigning enthusiastically for Barry Goldwater in the presidential campaign of 1964. After graduating in 1965 from Maine South High School in the top 5 percent of her class, which voted her the student most likely to succeed, Clinton enrolled at the all-female Wellesley College, near Boston, Massachusetts, where she promptly became head of the local chapter of the Young Republicans. It was not long, however, before the turbulence of the late 1960s reinforced the teachings of her youth minister and led her slowly leftward in her politics. The assassinations of Malcolm X in 1965 and of Dr. Martin Luther King Jr. and Robert F. Kennedy in 1968, coupled with the violence Clinton witnessed at the Democratic National Convention in Chicago in the summer of 1968, dovetailed with her keen sense of social justice to convert her wholeheartedly to the Democratic party. She campaigned for Eugene McCarthy for president in 1968, worked to enroll more black students at Wellesley, organized the school's first teach-ins on the Vietnam War (which turned into antiwar protests), and wrote her senior thesis on poverty and community development.

In 1969 Clinton graduated from Wellesley with a bachelor's degree in political science. As president of the student government, she was selected by her classmates to deliver the school's first student commencement address, immediately following a speech by Senator Edward W. Brooke, a liberal Republican from Massachusetts. After shocking her audience by castigating Brooke for the irrelevance of his remarks, she spoke about her classmates' college experience in terms of what it had meant to them personally. "We are, all of us, exploring a world that none of us understands and attempting to create within that uncertainty," she told her fellow graduating seniors. "But there are some things we feel, feelings that our prevailing, acquisitive, and competitive corporate life, including, tragically, the universities, is not the way of life for us. We're searching for more immediate, ecstatic, and penetrating modes of living." Clinton's words and her photograph were published in *Life* magazine. The national publicity she received through the article and through her victories as a contestant on the television quiz show *College Bowl* enhanced her already impressive résumé and helped to ensure that she would have her pick of the best law schools.

Clinton enrolled at Yale Law School, in New Haven, Connecticut, after a Harvard professor told her that his university did not need any more female students. At Yale she served on the editorial board of the now-defunct *Yale Review of Law and Social Action* and presided over a mass meeting that was called in the spring of 1970 to formulate a response to the trials of the Black Panthers Ericka Huggins and Bobby Seale, which were then underway at a courthouse near the university. Recalling the campus atmosphere at the time in a speech to other Yale alumni in October 1992, she said that "there was a great amount of ferment and confusion about what was and wasn't the proper role of law school education. We would have great arguments about whether we were selling out because we were getting a law degree, whether in fact we should be doing something else, not often defined clearly but certainly passionately argued. That we should somehow be 'out there,' wherever 'there' was, trying to help solve the problems that took up so much of our time in argument and discussion."

The solution to Clinton's dilemma—how to combine social activism and a legal career—presented itself in the figure of the civil rights lawyer and Yale alumna Marian Wright Edelman, the first black woman to pass the bar exam in Mississippi. After Edelman gave a speech at Yale in the spring of 1970 about her work in behalf of the poor and children's rights, Clinton volunteered to work for Edelman's Washington Research Project, the congressional lobbying and advocacy group that later became the Children's Defense Fund. Edelman could not afford to pay her for her services, so

Clinton applied for a Law Student Civil Rights Research Council grant, obtained a stipend, and spent the summer of 1970 in Washington, D.C., interviewing the families of migrant laborers and reporting her findings to Senator Walter F. Mondale's subcommittee. Back at Yale, she augmented her knowledge of the nascent children's rights field with classes on child psychology and family law. Scheduled to graduate in 1972, she prolonged her education for a year in order to work at Yale's Child Study Center, where she helped research a book by Anna Freud, Joseph Goldstein, and Albert Solnit entitled *Beyond the Best Interests of the Child* (1973). During her final year at Yale, Clinton also performed legal research for the Carnegie Council on Children, specializing in the rights of children to education and medical care.

Meanwhile, in her second year at Yale Hillary Clinton had met her future husband, Bill Clinton, at the law library. According to the often-repeated story of their first meeting, the two of them stared at each other from opposite ends of a long corridor in the library until Hillary approached Bill and said, "Look, if you're going to keep staring at me, and I'm going to keep staring back, I think we should at least know each other. I'm Hillary Rodham. What's your name?" From then on, Hillary and Bill were inseparable. As well matched temperamentally as they were intellectually, both were equally dedicated to public service. Having spent the previous year in Oxford, England on a Rhodes scholarship, Bill Clinton was then in his first year of law school. Before graduating in the same class in 1973, the couple had spent the summer of 1972 in San Antonio, Texas, where Bill had run George S. McGovern's presidential campaign and Hillary had registered Hispanic voters.

For several months after her graduation, Hillary worked as a staff attorney for the Children's Defense Fund in Cambridge, Massachusetts while Bill taught at the University of Arkansas School of Law in Fayetteville. They kept in touch by telephone and occasional visits. In January 1974 Hillary Clinton moved to Washington, D.C., at the behest of John Doar, the special counsel to the House Judiciary Committee, who was in charge of the committee's inquiry into the impeachment of President Richard Nixon. One of only three women on the staff of forty-three lawyers, Clinton was put in charge of legal procedures. She impressed her peers with her objectivity and her ability to distinguish advocacy from judicial guidance. Her colleagues found her to be energetic, emotionally supportive, and cooperative. When the impeachment staff was disbanded following Nixon's resignation, on August 8, 1974, Clinton was deluged with offers of high-paying jobs at prestigious law firms on the East Coast in addition to an invitation to return to her post at the Children's Defense Fund. To the dismay of her friends and family, she instead joined Bill Clinton on the faculty of the University of Arkansas School of Law in Fayetteville in September 1974.

In the summer of 1974 Bill Clinton had launched a bid for a seat in the House of Representatives from Arkansas's Third Congressional District, a Republican stronghold. Hillary became his unofficial campaign manager when she demonstrated her remarkable organizing skills. Although Bill Clinton lost the election to the Republican incumbent, John Paul Hammerschmidt, by four percentage points, he came closer to defeating Hammerschmidt than any Democrat before or since. During the campaign, Hillary had made extensive contacts throughout the state and discovered that she enjoyed teaching criminal law, running a legal-services clinic, and doing prison projects and advocacy work in the quiet college town in the Ozark Mountains. Visits to friends and family in Illinois and to the East Coast in the summer of 1975 confirmed for Hillary that she was not missing anything by remaining in Arkansas. Upon her return to Fayetteville in August, Bill surprised her with a house and a proposal of marriage. When they were wed, on October 11, 1975, Hillary retained her maiden name, a decision that would surface as a controversial issue in her husband's subsequent political campaigns.

After Bill Clinton was elected state attorney general in 1976, he and Hillary moved to Little Rock, where she taught law as an adjunct professor at the University of Arkansas and directed the school's legal-aid clinic. Earlier that year she had impressed Jimmy Carter with her work on his presidential campaign, which Bill had directed in Arkansas. In 1977 President Carter appointed her to the board of directors of the Legal Services Corporation, a Washington-based organization that provides federal funds to legal-aid bureaus throughout the United States. In the same year she founded and presided over the Arkansas Advocates for Children and Families, a nonprofit legal advocacy group whose mandate was to identify the problems facing low-income children, and she was among the first female associates hired by Rose Law Firm, where her salary enabled her and Bill to buy a house in the upper-middle-class suburb of Hillcrest.

In 1978 Hillary campaigned for Bill in his first run for governor, which he won by defeating his Republican opponent, A. Lynn Lowe, by a margin of almost two to one. Hillary, who had recently been named to the board of directors of the Children's Defense Fund, continued to work at Rose Law Firm after the election, giving Arkansas something it had never had: a working first lady. After moving into the governor's mansion, Bill appointed Hillary chairperson of the Rural Health Advisory Committee, whose members dealt with the problems involved with providing health care in isolated areas. Neither Hillary's retention of her last name nor her assumption of official duties engendered much controversy at that time. In early 1980 she was made a partner at Rose Law Firm and gave birth to Chelsea Victoria Clinton, who was named after the song "Chelsea Morning."

In announcing the birth of a daughter to Bill Clinton and Hillary Rodham, the governor offended some of his more traditional constituents, who began to carp that something must be wrong with his marriage if his wife would not take his name. Compounding his problems in 1980, the year Ronald Reagan would sweep Republicans into office in a nationwide landslide, was President Carter's decision to intern 18,000 Cuban refugees at Fort Chaffee, Arkansas. After some of them rioted that summer, Bill Clinton's Republican opponent, Frank White, played on racist sentiments in his campaign and unseated Clinton, who fell into a period of despair. He traveled the state apologizing for his mistakes and asking voters to forgive him, which they did by returning him to office in 1982. Arkansans also forgave Hillary for her "brash" independence after she took her husband's last name and underwent a comprehensive image makeover, which included trading in her thick glasses for contact lenses, lightening and taming her hair, losing fifteen pounds, and dressing more fashionably.

Over the following decade Hillary Clinton honed her campaigning skills as her husband was reelected governor in 1984, 1986, 1988, and 1990. She learned many valuable lessons—about dealing with the press, gaining popularity, and fending off attacks on her husband's character and the quality of their marriage—that would serve her well in 1992. In the meantime, she pursued a fulfilling career with the imprimatur of voters, legislators, and the governor, who, early in his career, signaled the depth of his confidence in her abilities by appointing her to top-priority posts. In 1983, as head of the Arkansas Education Standards Committee, Hillary Clinton set out to improve the quality of public education, in which Arkansas ranked forty-ninth in the nation in per pupil expenditures. Her most controversial recommendation was the establishment of teacher competency testing. She ultimately prevailed, and the state passed a law, instituted in 1985, allowing teachers to be dismissed if they failed to demonstrate adequate reading, writing, and math skills. For her educational reforms, Hillary Clinton received the Arkansas Press Association's first headliner-of-the-year award in 1984.

Throughout her ten years in the governor's mansion, Hillary Clinton demonstrated her influence in positions of public service. She provided disadvantaged families with access to an already existing program called HIPPY, for Home Instruction Program for Preschool Youngsters; served on the board of directors of the Arkansas Children's Hospital; worked for the Southern Governors' Association Task Force on Infant Mortality; organized the state's first neonatal care unit and a helicopter service, called Angel One, that would bring emergency care to people living in outlying rural areas; and served on the American Bar Association's Commission on Women in the Profession. She served on the boards of directors of the retail giant Wal-Mart, TCBY (a yogurt company), and LaFarge, resigning from them all in May 1992. In 1988 and 1991 she was named among the most influential lawyers in the United States by the *National Law Journal*, and in 1989 she was named among the best business-litigation attorneys in Arkansas.

Bill Clinton had been expected to run for president of the United States long before he actually threw his hat into the ring in 1992. Five years earlier he had called a press conference at which all those assembled expected him to declare his intention to run; instead, he had shocked everyone by declining and explaining that his then seven-year-old daughter was too young to be subjected to the ruthless inquiries of the press, which had for years been publishing allegations of the governor's rumored infidelity. That issue resurfaced with particular virulence early in the 1992 campaign, when a lounge singer named Gennifer Flowers claimed to have had a twelve-year affair with Bill Clinton.

Because of the unfavorable publicity generated by Flowers's allegation, many in the Clinton camp thought their candidate was dead in the water, but Hillary Clinton insisted on meeting the issue head-on. At her urging, the Clintons were interviewed by Steve Kroft on the television news magazine *60 Minutes* on Super Bowl Sunday in January 1992. That extraordinary event constituted most Americans' introduction to Hillary Clinton. Grilled about whether he had betrayed his wife, Bill admitted that he had caused pain in their marriage but refused to be more specific. Hillary put an end to that line of questioning when she said that the public should respect the "zone of privacy" that surrounds the way any two people deal with their marital problems. "We've gone further than anybody we know of, and that's all we're going to say," she declared in what was almost universally considered to be a bravura performance. When it was reported that Flowers had been paid for her story, the Clintons went on the offensive, transforming the issue from a near-certain liability into an attack on the failure of the press to enforce the standards of responsible journalism.

Subjected to more intense scrutiny than any previous presidential candidate's wife, Hillary Clinton learned the danger of providing the media with sound bites that could easily be taken out of context. When Jerry Brown, who was seeking the Democratic nomination, attacked her professional record, she said, "Well, I suppose I could have stayed home and baked cookies and had teas, but what I decided to do was pursue my profession, which I entered before my husband was in public life." Although she went on to praise all the choices available to women, including staying home, the unfortunate remark was widely interpreted as an indication of arrogance. Not long afterward, Clinton made another gaffe while talking to Gail Sheehy, who profiled her in *Vanity Fair* (May 1992), when she complained that the public and the press were following a double standard in not investigating the alleged infidelities of President George Bush, who would be Clinton's Republican opponent in the 1992 presidential election. In both instances, Hillary rescued her image and the candidacy of her husband by apologizing for her mistakes, which had made headlines that referred to the "Hillary Problem" and the "Hillary Factor."

Most of the negative publicity that Hillary Clinton seemed to attract derived from the public's anxiety about how much power she would wield if her husband were elected president of the United States and how she would transform the role of first lady. Early in the campaign, Bill Clinton had boasted that he and his wife were a "buy one, get one free" package deal. Shortly after he became president, he named her to the unofficial post of leader of his Task Force on National Health Care Reform, whose thirty-four working groups and 500 employees worked in secrecy from January 25 to May 30 to come up with a viable solution to tame the costs of the nation's $800 billion health-care industry while expanding services and coverage. Hillary Clinton broke precedent on February 4, 1993, when she held the first in a series of meetings with congressional leaders. On June 22, 1993 the United States Court of Appeals for the District of Columbia ruled that she was a de facto government official when it sanctioned the secrecy in which the task force had conducted its business, and a *Newsweek* poll taken in September 1993 indicated that 56 percent of Americans approved of her leadership of the task force.

After Bill Clinton unveiled his health-care package in a well-received speech to Congress, on September 22, 1993, Hillary Clinton drummed up support for the legislation in testimony before two House committees in an unprecedented demonstration of political clout for a first lady. In defending the president's health plan, which he has made the cornerstone of his domestic policy, she thoroughly impressed members of both parties with her command of detail, her poise, and, by combining flattery with persuasion at every turn, her public-relations expertise. The Clintons' bold reform plan, which will be debated and modified for months to come, would provide health insurance to all Americans, including the thirty-seven million who are currently uninsured and the twenty-two million who are considered to be "underinsured." The Clintons have argued that by cutting wasteful spending through government regulation, raising taxes on alcohol and tobacco, and injecting "managed competition" into the health-insurance market, their plan to overhaul the nation's health-care system, which represents 14 percent of the United States economy, is superior to alternative proposals.

In keeping with her longstanding commitment to a healthful lifestyle, the blond, blue-eyed Hillary Rodham Clinton, who once joked that all she had to do to make the front page of the nation's newspapers was to change her hairstyle, exercised regularly at the YMCA before moving to the White House, where she has banned smoking. Unlike her predecessors, who made news primarily by redecorating or ordering a new set of china, Clinton has taken little interest in home decorating other than to add comfort and familiarity to her surroundings, replace fat-laden French food with more healthful meals, and hold more open houses for the public. In yet another break with the past, she has set up an office not in the East Wing of the executive mansion but in the West Wing, closer to her husband's Oval Office. In her increasingly meager allotments of spare time, she enjoys reading, playing the piano, watching movies, and playing Game Boy, the popular computerized video game.

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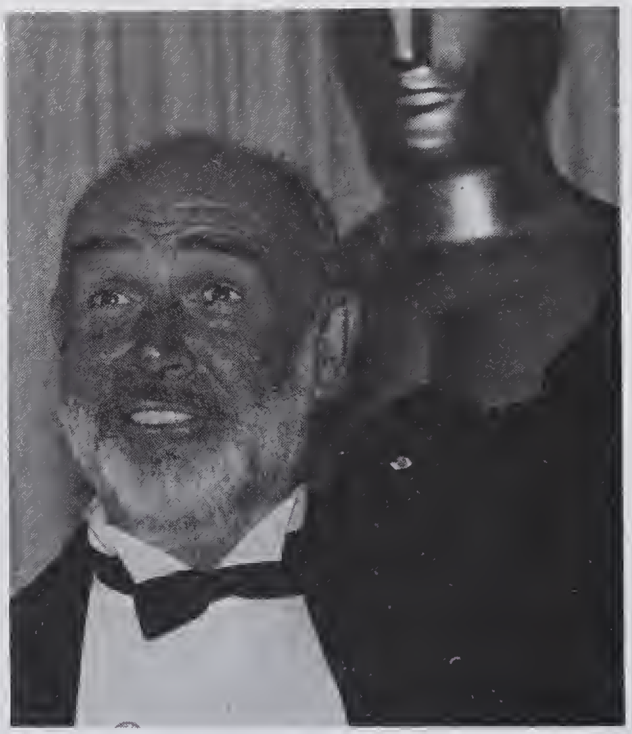

UPI/Bettmann

Connery, Sean

Aug. 25, 1930- Scottish actor. Address: c/o Rhonda Tollefson, Creative Artists Agency, 9830 Wilshire Blvd., Beverly Hills, CA 90212

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1966.

"There are only seven genuine movie stars in the world today," the director Steven Spielberg declared recently, "and Sean is one of them." Indeed, since first uttering his signature line—"Bond, James Bond"—in *Dr. No* (1962), Sean Connery has been perhaps the most popular romantic hero in film since the heyday of such celluloid stars as Clark Gable and Humphrey Bogart. "Connery looks absolutely confident in himself as a man," the film critic Pauline Kael once said, in explaining the actor's personal magnetism. "Women want to meet him, and men want to be him. I don't know any man since Cary Grant that men have wanted to be so much." Struggling to break free from the image of James Bond, the British master spy he had portrayed in six outings, Connery appeared in the 1970s and early 1980s in numerous other films, many of them both critical and commercial disappointments. But after turning in an Oscar-winning performance in *The Untouchables* (1987), he starred in a series of major film productions that were worthy of an actor of his stature and wide appeal. "If you were casting *High Noon* today," the Hollywood producer Larry Gordon asked, as quoted by Diane K. Shah in GQ (July 1989), "who could leave Grace Kelly behind and walk down the street like Gary Cooper did? I think only Sean Connery could."

Sean Connery was born Thomas Connery in Edinburgh, Scotland on August 25, 1930, the older of the two sons of Joseph Connery, a factory hand and long-haul truckdriver, and his wife, Euphamia Connery, who worked from time to time as a cleaning woman. He grew up in a cold-water tenement flat in Fountainbridge, a poor, largely industrial district of the city. To help his parents make ends meet during the Depression, he took a job as a neighborhood milkman when he was just nine years old, rising each morning at five and putting in at least four hours of work before settling into his desk at primary school. Four years later, he dropped out of Darroch secondary school to work full-time as a milk roundsman. "It was 1943. The war was on, and schools were dispersed into people's homes because of the bombs," Connery recalled in an interview with Peter Swet for *Parade* (May 10, 1992). "And there was a shortage of men, which meant work to be had." As the veteran British theatre critic Benedict Nightingale observed in the *New York Times* (June 7, 1987), Connery's childhood was the sort that "provokes resentment, and Mr. Connery agrees that it may help explain the dark and dangerous persona he sometimes projects on the screen."

"I grew up with no notion of a career, much less acting," Connery told Peter Swet. At the age of sixteen, he signed up for a twelve-year hitch in the Royal Navy; he was discharged after just three years' service because he had developed ulcers. Returning to Edinburgh, he used his naval disability grant to learn the wood-polishing trade, and he soon found work buffing furniture and coffins. The six-foot-two-inch Connery, who had also taken up bodybuilding, supplemented his income by working part-time as a model at a local art school. In 1953, he traveled to London to enter the Mr. Universe contest, where he placed third in the tall men's division. While there, on a whim, he auditioned for a part in a touring production of the musical *South Pacific*. To his astonishment, he landed a job in the chorus. Taking Sean Connery as his professional name, he spent the next eighteen months on the road with the company. By the end of the run, he had assumed the featured role of Lieutenant Buzz Adams.

As Connery recalled to Peter Swet, his education as an actor began in earnest during the long *South Pacific* tour when an American member of the cast, Robert Henderson, gave him a list of books to read: "All of George Bernard Shaw, *An Actor Prepares* and *My Life in Art*, by Stanislavsky, all of Thomas Wolfe, all of Oscar Wilde, all of Ibsen, *Remembrance of Things Past*, by Proust, Joyce's *Finnegan's Wake* and *Ulysses*. . . . I spent my *South Pacific* tour in every library in Britain, Ireland, Scotland, and Wales, and on the nights we were dark, I'd see every play I could, meet the actors and learn. But it's the books, the reading, that can change one's life. I'm the living evidence."

In the late 1950s, while continuing his theatrical career, Connery began to land small parts in television productions and in films. During that time he appeared in four B-movies: *No Road Back*, *Time Lock*, and *Action of the Tiger*, all released in 1957, and *Hell Drivers*, which appeared in 1958. Later in the same year, he won a more substantial role when the fading American screen actress Lana Turner picked him to play her romantic interest in the forgettable World War II melodrama *Another Time, Another Place*. Among his other early screen credits are *Tarzan's Greatest Adventure* (1959), the Walt Disney confection *Darby O'Gill and the Little People* (1959), *The Frightened City* (1961), and *The Longest Day* (1962), a lavish re-creation of the Allied invasion of Normandy.

Connery's most notable performances during those years, however, were as Mountain McClintock, the washed-up boxer who is betrayed and humiliated by his manager, in the BBC's 1957 production of Rod Serling's teleplay *Requiem for a Heavyweight*, and as Count Vronsky, opposite Claire Bloom's Anna, in the 1961 BBC adaptation of Tolstoy's *Anna Karenina*. It was his portrayal of the dashing Vronsky that brought the thirty-one-year-old Connery to the attention of Harry Saltzman and Albert R. Broccoli, who were searching for an actor to play the sybaritic superspy James Bond in their forthcoming film production of Ian Fleming's *Dr. No*. In a meeting with Broccoli and Saltzman, Connery impressed the two producers with his forceful personality, natural physical swagger, and dark good looks, all of which conveyed a sense of smoldering menace that was ideal for the part of the licensed-to-kill agent 007 of Her Majesty's Secret Service. Moreover, throughout the interview Connery, a student of the dance instructor Yat Malgrem (or Malmgeren), who specialized in teaching actors how to use body language to define character, behaved in what was to become his trademark Bondian manner. "He moved like a cat," Broccoli later recalled, as quoted by Andrew Yule in his unauthorized biography of the actor, *Sean Connery: From 007 to Hollywood Icon* (1992). "That did it for us. Harry and I both said, 'This is the guy.'"

"[James Bond] has no mother," Connery said at the peak of Bondmania. "He has no father. He doesn't come from anywhere and he hadn't been anywhere before he became 007. So he was born—*kerplump*—thirty-three years old. So I had to breathe life into an idol. I saw him as a complete sensualist, his senses highly attuned and awake to everything." Connery played Bond five times in the 1960s, in *Dr. No* (1962), *From Russia with Love* (1963), *Goldfinger* (1964), *Thunderball* (1965), and *You Only Live Twice* (1967). On the strength of his tongue-in-cheek portrayal of the suave, indefatigably womanizing secret agent, Connery became the number-one box-office attraction in the world. "As James Bond he took what could have been a cold, humorless character and made him a heart-stealing rogue, with his charm, his wit, and that devilish arched eyebrow," Diane Shah observed in her article in *GQ*. "But like something of a Cary Grant with a Beretta, he was given little credit for the skill the role demanded."

"I never disliked Bond, as some have thought," Connery explained when he spoke to Peter Swet. "Creating a character like that does take a certain craft. It's simply that when one is a trained actor, it's natural to seek other roles." During the 1960s those other roles included the scheming Anthony Richmond in *Woman of Straw* (1964), opposite Gina Lollobrigida; Mark Rutland in *Marnie* (1964), Alfred Hitchcock's flawed psychodrama about a man who falls in love with a sexually frigid kleptomaniac; the warrant officer Joe Roberts, a prisoner in a British military detention camp, in Sidney Lumet's *The Hill* (1965); and the amoral poet Samson Shillitoe in Irvin Kershner's literate comedy *A Fine Madness* (1966).

After appearing in three consecutive box-office duds—*Shalako* (1968), *The Molly Maguires* (1969), and *The Red Tent* (1971)—Connery began to emerge from his "James Bondage" with *The Anderson Tapes* (1971), in which he was reunited with one of his favorite directors, Sidney Lumet. A caper film about a daring million-dollar robbery in Manhattan, *The Anderson Tapes* was the first commercially successful Connery film since *You Only Live Twice*.

Connery was lured back to his role as James Bond when Broccoli and Saltzman offered him the then-unheard-of sum of $1.25 million plus 10 percent of the film's gross receipts to star in *Diamonds Are Forever*. Released in 1971, *Diamonds Are Forever*, in which Bond battles his archenemy Ernst Blofeld, the leader of the criminal terrorist organization SPECTRE, amid the tawdry splendor of Las Vegas gambling palaces, was a box-office bonanza. After donating his salary to the Scottish International Education Trust, a charity organization he created to provide financial assistance to poor but gifted children in Scotland, Connery vowed never to "do another Bond, not even for another million." Beginning with *Live and Let Die* in 1973, the British actor Roger Moore took over the role in Saltzman and Broccoli's Bond movies. Moore played 007 in seven films before relinquishing the role to the younger Timothy Dalton in 1987. But to legions of moviegoers worldwide, Connery's successors were, as Bob Greene put it in *Esquire* (April 1987), "merely imitations."

Over the next ten years, Connery accepted a wide variety of parts, ranging from a vindictive police officer who kills a suspected upper-class child molester during the course of a brutal interrogation in Sidney Lumet's *The Offence* (1973) to a courtly Berber sultan in John Milius's sumptuous adventure *The Wind and the Lion* (1975) to General Robert Urquhard in *A Bridge Too Far* (1977), Richard Attenborough's star-studded re-creation of a botched Allied airborne operation toward the end of World War II. Some of the films in which he appeared—John Boorman's futuristic techno-fantasy *Zardoz* (1974); *The Terrorists* (1975), a gritty deglamorization of political terrorism; *The Next Man* (1976), in which he portrayed a visionary Arab diplomat; and *Five Days One Summer* (1982), about an illicit love affair between a middle-aged Scottish doctor and his niece—had little box-office appeal, but they nonetheless afforded him a welcome opportunity to stretch his talents as an actor. As Connery explained to Benedict Nightingale, he has been deliberately "experimental" in choosing his roles: "I've tried to be guided by what was different, what was refreshing, stimulating to me. If you start thinking of your image, or what the mysterious 'they' out there are thinking of you, you're in a trap. What's important is that you're doing the work that's best for you. What matters is just to be a serious actor."

Connery closed out the 1970s with starring roles in three handsomely mounted but ultimately disappointing films: *The Great Train Robbery*, *Meteor*, and *Cuba*, all released in 1979. By all accounts, he turned in his best work of the decade in *The Man Who Would Be King* (1975), in which he was costarred with his friend Michael Caine, and Richard Lester's *Robin and Marian* (1976), costarring Audrey Hepburn. In the opinion of Jay Cocks, writing in *Time* (December 29, 1975), Connery and Caine made "a splendid couple of cronies, full of bluff and swagger." *Robin and Marian* dealt with the relationship between a middle-aged Robin Hood (Connery) and Maid Marian (Hepburn) following Robin's return to Sherwood Forest after having served Richard the Lion-Hearted (Richard Harris) for twenty years in the Crusades. Connery proved himself fully capable of playing a "true hero," the "perfect counterpart to Audrey Hepburn," Pauline Kael remarked in the *New Yorker* (March 22, 1976). "He's animal-man at its best, she's an innocent yet passionate sprite. . . . The two of them are so wittily matched, and their dark-brown eyes are so full of life, that they achieve an elemental splendor."

In 1983, after an interval of twelve years, Connery returned to the role of James Bond ("Bond's an interesting character," he explained to one interviewer. "There's a lot more I can do with him.") in *Never Say Never Again* (1983), in which the secret agent, now middle-aged and balding, again takes on SPECTRE. Writing in the *Chicago Tribune* (October 7, 1983), Gene Siskel called *Never Say Never Again* "one of the best 007 adventures ever made," largely because of the commanding presence of Connery, who remained, in Siskel's eyes, the "original and best Bond." Despite a box-office gross of $28 million, director Irvin Kershner's film placed second in the Bond sweepstakes of 1983, behind the Broccoli-and-Saltzman-produced *Octopussy*, starring Roger Moore, which raked in $34 million.

The late 1980s saw Connery at the top of his form in an astonishingly broad spectrum of films, perhaps the most notable being *The Name of the Rose* (1986) and *The Untouchables* (1987). In *The Name of the Rose*, the film version of Umberto Eco's best-selling novel of ideas, the actor undertook the part of a fourteenth-century Franciscan monk who investigates a series of murders in a forbidding Italian monastery. Although *The Name of the Rose* enjoyed tremendous success in Europe, it was a box-office disappointment in the United States, at least partly because of its daunting subject matter. Eager to work with the director Brian De Palma and the playwright David Mamet, who supplied the literate script, Connery jumped at the chance to join the cast of the crime drama *The Untouchables*. Sharing the screen with several leading American film actors, including Kevin Costner, who attained superstardom with his portrayal of treasury special agent Elliot Ness, and Robert De Niro, who played the brutal crime lord Al Capone, Connery stole the show with his brilliant characterization of Jimmy Malone, a veteran beat cop who teaches the naive Ness how to fight crime the "Chicago way" during the savage reign of Capone in the Roaring Twenties.

What he appreciated about the part of Jimmy Malone, the actor told Benedict Nightingale, was its paradoxical quality. "I like contrast . . . " he said. "I like it when an actor looks one thing and conveys something else, perhaps something diametrically opposite. With Malone, I tried to show at the beginning he could be a real pain in the ass, so that you wouldn't think he could be concerned with such things as Ness's feelings or Ness's family, and then show he was someone else underneath, capable of real relationships." Although the *New Yorker*'s Pauline Kael felt that *The Untouchables* was "too morally comfortable" to be a "great movie," she said of Connery: "At fifty-six this grizzled Scot has an impudent authority that's very much like Olivier's, except that Connery is so much brawnier. His performance here is his most sheerly likable since *The Man Who Would Be King*." It earned him the Academy Award for best supporting actor of 1987.

Having won an Oscar and demonstrated his enduring box-office appeal, Sean Connery was by the end of the decade a member of Hollywood's so-called A list, with tailor-made roles in lavish, big-budget productions. For example, the director Steven Spielberg and the producer George Lucas revised their original conception of the character of Professor Henry Jones, the father of the intrepid archaeologist Indiana Jones, to showcase Connery when they began filming *Indiana Jones and the Last Crusade* (1989), the third installment in their extraordinarily successful series of adventure movies. Initially conceived as a genteel scholar, Dr. Jones was recast in the brash mold of his son, Indiana (played by Harrison Ford). "The rapport between Ford and Connery allows genuine feeling to cut through the razzle-dazzle . . . ," Peter Travers observed in his *Rolling Stone* (June 15, 1989) review of *Last Crusade*, which became one of the highest-grossing films of all time. "[They] make a sensational team; their relationship charges the film."

For most critics, Connery's "charm," as a randy widower, was one of the few redeeming features of Lumet's caper comedy *Family Business* (1989), which also starred Dustin Hoffman and Matthew Broderick. Hampered by a poor script, the film failed to find an audience, despite the presence of three gifted and enormously popular actors. No such obstacles stood in the way of *The Hunt for Red October* (1990), which David Brooks described in the *Wall Street Journal* (March 10, 1990) as the "finest thriller in decades." Based on the Cold War techno-thriller of the same name by Tom Clancy, *The Hunt for Red October* starred Connery as Marko Ramius, a Soviet naval commander who attempts to defect to the United States, bringing his state-of-the-art nuclear submarine, *Red October*, with him. Alec Baldwin took the part of Jack Ryan, a bookish CIA analyst who goes to sea in search of Ramius and his sub. Although it was released in the era of Soviet *glasnost*, John McTiernan's suspenseful film caught the fancy of moviegoers, with receipts of more than $58 million, making the special-effects-laden movie one of the most commercially successful of Connery's career. In the *New York Times* (March 2, 1990), Vincent Canby said that the actor "wears the movie as if it were a favorite old hat. He makes it look good. The role [of Ramius] barely exists but he gives it respectability and élan."

Connery gave what was in the opinion of many critics the best performance of his career as Barley Blair in *The Russia House* (1990), which was adapted by the playwright Tom Stoppard from the best-selling novel by John Le Carré and directed by Fred Schepisi. One of Le Carré's most affecting characters, Blair is a boozy, disheveled British book publisher who becomes an improbable tool of the Anglo-American intelligence services when a Soviet dissident named Katya (Michelle Pfeiffer) slips him a manuscript containing sensitive Soviet military secrets at a book fair in Moscow. Although some reviewers felt that *The Russia House* lacked the tautness of a compelling Cold War drama, they were virtually unanimous in their praise for Connery's complex and sympathetic characterization. Amy Taubin's assessment for the *Village Voice* (December 25, 1990) was typical of the favorable critical comment: "Connery refuses to toss off Barley the way he did 007 or the grizzled gents he's been playing of late. He makes Barley both sexy and enormously likable, self-aware and totally confused, his irony a flawed defense against bafflement, loss, and foolish hopes." Connery's most recent screen credits include a cameo as King Richard I in the blockbuster hit *Robin Hood: Prince of Thieves* (1991), with Kevin Costner in the title role; the maverick biochemist Robert Campbell in the exotic adventure *Medicine Man* (1992), for which the actor also served as executive producer; and the Los Angeles police detective John Connor in Philip Kaufman's *Rising Sun* (1993), based on Michael Crichton's controversial bestselling novel about Japanese-American trade wars. Connery, whose character Crichton had created with the actor in mind, was the movie's executive producer.

On the set, Connery adopts a no-nonsense attitude toward the work at hand. He admires efficiency and professionalism on the part of his directors and producers above all else and is intolerant of temper tantrums or displays of egocentrism on the part of his fellow performers. As Michael Caine, his costar in *The Man Who Would Be King*, noted in his autobiography, *What's It All About?* (1992), Connery himself is an unusually "unselfish and generous" actor—"so much so that you could experiment and take chances and not expect to find a knife in your back if it went wrong." About the making of *The Man Who Would Be King*, Caine wrote, "We did all sorts of improvisations, which are less easy in films than in the theatre because of the technology involved, but it was all done in a completely relaxed atmosphere because . . . we trusted each other. It is rare to do a long dialogue scene in a film where your fellow actor will turn you full face to the camera for your important line, and you return the compliment, but this is what Sean and I did with complete ease all through the film. . . . [He is] the consummate professional—which is the highest compliment that I can pay him."

"More than anything else," Connery once said, "I'd like to be an old man with a good face, like Hitchcock or Picasso." That he has achieved his wish for a "good face" was at least partly borne out when *People* magazine named the then fifty-nine-year-old actor the "sexiest man alive" in 1989. "Sean is what he is," his wife, the former Micheline Roquebrune, whom he married in 1975, told a writer for *People* (December 4, 1989). "He's not trying to hide anything. That genuineness by itself is sexy in a man." Connery and his wife, who make their home in Marbella, Spain, a Mediterranean resort village on the Costa del Sol, like to relax by playing golf, which he took up while filming *Goldfinger*, in the 1960s. He also enjoys oil painting, reading, and cooking. From his first marriage, to the actress Diane Cilento, which ended in divorce, Connery has a son, Jason, an actor. He also has a stepdaughter. In 1981 Connery was awarded an honorary D.Litt. degree by Heriot-Watt University, in Edinburgh, and in 1984 he was named a fellow of the Royal Scottish Academy of Music and Drama.

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NBC

Costas, Bob

Mar. 22, 1952– Broadcast journalist; sportscaster. Address: c/o NBC Sports, 30 Rockefeller Plaza, New York, NY 10112

With his rare combination of dedicated and expert journalism, encyclopedic memory, ad-libbing ability, laid-back style, and irreverent sense of humor, Bob Costas, an NBC Sports broadcaster since 1980, has achieved undisputed preeminence in his field. Costas is best known as NBC's prime-time anchor at the Olympiad XXV games in Barcelona, Spain in the summer of 1992, as the longtime host of *NFL Live*, NBC's Sunday pregame and wraparound coverage of professional football, and as the host since 1991 of the network's pro basketball pregame show, *NBA Showtime*. He handled the play-by-play of major-league baseball, his favorite sport by far, for NBC's *Game of the Week* from 1983 through 1989, when NBC lost its major-league television rights. His other baseball assignments during the 1980s included hosting the pregame shows at four All-Star games and four World Series and calling the action at four American League championship series. On radio, Costas conducts the weekly syndicated sports talk program *Costas Coast to Coast.*

Beyond sports, Costas has since 1988 demonstrated his wide-ranging knowledge of contemporary pop Americana and his prowess as an interviewer of celebrities from fields ranging from politics to rock music in the post-midnight half-hour NBC television program *Later with Bob Costas.* In recognition of the excellence of his sports announcing and hosting, the National Academy of Television Arts and Sciences has awarded Costas three Emmys and his journalistic peers have named him the outstanding sportscaster of the year four times. "In a profession dominated by clownish jocks and theatrical maniacs," Lee Green wrote in a Playboy profile, "Costas stands apart—bright, articulate, witty, and insightful."

Robert Quinlan Costas was born in the New York City borough of Queens on March 22, 1952. His mother is Jayne (Quinlan) Costas, who is not a sports fan but is an aficionado of *Later with Bob Costas* (often referred to simply as *Later*). His father, John George Costas, an electrical engineer, died when Bob was eighteen. Bob shared an interest in baseball with his father and often went to games at Yankee Stadium in the Bronx with him, but he was closer to his mother. "I think my mother was more indulgent of my whimsical nature and of my daydreaming," he recounted to Lee Green when Green was preparing a profile of him for *Playboy* (June 1992). "My father was less tolerant of it. He felt that it had no practical benefit."

Early in Costas's childhood, he moved with his parents to Commack, Long Island, New York. Growing up in Commack, he was, as he has recalled, "pretty good" as an infielder in sandlot baseball. More fondly, he has recalled listening to play-by-play coverage of major-league baseball on the radio. "To me, a game wasn't a game unless an announcer was describing it," he recounted to Stu Black for an article in *Inside Sports* in 1987. "I grew up listening to people like Mel Allen, Red Barber, Lindsay Nelson, and Vin Scully. Whenever I played, there was an imaginary play-by-play going on in my head. When I was alone I would announce out loud. I would be the entire Yankee lineup ripping the cover off the ball, while announcing the destruction as Barber or Allen." By the time he was ten or eleven, his burning ambition was to be a baseball announcer. "It was sports," he explained, as quoted by Bill Carter in the *New York Times* (July 22, 1992), "but it was also storytelling, history, and romance. There was a mystique to radio broadcasting. I wanted to be one of those voices in the night."

In 1970, after graduating from Commack High School South, Costas matriculated as a communications major at Syracuse University in upstate New York. With some college basketball announcing under his belt but virtually no knowledge of hockey, he bluffed his way into his first professional job, announcing games of the Syracuse Blazers, a minor-league hockey team, for WSYR television and radio in Syracuse. In 1974 he learned that there was an opening for a sportscaster at KMOX, a 50,000-watt AM St. Louis radio station whose signal could be heard throughout the Midwest. Leaving Syracuse a few credits short of his degree, he successfully applied for the job at KMOX. In that position he was chiefly the play-by-play announcer of the games of the Spirits of St. Louis of the American Basketball Association. He also announced University of Missouri basketball games, and beginning in 1976, he did occasional freelance regional backup coverage of National Football League and National Basketball Association games for the CBS network.

After joining NBC Sports in 1980, Costas covered regional football regularly. He also announced early rounds of the National Collegiate Athletic Association basketball championships. In the fall of 1982, he began doing NFL telecasts in tandem with Bob Trumpy, the former All-Pro tight end for the Cincinnati Bengals. The following year he happily took on the additional assignment of Saturday major-league backup baseball broadcasts in partnership with former New York Yankees shortstop Tony Kubek. "We had fun the two years we worked together," Bob Trumpy has recalled. "He knew what he was talking about. . . . We never scripted anything. . . . He would ask me . . . the kind of questions that evoke responses from ex-players. A lot of play-by-play announcers who never played the game won't ask former players good questions because they fear it will make them look bad. Costas is never afraid to ask the right question."

Costas moved from the broadcast booth to the television studio as host of *NFL '84* (which became *NFL '85* the following year), a complex assignment consisting of live pregame, halftime, and sometimes postgame shows for as many as seven NFL games being aired simultaneously or overlappingly in different markets. Shifting between various games and audiences, he reported the progress and outcomes of the games, did interviews, provided background information, and gave an overview. In other assignments in the mid-1980s, he continued working with Tony Kubek in NBC's secondary major-league television coverage, behind Vin Scully and Joe Garagiola, and on radio he was hosting Monday night NFL games and doing two syndicated radio shows, the *Sporting News Report* and *Sports Flashback.* In addition, he hosted a weekly call-in program for his former St. Louis employer, KMOX. Facetiously, he announced elevator and dogsled races as a guest on the popular nightly NBC variety show *Late Night* with David Letterman, his favorite television program, emanating from the same studio at Radio City in New York as his own NFL telecasts.

The first of Costas's four National Sportscaster of the Year awards was bestowed on him by the National Sportscasters and Sportswriters Association in 1985, and two years later he received the first of his three Emmy Awards for outstanding sports announcing. In January 1986 he worked his first Super Bowl, hosting the pregame, halftime, and postgame segments. In April 1988 he and Tony Kubek began their sixth season in the baseball broadcast booth for NBC's major-league *Game of the Week*, and two months later he sat in for Bryant Gumbel as host of the popular early-morning general-interest program *Today*. At the Summer Olympics in Seoul, South Korea, he was a secondary anchorman, responsible for the late-night wrap-ups, and at the end of the baseball season he helped to cover the World Series. When the 1987 football season began, NBC revamped his Sunday afternoon NFL wraparound shows to suit his needs and gave them a new, more stable name, *NFL Live*. His "jock" partner on *NFL Live* at that time was Ahmad Rashad, the former wide receiver and four-time Pro Bowl participant.

Another of Costas's regular broadcasting jobs was, and remains, *Costas Coast to Coast*, a half-hour syndicated sports conversation he does weekly on radio from a Manhattan bar and restaurant called Runyon's. Costas's friend David Letterman, the late-night television variety show host, whose sensibility and sense of humor is different from but in tune with Costas's, particularly admired the interviewing ability Costas demonstrated on *Coast to Coast*, and he suggested to Brandon Tartikoff, then the chief at NBC, that anyone who could make sports and sports figures that interesting, and who had Costas's ranging intelligence, deserved an opportunity to apply his interviewing style more universally.

Apparently Tartikoff had already been thinking along a similar line. On August 22, 1988 NBC launched the half-hour interview show *Later with Bob Costas*, slotted to follow *Late Night* with David Letterman four times a week—Monday through Thursday—at 12:30 A.M. in some markets and even later in others. Some of the early guests, for one-on-one interviews, included the musicians Dion, Little Richard, and Huey Lewis, the comedians Martin Mull, Billy Crystal, and Steven Wright, the sex expert Dr. Ruth Westheimer, and the broadcast journalists Mike Wallace and Ted Koppel. Later guests included such political figures as Governor Mario Cuomo of New York and former senator Barry Goldwater, the film director Oliver Stone, the musicians Paul McCartney and John Philips, and numerous actors and representatives of other arts—a virtual who's who of creative people in all fields. Sports figures were included, with the understanding that the conversation was to transcend sports. Gradually, *Later with Bob Costas* drew a devoted audience. In his *Playboy* profile, Lee Green wrote: "As anyone constitutionally able to stay up after *Late Night* with David Letterman knows, Costas gets great guests, asks good questions, and turns what could be a deadly half hour into one of the most informative, entertaining, best-kept secrets on television."

In another excursion beyond sports, Costas in January 1989 hosted a series of televised conversations with morning-show hosts, including Jane Pauley, the co-host of *Today* at the time. One of the rare occasions when his glibness backfired, without apparent justification, was the first game of the 1989 American League championship series between the Oakland Athletics and the Toronto Blue Jays, in Oakland, California. In the ninth inning, when the Blue Jays were behind 7-3 and were about to face Oakland's fearsome relief pitcher Dennis Eckersley, Costas quipped, "You'd have to think Elvis has a better chance of coming back." Toronto fans perceived the statement to be an insult, and when the series moved to Toronto three days later, bars there displayed signs reading "Costas Banned for Life Here," and Costas, receiving threatening phone calls at his hotel, had to re-register under an alias. While relaxed in manner, Costas is a hard-working perfectionist who takes adverse reaction to his television and radio performances very much to heart. There was little he could do in Toronto, but normally he responds to criticism he receives directly, person to person. He answers his mail, and sometimes he even makes phone calls in reply to criticism.

When Costas joined NBC Sports, it was with the expectation that baseball broadcasting would be in his future, because NBC had for many years been, and at that time still was, the dominant baseball network. He was therefore shocked and sorely disappointed when CBS outbid NBC for the television rights to major-league baseball early in 1989, a few months after he had signed a new, five-year contract with NBC. "That was the dumbest thing I've ever done professionally," he commented, as quoted by Lee Green in *Playboy*. "I just assumed that baseball was like a birthright to NBC. They'd had it all my life and virtually the life of television." Costas so loved announcing baseball that he was considering leaving NBC when his contract expired, but in May 1993, major-league baseball agreed to a deal that returns the sport to NBC and ABC in 1994, increasing the likelihood that Costas will remain with his old network.

In preparation for his coverage of the 1992 Summer Olympics, Costas flew to Spain a month early, in June 1992. Holing up in his room in a luxury hotel in Barcelona for twelve hours a day, he crammed for the greatest challenge of his career, viewing videos and reading books relating to the Olympics and Olympics history, poring over nine volumes of NBC research, and keeping track of relevant current media reportage and commentary. He broadcast from the actual site of the games only for the opening ceremonies, on July 25, and the closing ceremonies, on August 9. In between, he was ensconced in a studio, serving as the ringmaster of the coverage of 257 events involving 10,000 athletes from 172 countries in twenty-five medal sports, from boxing to swimming to track and field, bringing the strands of coverage together and providing what he called "an overview of the top story lines of these games." Before a television audience of approximately 195 million, he was on the air for at least five hours a day, and he spent more time than that working off-camera. Unlike some of his recent predecessors in the Olympics hosting post, Costas was neither hyperbolic nor wooden. In *Time* (August 3, 1992), he was quoted as saying, "I hope . . . people say that NBC and Costas captured some of the emotions but at the same time provided some perspective, some historical context—reported the news, not just the theatre . . . and did it with appropriate skepticism."

After nine seasons the duties as host of *NFL Live* had become somewhat tedious, and following Super Bowl XXVII in January 1993, Costas left the show to seek new challenges. Costas has said that in the future he might like to develop general-interest prime-time programs based on *Later* or sports versions of such shows as *Nightline* or *60 Minutes*. When asked about the speculation that he might become a permanent co-host of *Today* should Bryant Gumbel leave that show, he has said that he does not consider such a step to be feasible, because the decision would involve his weighing "getting up at 4 A.M. against giving up baseball." In *Sport* (March 1989), Larry Schwartz quoted him as saying, "Ten years from now, I don't know what I'll be doing, except one of the things will be baseball."

In a profile of Costas in *Time* (August 3, 1992), David Ellis described the broadcaster at work thus: "He is smooth and smart, fixing the camera with a laser stare that gives his boyish face a cocky authority." In *Inside Sports*, Stu Black wrote, "Though his voice is perfectly pitched and his pronunciation skills would earn 'A' grades in the college classroom, there are other announcers with comparable skills. What sets Costas apart is his intelligence—plus a blend of satire and silliness that forms his unique sense of humor." Preparing for a broadcast, Costas often sits with an NBC researcher, studying statistics and player histories, and at the same time keeping an eye on sports events or stories on television. "He'll flip through the channels, and while he's flipping, he's reading three newspapers," a colleague has observed, as quoted by Lee Green in *Playboy*. "That's where you see that faculty for taking in massive amounts of facts, just sucking them up and keeping them." When he is in the studio in New York City anchoring countrywide sports coverage, according to Green, he "ad-libs almost all of it, marshalling the right words in precisely the right order, [with] never a hem or a haw, a stutter or a botched pronunciation." Expanding on the subject of Costas's memory for pop trivia in general, Green wrote, "If there were a Trivial Pursuit pro circuit, he'd be the undisputed champ. The complete lyrics to the theme from *Zorro* [the early television series] are lodged in his brain. So is the Yankees' futile rally at the end of the 1964 World Series—every hitter. Ask him about *The Honeymooners* [the classic television situation comedy] and he will cite story lines, dialog, the names of minor characters—even props."

Bob Costas and Carole Randall ("Randy") Krummenacher were married on June 24, 1983. Chubby Checker, the singer who popularized the dance called the Twist in the 1960s, entertained at the wedding. Costas and his wife have two children, a son, Keith, and a daughter, Taylor. The Costases live in a house built specifically for them in a suburb of St. Louis, and they maintain an apartment in New York City. Costas flies to New York to do his sports anchoring on weekends. Before returning to St. Louis, he tapes in one day enough *Later* interviews for a week or longer.

Costas is shorter than he appears on television—roughly five feet, six or seven inches tall, according to most sources. His eyes are blue, his hair is sandy brown, and he weighs about 140 pounds. He does not use tobacco, he is virtually a teetotaler, preferring tea or milk to beer or wine, and he is careful about his diet. In private he is essentially the same as his public persona, relaxed and self-confidant, congenial, knowledgeable without being a show-off, and never at a loss for the right word and the bon mot. He obviously enjoys repartee with his colleagues, who appreciate his share-the-credit attitude. In the *Chicago Tribune* (February 26, 1989), Steve Nidetz quoted John Filippelli, a former coordinating producer at NBC Sports, as saying of Costas, "He's very giving, very caring. He's got a lot of integrity too. . . . He's very critical of himself. Maybe that's why he's as good as he is." Despite his passion for baseball, Costas sees even that sport in perspective. "Baseball isn't brain surgery," he observed, as quoted by Jim Kaplan in *TV Guide* (January 9, 1988). "I just make sure I'm not frivolous at the expense of the game."

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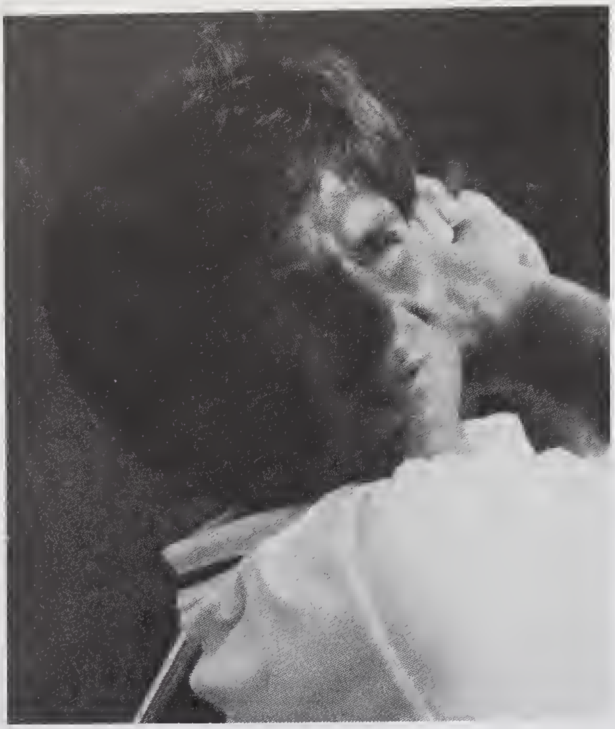
Couples, Fred

Oct. 3, 1959- Golfer. Address: c/o Players Group Inc., Ste. 1150, 8251 Greensboro Dr., McLean, VA 22102

In today's golf world there is no more nonchalant and artlessly graceful swing than that of Fred Couples, the sport's most accomplished naif. Couples's self-taught, big, slow, and easy hitting style, which gives him the power to drive the ball great distances as well as the capability of varying his shots, earned him the nickname "Boom Boom" early on. It was described by Dave Williams, his coach at the



AP/Wide World Photos

Fred Couples

University of Houston, as "the way a twelve-year-old would swing if you handed him a club." When Couples turned pro, during the 1980 season, golf purists' expectations of how far his raw talent would carry him were low, especially since that talent was combined with a seeming lack of motivation and ambition and a definite shyness in the limelight. He performed in accordance with that expectation, winning only three times in his first nine seasons on the Professional Golf Association (PGA) tour, until he changed his attitude and his game. Between 1990 and 1993 he won seven titles, bringing his career total to ten, and one of the victories came in a major tournament, the 1992 Masters.

Couples led the PGA tour in lowest scoring average in both 1991, when he was the Professional Golf Association's player of the year, and 1992, when he attained the number-one position in the international Sony Ranking and was the leading prize-winner on the PGA tour. His combined income in 1992, from both prize and endorsement earnings, was between $4.7 and $5.2 million. Midway through the 1993 season, his career total in prize winnings alone was moving past the $6 million mark, and he ranked first in Ryder Cup team standings, which are calculated, on the basis of game points compiled from January 12, 1992 through the 1993 PGA Championship, for the purpose of choosing the team that will represent the United States at the mid-September Ryder Cup matches at The Belfry, Sutton Coldfield, England.

Fred Couples was born in Seattle, Washington on October 3, 1959 to Thomas Couples, a groundskeeper with the city parks and recreation department, and Violet Couples, an administrator with an aeromechanics union. Both his father and his older brother, Tom, played minor-league baseball, and he himself, an outstanding, all-around athlete, aspired to a career in professional baseball before he developed his preference for golf. Beginning at the age of eleven, he spent most of his free time on the links at Seattle's Jefferson Park Municipal Golf Course. In the daytime, he would retrieve range balls at the course, stashing them away for his own use at night, when, dropped off surreptitiously at the fourth hole by his father, he proceeded to play the rest of the course free. Handling balls at night, often in the rain, was damaging to gloves, a luxury he felt he could dispense with, so he developed the habit of playing without a glove. Like Ben Hogan before him, he is a gloveless rarity in professional golf.

By the age of sixteen, Couples was winning junior tournaments and shooting par at courses throughout the state of Washington. Alerted to Couples's prowess at hitting trouble shots, Dave Williams, then the golf coach at the University of Houston, arranged for him to matriculate there on a scholarship. Playing on the university's golf team, Couples was twice named a first-team All American. He played under Coach Williams from 1978 until he left the university at the end of his junior year to concentrate on golf. Williams, as quoted in the *New York Times* (June 14, 1992), later observed, "There's nothing doctored up about Fred's swing. He is just the most natural player I've ever seen. . . . Fred's mechanics aren't perfect, but he has great rhythm. Great rhythm can overcome a lot of little flaws."

Couples finished first among amateurs in the 1979 U.S. Open at Inverness, Florida. The casualness with which he made decisions about his career was exemplified by the circumstance of his turning professional. In 1980, when he was still an amateur, he arrived in Long Beach, California to play in the Queen Mary Open there; learning that amateurs were not eligible, he immediately changed his status from amateur to professional. He played his first full year as a professional in 1981, and two years later he competed in his first Masters, a tournament to which some eighty-eight of the world's best golfers are invited annually. It is one of the four "majors" that constitute the international "Grand Slam." The others are the U.S. Open, the PGA Championship, and the British Open. The Grand Slam has never yet been won by any one golfer.

In the 1984 Tournament Players Championship in Ponte Vedra, Florida, Couples was the victor over Severiano Ballesteros and Tom Watson. That year he finished in the top ten in the Masters and in the U.S. and British opens, and he ranked seventh on the PGA money list, with $334,573. His long tee shots averaged 276.3 yards, second on the tour to Bill Glasson's 276.5. Putting his game on "cruise control," as his caddie, Linn Strickler, put it, he sat out fifteen of the last twenty-seven events on the 1984 tour. "Golf is way down on my list of priorities," he said on one occasion, and on another he stated that he would be content to finish third in any event.

Couples's last golf round of 1984 was in December, in Largo, Florida, where he and Jan Stephenson tied for twenty-fifth in the J.C. Penney Mixed Team Championship. Reporting from Largo for *Sports Illustrated* (January 7, 1985), Jaime Diaz described Couples as "a handsome athletic kid who can hit the ball off the world, who would rather try to nail a seven-iron 200 yards over a stand of sequoias than chip back into the fairway, who has great touch around the greens and who regularly raps five-footers into the back of the cup." "It's silent . . . as Fred Couples, driver in hand, steps to the tee before a modest pro-am gallery," Diaz wrote. "His smooth backswing does nothing to disrupt the calm, although it does convey a powerful sense of leverage. There is quick movement and—*crack!*—a tiny hissing comet rises against the Florida sky, its head hanging above the middle of the fairway for a long moment as the tail slowly disappears. When the illusion finally fades, a golf ball comes to rest 310 yards away, and the gallery is gazing in wonder." Couples also impressed golf audiences with his soft, surgical putting touch.

Diaz quoted Couples's agent, John Lynch: "Fred is different from most of the players. He just doesn't care that much about money. And for a guy with his talent, he is almost entirely without ego." As Diaz himself put it, "Trying to get Couples to say something even marginally brash about his remarkable game is like waiting around a par-3 for someone to score a hole in one." Diaz ascribed to Couples "an attitude that seems to say, 'C'mon, guys, what's all the fuss about?'" In Diaz's view, Couples's ostensible lack of ambition was explained by his wish "to fend off the responsibilities of being a businessman for as long as possible" as well as his fear of the effect of stardom on his private life. Absent-mindedness may have been another factor, if there was any truth to a standard joke on the tour, one to the effect that Couples might have won more tournaments if only he had remembered to enter them.

Couples's best finish between 1984 and 1987 was second place in the Butler National. In May 1987, after three winless years, he won the Byron Nelson Golf Classic in Irving, Texas, his third PGA tour victory. Later that year, with his usual seeming unconcern for his career, he took in the tennis matches in Wimbledon, England with his wife when he might have been competing for the Western title in the United States. Almost imperceptibly, his attitude began to change in the late 1980s. In 1988 he could not sleep the night after he bungled his lead on the final hole of the Phoenix Open. "Ten times worse," in his view, was his failure to come through for the American team in the Ryder Cup competition at The Belfry in 1989. On that occasion, with only a tie required of him, he choked on a nine-iron on the eighteenth hole and lost to Christy O'Connor of Ireland. Afterwards, he wept, and on the flight back to the United States he asked Raymond Floyd, the captain of the U.S. Ryder Cup team, "When do we start earning points toward the next Ryder Cup?"

After the 1989 Ryder Cup defeat, Couples quietly but assiduously strove to change, to improve his game, and to set goals for himself. Playing practice rounds with his former college teammate Paul Marchand and the golf pro Dick Harmon, he shortened his backswing for greater control of his long shots, trading some distance for more accuracy. His friend George Brett, the baseball player, lent moral support and advice. From the veteran golfer Tom Watson he learned to concentrate, to remain focused when his game was going wrong, to pay attention to every shot, and not, as had been his wont, to blow his lead on the final holes of a tournament. Watson also taught him that he didn't have to play his best to win—that he just had "to shoot the lowest score"—and introduced Couples to a metal-headed three-wood, a club that would help him on the days when his "gift" wasn't working its magic and would come in especially handy on tight driving holes and short putts. Dick Harmon remained an important mentor to Couples in the early 1990s, as did Raymond Floyd, who told him, "When you have a lead, get *more* of a lead," and who helped him to steel his eye and his heart in competition.

In 1990 Couples finished a close second at Shoal Creek. The following year he won the Memphis tournament and the B.C. Open, in Endicott, New York, and proceeded to accumulate more Ryder Cup points than anyone else on the PGA tour. In June 1991 he finished third in the U.S. Open. At the Ryder Cup games on Kiawah Island in South Carolina in September, he helped the American team to recapture the cup by scoring three and one-half points out of a possible four and, with Raymond Floyd, outplaying Ian Woosnam and Nick Faldo of Great Britain. Three months later he won the Johnnie Walker World Championship in Jamaica. In twelve out of fourteen tournaments in 1991, Couples finished in the top six, and he finished the highest on average in the four majors while winning none of them. The first-place check for $525,000 in the Johnnie Walker brought his total prize winnings in 1991 to $1.725 million.

After Couples's victory in the Johnnie Walker World Championship, Rick Reilly wrote in *Sports Illustrated* (December 30, 1991): "What was not unimaginable was Couples's winning it. Boom-Boom has been dynamite since the U.S. Open in June. . . . And it was not unimaginable that Couples—once golf's perennial Saturday leader, Sunday loser—threw what he called his 'best Sunday finish' at 'em, a sporty sixty-six, the best round by anybody all week. The old Couples would have shot forty on the back nine, then gone to the wrong airport. This Couples had that Tom Watson steel in his eye." For having the lowest scoring average on the 1991 PGA tour he was awarded the Vardon Trophy, and his peers on the tour voted him player of the year. His acceptance speech for the latter award was typical of Couples in its brevity, content, and syntax: "I really don't want to talk about myself. I want to talk about what the PGA means to me. It means hanging out with my buddies. I don't do much else but eat and sleep, and because of all my friends, they voted me number one. Thanks a lot."

Carrying forward one of the most impressive sustained streaks in recent PGA history, and fending off constant challenges from Davis Love 3d, Paul Azinger, John Cook, and Nick Price on the American tour, Couples dominated world golf during the first half of the 1992 season. He became the first American in the six-year history of the Sony Ranking to hold first place in that international comparative rating of performances. In January he tied for third in the Tournament of Champions, and in March he won the Los Angeles Open and the Nestle Invitational and came in second in the Doral Open and the Honda Classic. In his twenty-four starts between the June 1991 U.S. Open and the 1992 Nestle Invitational he had accumulated a stunning record of five victories and nineteen top-six finishes. All that he needed to confirm his number-one world ranking was a major tournament victory. He achieved that on April 12, 1992, when he won the Masters in Augusta, Georgia by shooting a final-round two-under-par 70 for a 72-hole total of 13-under-par 275, two strokes better than his closest competitor, his teacher Raymond Floyd.

"Whether he likes it or not, he's a superstar, and his wife is wondering how he'll handle it," Steve Hershey wrote of Couples in *USA Today* (April 9, 1992) at the beginning of the Masters tournament. Hershey quoted Deborah Couples: "I think if all the attention gets out of hand, Fred could back off from being as good as he can be. The last thing he wants is to be singled out and put on a pedestal. He wants to be able to go to Burger King and not be hounded. To Fred, nothing is worth the sacrifice of losing your peace of mind." But Couples's fellow players were optimistic. "Freddy has everything it takes to be a winner," Curtis Strange said. "He has a great attitude now. He's finally gained the confidence he was missing. He's a great shot-maker. Every time he swings he hits it so solid."

After winning the 1992 Masters, Couples took several weeks off from competition, avoiding the press. By the time he returned to the tour, his game had lost its edge, and Nick Faldo, the leading money-winner on the European tour, replaced him in the number-one position in the Sony Ranking. In his final twelve tournament starts in 1992, Couples failed to win any but finished in the top ten five times. For the second year in a row he had the lowest scoring average on the American tour, with 69.38, and he led the tour in prize winnings, with $1,344,188, just ahead of Davis Love 3d. He also led in top-three finishes (eight, just ahead of John Cook), and he was fifth in driving distance (averaging 274.8 yards).

Couples had top-ten finishes in twelve of his starts in 1993. He won the the Honda Classic at Fort Lauderdale, on March 14, placed second at the Canadian Open, and fininshed among the top ten at the Los Angeles Open, the Memorial, the Byron Nelson Classic, the Doral Ryder Open, the Trophée Lancome, the Johnnie Walker Classic, the British Open, the Bob Hope Chrysler Classic, the Tournament of Champions, and the Tour Championship. In 1993 he was also a member of the U.S. Ryder Cup team, and at the Dunhill Cup he was named the team champion. As of April 1993 his scoring average was 70.33, and his U.S. Golf Association handicap index was +4.8, down from +6.3 the month before. He was tied for third in eagles, with three. His earnings for the year stood at $392,125, bringing his career prize-money total to $5,809,040, second to Tom Kite's record $8,131,482.

Fred Couples is five feet, eleven inches tall, weighs approximately 185 pounds, and has a ruddy complexion, thick brown hair, and broad shoulders. A recluse, he spends most of his leisure time at home, often watching television, when he is not tooling about in one of his several 1968 Mustangs. In *Sports Illustrated* (March 16, 1992), Rick Reilly described him as "incredibly polite but absent-minded," a man full of contradictions, and the laid-back leader of a charmed life. "Wouldn't you like to know . . . ," Reilly wrote, "how somebody with a jewel thief's grace, a baccarat player's looks, and a royal gait can stroll into a packed bar and order hot chocolate?. . . . How a guy who wears clothes so wonderfully well that the company that bedecks him (Ashworth) went from annual sales of zilch in 1987 to $17 million in 1991 can't be dragged out dancing by a team of wild Clydesdales? How a player with whom golf clubs look so right that one manufacturer (Lynx) has just agreed to pay him $4 million over five years to use its sticks cannot understand the first thing about the golf swing?. . . . Stress has never been within a par-5 of Couples. He is the guy who can't find his car keys, takes the wrong turn, arrives ten minutes late, and is the siren-tripping, bell-ringing, prize-winning One Millionth Customer at the grocery store."

When interviewed, Couples "sounds like AM [radio] on scan," according to a writer for *People* (June 22, 1992), who elaborated: "The words start to come out, double-clutch, regroup in his throat, and then boycott the sentence altogether." His fractured and meandering syntax is explained in part by his seeming lack of ego and his habit of self-effacement. "He has a terrible time making autobiographical points," Jaime Diaz wrote in the *New York Times* (November 29, 1992). "In a voice that is pleasant but subliminally begging for mercy, his sentences take circuitous routes and sudden leaps to avoid even the remotest chance of immodesty." After more than eleven years of marriage, Couples and the former Deborah Morgan, who met at the University of Houston, have been in the process of divorcing since November 1992.

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NBC

Couric, Katie

Jan. 7, 1957– Broadcast journalist. Address: c/o National Broadcasting Company, 30 Rockefeller Plaza, New York, NY 10112

Katie Couric, who replaced Deborah Norville in April 1991 as the coanchor of NBC's *Today*, a weekday-morning, news-and-entertainment television program, has been credited with singlehandedly rescuing the show from its nether position in the Nielsen ratings. During the fifteen-month tenure of Norville, who had succeeded the popular Jane Pauley, the audience share garnered by the formerly top-rated *Today* show had slipped to below the level attained by its closest competitor, ABC's *Good Morning America*, and it had remained there until Couric took Norville's place on the set beside Bryant Gumbel, the anchor of the *Today* show. Within weeks of Couric's official debut, *Today*'s ratings significantly increased. "Katie Couric has been a pleasant surprise," Bob Niles, the senior vice-president of research for NBC, told Stuart Miller for *Interview* (April 22, 1991). "You usually don't see such dramatic changes in morning shows." By the end of her first year, the show's ratings had climbed by as much as 20 percent in some markets, occasionally surpassing those of *Good Morning America*.

Television critics and media analysts have attributed the rapid rise in *Today*'s ratings to Couric's warm, friendly manner and pleasant, nonthreatening appearance, which contrasted sharply with the widespread, if undeserved, perception that Norville was an unapproachable, humorless glamour queen. Invariably described as intelligent, hardworking, and perky, Couric has helped *Today* regain the loyalty of the (mostly female) viewers who tuned out while Norville cohosted the show; they seem to be reassured by Couric's girl-next-door looks and ultranormal image. "I don't think I'm disgustingly wholesome," Couric declared in an interview with Roxanne Roberts for the *Washington Post* (May 21, 1991). "But I don't feel like I should be an apologist for the fact that I don't have a dysfunctional family, I wasn't sexually abused by my neighbor, I didn't experiment with LSD when I was in eighth grade, I love my husband, and I try to be a decent person."

Katherine Anne Couric was born on January 7, 1957 in Arlington, Virginia to John Couric, a journalist and public relations executive, and Elinor Couric, who began working part-time the Lord & Taylor department store chain after rearing Katie and her two sisters, Emily and Clara, and their brother, John. Elinor Couric also volunteered at the local branch of Planned Parenthood and arranged flowers. As the youngest member of the family, Katie was the center of attention. A confident and outgoing student at Yorktown High School in Arlington, she was involved in several extracurricular activities, including track and field, gymnastics, cheerleading, and writing for the school newspaper. A member of the National Honor Society, she did not allow her schoolwork to suffer from such diversions, as she apprised Bruce Weber in an interview for the *New York Times* (April 9, 1992): "I was the kid whose essay the teacher would read in front of the class."

After graduating from high school in 1975, Couric enrolled at the University of Virginia in Charlottesville, where she was an associate editor of the *Cavalier Daily* and a member of the Delta Delta Delta sorority. Upon her graduation from college in 1979, with honors in American studies, she decided to enter broadcasting with the support of her father, who advised her that she would probably earn more money as a television reporter than as a print journalist.

Couric obtained her first job by talking her way past a secretary and into the office of the assistant bureau chief at ABC News in Washington, D.C. After working for less than a year in an entry-level position as a desk assistant, she was hired as an assignment editor at the Washington bureau of the Cable News Network, a position that required intermittent on-air reporting. It was then that Couric encountered her first real obstacle in television journalism: her high-pitched, squeaky voice. When Reese Schonfeld, then the president of CNN, heard Couric on the air, he called the station and demanded that she never again appear on television. "I'll never forget how depressed she was that day," Chris Curle, a coanchor for CNN, told Barbara Matusow for the *Chicago Tribune* (May 5, 1991).

Undaunted, Couric worked with a voice coach after she moved to Atlanta, Georgia to be an associate producer for CNN. She was later named the producer of *Take Two*, a two-hour, daily CNN news-and-information show. While there, she sharpened her interviewing and reporting skills and learned how to project her voice. She eventually became a full-time correspondent for the program. In 1984 she landed a temporary position as an on-air political correspondent for CNN, a job that required her to report on the presidential campaign as well as on several Senate races. After the election, however, she was not offered a permanent reporting position. "We advised her to leave," Don Farmer, one of the anchors for whom she produced *Take Two*, told Barbara Matusow.

To gain more television reporting experience, Couric applied to WTVJ, a television station in Miami, which hired her as a general assignment reporter in 1984. In addition to covering immigration, crime, and drug-related issues for two newscasts a day, she wrote and produced an award-winning series on child pornography. Despite her growing proficiency behind the camera, her on-air performance still left something to be desired. Her producer, Tammi Leader, recalled in an interview with Joanne Kaufman for *TV Guide* (February 6, 1993) that Couric "was terrible live. She didn't know how the earpiece worked, she didn't know how to address the camera. She screwed up all the time. She was smart and knew how to put stories together, but her presentation was terrible." Couric has claimed that at that time she was not interested in anchoring anyway. "I'm not glamorous," she admitted to Barbara Matusow. "I always thought of myself as the workhorse, street-reporter type. And besides, my bosses never encouraged me."

In 1986 Couric returned to Washington, D.C., where she became a general assignment reporter for the 11:00 P.M. newscast with the NBC affiliate WRC. In her third and final year there, she won a local Emmy and an Associated Press Award for an exposé on a dating service for the handicapped, a report that stood out among her usual coverage of fires, murders, and civic corruption. "You can throw anything at her and she can handle it," Bret Marcus, then the WRC news director, was quoted as saying to Roberts. Marcus did, however, point out one exception: anchoring. Nervous and overwhelmed by the demands of her position, Couric was certain she had botched her on-air debut at that station. "I was terrible," she recalled to Roberts, "and I was a wreck." Consequently, when her contract came up for renewal, Marcus advised her to round out her news background with a stint as a full-time anchor in a smaller market, where the risk was minimal—or, as an alternative, to accept a position with NBC as deputy Pentagon reporter, a low-profile post that would prepare her for a higher-level network job.

Still more interested in reporting than in anchoring at that point in her career, Couric headed for the Pentagon in July 1989. Tim Russert, the NBC Washington bureau chief, elaborated on his reasons for hiring her in an interview with Barbara Matusow: "I was looking for a general-assignment reporter and I had viewed roughly sixty tapes from all over the country, but I kept glancing up at the monitors and noticing Katie Couric. She was always so competent and unflustered, whether she was covering hard news, soft news, the homeless, or [the former mayor of Washington, D.C., Marion] Barry." Couric also impressed Fred Francis, NBC's chief Pentagon correspondent, who had noticed her live reporting from Dover, Delaware on the explosion that killed a number of servicemen aboard the USS *Iowa*. "It was network-quality stuff," he told Matusow.

Less than six months after Couric accepted the number-two reporting job at the Pentagon, United States military forces invaded Panama. Francis reported from Panama City, and Couric covered the live shots from the Pentagon. Due to the urgency of the situation, Couric's analysis was closely watched by news executives, who asked her to anchor the Saturday *Nightly News* just one week after the invasion. She became so popular with her sources, Fred Francis recalled to Joanne Kaufman, that "one day one of [them] sent her *flowers*."

In February 1990 Couric was named a substitute coanchor for *Today*. Four months later she was promoted to national correspondent, based in Washington, D.C. Even then, she insisted in an interview with Verne Gay for *New York Newsday* (June 11, 1990) that reporting was her "first love" and that she was not interested in becoming an anchor. "I'd be happy doing this for the rest of my life," she said. In a circumstance reminiscent of the fortuitous timing of the invasion of Panama, about six months after Couric joined *Today* American troops were deployed to the Persian Gulf region in the wake of Iraq's invasion of Kuwait. Her experience as deputy Pentagon reporter at NBC stood her in good stead; throughout the gulf war she served as *Today*'s Pentagon correspondent, boosting her name recognition and gaining the trust of viewers.

When Deborah Norville took maternity leave in February 1991, Couric was a natural choice to fill in for her. During Norville's final week, *Today*'s Nielsen ratings were 3.8. By the end of Couric's first week, they had jumped to 4.3, just one-tenth of a point behind *Good Morning America*. The ratings remained elevated throughout the next six weeks of Norville's leave, during which Couric conducted the first postwar television interview with the wildly popular General H. Norman Schwarzkopf, who had led the allied military effort to expel Iraqi forces from Kuwait. She also interviewed King Hussein of Jordan, among others.

By maintaining a bright and cheery demeanor throughout her most serious interviews, Couric proved herself to be the solution to *Today*'s ratings problem. "Everybody knew we had seen the future and it was Katie," one NBC official quipped. When Norville's six-week maternity leave was over, she announced that she had decided to care for her newborn son full-time and that she would not be returning to the show. NBC bought out her no-cut contract for several million dollars, ending what some observers called the biggest marketing fiasco since the Coca-Cola Company's introduction of New Coke in the mid-1980s. "One reason Deborah fell is that she had no sense of humor," a *Today* show staffer surmised to Joanne Kaufman. "The most important thing in the morning is likability, not glamour and not good legs, which Katie does happen to have."

NBC executives officially handed Couric the coanchor baton in April 1991. "It was a popular decision," a *Today* show staff member told Sophfronia Scott for *Time* (April 15, 1991). "Katie is friendly, outgoing, news credible. People here are relieved." After working for a reported $500,000 in her first year, Couric was granted a five-year contract at an estimated $1 million annually, with responsibilities equal to those of Bryant Gumbel. She has interviewed such diverse personalities as the actor Warren Beatty; the comedienne and actress Whoopi Goldberg; the politicians Bill Clinton, H. Ross Perot, and David Duke; and the opera singers Placido Domingo, Luciano Pavarotti, and Mirella Freni. In one of Couric's more memorable moments, she conducted a twenty-minute, impromptu interview with President George Bush after he wandered into an interview she was doing with the first lady, Barbara Bush, on the 200th anniversary of the White House. Other highlights of Couric's stint on *Today* have included a prime-time interview with first lady Hillary Rodham Clinton; NBC's morning coverage of the 1992 Summer Olympics in Barcelona with Dick Enberg; a show devoted to understanding sexual harassment; and a segment exploring the impact of heart disease on women.

In her interview with Bruce Weber, Couric explained her popularity with viewers: "People get a sense that I really enjoy talking to who I'm talking to, that I don't see it as a duty, that I see it as a pleasure. I think I have the ability to laugh at myself, which perhaps people find appealing. And I don't think I'm better than other people. I don't have an air of superiority. If anything, I think I'm a bit of a reverse snob. I don't like snobby people myself." In Marvin Kitman's assessment for *TV Guide* (May 11, 1991), Couric is a good coanchor because "she can do the tough interview with Schwarzkopf and then kid Bryant Gumbel. She has that certain something that few people are born with. . . . She is enormously engaging on air, especially with teammates. . . . And the beauty of it is that she is actually smart as well as appealing. She is never an embarrassment on the news show."

No longer uneasy in front of the camera, Couric began to speak (in a deeper, more mature voice) with the assurance that results from knowing one has earned one's position. Perhaps most important to the success of the *Today* show, she restored the family atmosphere that had been missing since the departure of Jane Pauley, a thirteen-year veteran whom viewers had grown to love. Getting along with the sometimes difficult Bryant Gumbel seems to have been effortless for Couric. "I think we complement each other," she explained to Joanne Kaufman. "I'm not at my best when Bryant isn't next to me, and I don't think he's at his best when I'm not there to give him a hard time or make fun of him or make sure he doesn't take himself oh-too-seriously." Gumbel returned the good will. "She's been terrific," he told Roxanne Roberts. "Katie's easygoing, she's bright, she's curious, she's fun to be with. I've yet to hear someone say a bad thing about her."

Ironically, early-morning viewers' easy acceptance of Couric has been attributed in part to the very same "too-cute" appearance that had plagued her earlier in her career, a look that she maintained by refusing to adopt the longer, softer "newscaster's hairstyle" that seemed to be universally accepted by her peers. "She has a comfortable, easy-to-live-with look, pretty without knocking you off the chair," according to Walter Goodman, writing in the *New York Times* (April 22, 1991). "She's the kind of person you'd want to sit next to at a dinner party," Michael Gartner, the head of NBC News, told Joanne Kaufman, "the kind of person you hope your kids will grow up to be." In the opinion of Jeffrey Zucker, the executive producer of *Today*, Couric is "the kid on the playground, not the dolled-up, glamorous, ready-for-prime-time anchor. Perhaps we defined morning television for the nineties, by mistake, when we found Katie."

For her part, Couric has attributed much of her success to the competence she developed as a member of the working press. "I think there's much more that goes into anchoring the *Today* show—not just the personality, the happy talk, the clever banter and all that," she explained to Roxanne Roberts. "I feel that I'm using a lot of the skills that I honed as a reporter." Sometime in 1993 Jeffrey Zucker decided that Couric was ready for prime-time after all, because he added to her *Today* duties a weekly prime-time job as the coanchor of *Now, with Tom Brokaw and Katie Couric*, a newsmagazine show that debuted in August 1993. Couric also made a guest appearance on an episode of the sitcom *Murphy Brown*, two seasons prior to Bryant Gumbel's foray into situation comedy, on an episode of *Seinfeld* that was aired in September 1993.

Katie Couric and her husband, Jay Monahan, a lawyer, live in a four-bedroom apartment overlooking Central Park in Manhattan. Couric, her husband, and their daughter, Elinor (Ellie) Tully Monahan, who was born in the summer of 1991, spend an occasional weekend at their 200-year-old farmhouse in the Shenandoah Valley or at their converted 1790 hay-and-tobacco warehouse in Alexandria, Virginia. Couric's energy level has been described as abundant. "It's amazing," her husband said of her in an interview with Matusow before their child was born. "She'll be lying on the couch, giving attention to our Persian cat, Frank, talking on the phone, watching the news on TV, reading *Newsweek* and *Time* and resting all at once." She also enjoys playing the synthesizer.

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Crane, Eva

June 12, 1912– British bee scientist; editor; writer. Address: Woodside House, Woodside Hill, Gerrards Cross, Buckinghamshire SL9 9TE, England

Simply said, the world of scientific beekeeping would not be the same without Eva Crane. As director of the International Bee Research Association, a post she held from 1949, when the nonprofit association was incorporated, until her retirement in 1983, Crane almost singlehandedly organized a seemingly unwieldy community of bee enthusiasts scattered throughout the world into a cohesive group committed to conducting research and disseminating up-to-date information on beekeeping and bee science. Her many accomplishments include helping to establish a library that circulates books on bees and beekeeping, writing many books on bees, honey, and beekeeping, and transforming *Bee World* from a small publication that catered to amateur beekeepers into a highly respected scientific journal. Like her books, *Bee World* and its two spinoff publications, *Apicultural Abstracts* and the *Journal of Apicultural Research*, also edited for many years by Crane, have facilitated communication among bee scientists and beekeepers the world over.

According to many of her colleagues, Crane owes her success not only to the extraordinary breadth of her knowledge about bees but also to her passion for her subject and superior leadership skills. "One of her many qualities was the great organizing ability which enabled her to make the most of any opportunity . . . ," David Smith, honorary secretary of the International Bee Research Association, wrote in a profile of Crane that appeared in *Beekeeping Annual, 1985*. "It is only necessary for someone to express half an enthusiasm for a particular project to find that he or she is in charge of it. Eva does not really contemplate the fact that the 'volunteer' may refuse the task, and so the volunteer never does. What is more, Eva provides encouragement and enthusiasm as well as demanding high standards so that everything with which she is associated is likely to be of a high standard also."

Eva Crane was born on June 12, 1912 in Wallington, Surrey, England, to Thomas Henry Widdowson, a stationer, and Rose (Elphick) Widdowson, a dressmaker. She has an older sister, Elise May Widdowson. Her lifelong enthusiasm for learning was sparked by her parents, who encouraged her to do well in her studies. She discovered at an early age that she had a special affinity for science and mathematics. "As a child I had a very active mind, and that's why science and mathematics were more stimulating for me than were subjects such as music or the arts," she recalled to Linda Joyce Forristal, who profiled her for *The World & I* (March 1993). A good student, she received her first scholarship at the age of eleven and, subsequently, others for college.

On graduating from secondary school in 1930, Crane entered King's College at the University of London, where she studied mathematics and physics and from which she received her undergraduate degree three years later. She went on to study quantum mechanics and nuclear physics at the same university, which awarded her an M.Sc. degree in the former discipline and a Ph.D. in the latter. "I was the only woman studying physics at the time, but it never bothered me," she recalled to Linda Joyce Forristal. "I have often been the only woman . . . , but I have never been discriminated against." With her doctorate in hand, Crane embarked upon a teaching career, serving for the next nine years or so as a lecturer in physics and mathematics at various universities.

Meanwhile, by the mid-1940s, apiculture had replaced physics as the object of Crane's passion. Her serendipitous introduction to the world of bees was occasioned by her marriage to James Alfred Crane, an officer in the Royal Naval Volunteer Reserve, in 1942: as a wedding present, Crane received a swarm of bees. (While the gift might be considered unusual today, the shortage of sugar during World War II made honey a highly valued commodity.) Crane's newfound interest in bees prompted her to read all she could about the insects in the university library; one of the most surprising discoveries that she made was that no scientific journal on bees existed. Characteristically, Crane was not daunted by the disarray in which the study of bees then found itself; instead, she plunged herself into what was to become her second vocation.

Through her involvement in a local beekeeping organization, Crane came to the attention of the British Beekeepers' Association (BBKA) Research Committee, which invited her to become a member; in 1949 the BBKA established another organization, the Bee Research Association, to keep bee scientists informed of the latest findings in bee research. By then, she and her husband had settled in Hull, his hometown. "Though not particularly out of a job, I was asked if I would run this newly formed body, and I agreed," Crane recalled to Linda Joyce Forristal. "I was appointed 'director.' Much too pompous."

Crane wasted no time in making her mark on the Bee Research Association. Her first important move was to assume, in 1950, the editorship of *Bee World*, the only international bee journal then in existence; in the following year it became the association's official publication. At the time, *Bee World* was considered "a rather eccentric journal," according to one of her colleagues. Since it was launched in 1919, the publication had served amateur beekeepers admirably but had failed to distinguish itself among scientists. Crane was determined to improve this state of affairs, and she immediately set about publishing papers that met her exacting scientific standards. When she found herself short of quality articles, she actively solicited contributions from bee scientists from around the world. In the early years, Crane also published pieces covering her travels to sites of interest to beekeepers and entomologists. Both experts and casual readers found the pieces a delight to read.

Crane also introduced to *Bee World* a section called "Apicultural Abstracts," consisting of abstracts of scientific articles on bees and beekeeping. The section proved popular, and in 1962, at the urging of her colleagues, Crane started a separate journal entitled *Apicultural Abstracts*; she started a third publication, the *Journal of Apicultural Research*, at about the same time. *Apicultural Abstracts* was an especially valuable resource because it included a directory of the names and addresses of bee scientists throughout the world, making easy communication among scientists in various countries possible for the first time. Collectively, the journals enabled scientists to keep abreast of current research in bee science and beekeeping. Crane edited the three publications until her retirement.

Crane's central position in the Bee Research Association, which officially changed its name to the International Bee Research Association (IBRA) in 1976 to reflect its global outreach, afforded her the opportunity to travel throughout the world, an opportunity that she did not hesitate to use to her advantage. Indeed, since the late 1940s, Crane has made no fewer than ninety trips abroad and has visited scores of countries on all continents except Antarctica. One of her most momentous trips was to the Soviet Union, in 1962, to attend a conference on beekeeping. The head of Soviet bee research had bravely decided to invite two capitalists, and Crane was one of them. Crane was impressed by some of the beekeeping techniques used in the Soviet Union, where apiculture was considered an integral part of agriculture. Since retiring from the IBRA, she has continued to travel, regularly taking on volunteer assignments as a consultant for British Executive Service Overseas, which covers her travel expenses to foreign lands while the host countries pay for her food, lodging, and in-country transportation.

Many of Crane's sojourns abroad have been made in connection with scientific conferences that she has attended or lectures that she has been asked to deliver. An invaluable byproduct of those trips has been the opportunity to learn firsthand about the various beekeeping techniques. Especially fascinating to her were the traditional beekeeping methods practiced in the developing world. She has learned, for instance, that some traditional beekeeping methods were by no means primitive, and in fact involved techniques that experts in the developed world claimed were impossible.

Crane also learned that problems besetting beekeepers inhabiting the tropics are different from those encountered in the temperate regions. That realization, in turn, led her to devote a great deal of her time and energy to promoting more efficient beekeeping techniques in that part of the world. During a recent visit to Vietnam, for instance, she explored the possibility of teaching Vietnamese women ways of keeping honeybees native to their country. Thanks in part to her efforts, Vietnamese producers using introduced honeybees have been exporting honey in increasing amounts.

Two trips that Eva Crane made in 1984 illustrate the many different aspects of the study of bees and beekeeping as well as the physically demanding nature of her travels. In March she visited Nepal, where she talked with honey hunters who collect the substance from nests of the Himalayan honeybees which are found in the rock faces. Then she was off to Japan. As she wrote in *Beekeeping Annual, 1990*, "I lectured at Tamagawa [University], in Tokyo, and elsewhere and visited research laboratories, beekeepers . . . equipment factories, and some of the large strawberry greenhouses where honeybees are used for pollination." Later that year she was on the road again, this time to Zimbabwe, where she saw prehistoric rock paintings depicting honey hunting in the Matopo Hills. Before heading home, she touched down in Johannesburg, South Africa, where she met with a colleague doing research on beeswax.

As might be expected, Crane's travels have broadened her circle of friends and acquaintances many times over. "I have received much hospitality and kindness in countries I visited, and have been enabled to travel to many places of beekeeping interest," she wrote in *Beekeeping Annual, 1990.* "My travels have been greatly enriched by personal contact—often in their own homes—with a wide variety of people round the world who are also concerned with bees in one way or another. For a short time I have shared their lives and opportunities, eaten their food, lived under some of their constraints, and understood a little of the guiding principles of their lives, whether secular or religious—Christian, Muslim, Hindu, Buddhist, or Shinto."

Given that Crane's travels have over the years enabled her to collect vast amounts of information about bees, beekeeping, and honey, it should come as no surprise that much of what she has learned has found its way into books. Crane has said that her book-writing career began somewhat by chance, in 1965, when an editor at Heinemann, a London-based publisher of scholarly books, asked her what sorts of books were lacking in the beekeeping field. Crane responded that what was sorely needed was a scientific book not about bees or beekeeping, of which there were many, but about honey. "I ended up editing the book and writing everything I couldn't get anyone else to write," she said of *Honey: A Comprehensive Survey* (1975) during her interview with Forristal. The 600-page tome has over the years acquired the reverent title "The Honey Bible" throughout the world.

That work was followed by *A Book of Honey* (1980). In addition to including several chapters covering scientific information on honey, Crane shared with her readers recipes—some of them dating from the time of the Crusades—in which honey is a principal ingredient, including ones for Spanish turron, French nougat, and Greek halvah, which is of Persian-Arab origin. The book also contains some of the more interesting yet little-known facts about honey. She related, for example, how, in ancient Greece, honey was used to slow the decomposition of corpses: during the period between the death and burial of two kings of Sparta, their bodies were preserved in honey.

Crane was at first nervous about publishing her third book, *The Archeology of Beekeeping* (1983), because she had no formal training in archaeology, but, to her delight, it was warmly received by archaeologists. One of the book's chief virtues was the wealth of information that it contained about beekeeping and honey hunting in prehistoric times. Crane informed her readers, for instance, that beekeeping in the ancient Egyptian and Mayan cultures was much more advanced than had previously been thought.

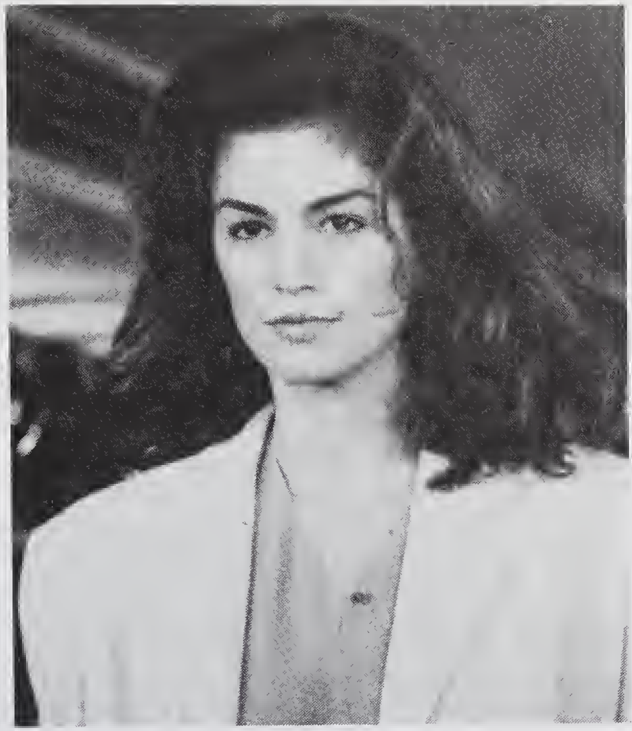
Crane's most recent book, *Bees and Beekeeping: Science, Practice and World Resources* (1990), which is the only book ever published that discusses modern beekeeping methods around the world, took her ten years to write. According to her colleagues, the book was well worth the wait: it has already become recognized as a must-read for serious students of beekeeping and an invaluable reference tool for entomologists. Diana Sammataro, in her review of the work for *Gleanings in Bee Culture*, proclaimed it "the most comprehensive volume on beekeeping yet published," and went on to observe, "Eva Crane presents the scientific principles underlying effective beekeeping and their practical application in different climates and under varying conditions." Crane's other works include two books on crop pollination, *The Impact of Pest Management on Bees and Pollination* (1983) and *Pollination Directory for World Crops* (1984), which she cowrote with Penelope Walker, and a ten-volume dictionary that includes translations of beekeeping terms in twenty languages.

In recognition of her contributions to the study of bees and beekeeping, Crane has received many awards, including an honorary doctorate of science, conferred in 1985, from Ohio State University, which is an important center for bee research. In the previous year, the Queen of England appointed her an Officer in the Order of the British Empire, for distinguished service to the country. Those so chosen have the option of adding the honorific "OBE" to their names, but Crane rarely exercises that option.

Crane lives at Woodside House, a beautiful home about an hour from London that for many years served as the headquarters of the Bee Research Association. Although she has said that she retired in 1983, she remains as busy as ever, filling her days with activities that would tire most individuals half her age. She divides her time among working on a new book—a world history of beekeeping—and tending to her bees, attending international conferences, and corresponding with her colleagues. In the midst of her hectic schedule, she even manages to find time each year to visit the Dingle Peninsula, in Ireland, where she and her husband bought a cottage, in 1966. Her husband died in 1978.

Eva Crane is a tall woman with a dignified bearing and a distinctly aristocratic British accent. She is also "unbelievably efficient," as one of her colleagues described her. In his profile of Crane, David Smith mildly poked fun at one of her more distinguishing characteristics. "Eva has a way of making it plain when a telephone conversation is finished," he wrote. "Not for her is there an agonizing final ten minutes of winding down and repeating what she said before. 'All right, fine' and the conversation is over. When I got used to it I found it a rather endearing habit, and over more than twenty years of our association it has probably saved hours of our time, as well as reducing the phone bills."

Selected Biographical References: The World & I 8:208+ Mr '93 pors; Beekeeping Annual, 1985; Beekeeping Annual, 1990



AP/Wide World Photos

Crawford, Cindy

Feb. 20, 1966– Model. Address: c/o Elite Model Management, 111 E. 22d St., 2d Floor, New York, NY 10010

In 1985, just one year before her face first graced the cover of *Vogue*, Cindy Crawford told an interviewer that her journey from high school valedictorian to one of Chicago's top models was not a typical Cinderella story. "It's not like a dream come true because I had never had this dream," she said. "School was always my biggest dream. This just happened." Since then, she has appeared on more than 300 magazine covers, signed a multimillion-dollar contract with the cosmetic company Revlon, represented JH Collectibles and Pepsi-Cola, hosted her own television show, produced and starred in a workout video, and completed a series of very successful swimsuit calendars. Perhaps the best-known supermodel working today, Crawford is more popular than most Hollywood actresses and earns several million dollars (estimates range from $2 million to $15 million) a year. "Cindy took this business very seriously but never took *herself* too seriously," Christy Turlington, a friend and fellow supermodel, told a reporter for *People* (December 28, 1992–January 4, 1993). "She's one of the few who worked it out for herself. She knows how to maneuver her career to the level she wants." Anticipating that her popularity as a model will eventually plateau, Crawford recently expressed interest in undertaking projects that present new challenges. "I don't want to have to be beautiful all the time," she has said. "I like having control and respect."

Cindy Crawford was born in De Kalb, Illinois on February 20, 1966, the middle daughter of Dan Crawford, an electrician and a glazier, and Jennifer Crawford, who currently holds down two jobs, as a receptionist at a bank during the week and as a clothing salesperson on the weekends. Cindy's older sister, Chris, is a computer consultant, and her younger sister, Danielle, is a Peace Corps volunteer. When Crawford was ten years old, her three-year-old brother, Jeffrey, died of leukemia-related heart failure. (Some sources indicate that their ages at the time were eight and four, respectively.) In an interview with Rob Tannenbaum for a profile in *Details* (December 1992), the model said that her brother's death may have been partly responsible for her ambition: "You know how rockets have an engine that gives a boost and then falls off? I've got this strange impression that I have this energy behind me." When her parents divorced a few years later, she was compelled to take on more responsibilities than the average teenager. "My mom was so wrapped up in taking care of herself," she explained to Tannenbaum. "I was fifteen, and I was an adult. I made my own money, I set my own curfew." She spent three summers during high school detassling corn in the fields around De Kalb, a job she has described as "backbreaking, sweaty monkey work."

Despite having to share family duties with her mother, Crawford excelled in school. When she was in the sixth grade, she bet her father $200 that she would earn straight A's throughout her high school career. Upon receiving her final report card, she collected her money. After she graduated from De Kalb High School as valedictorian of her class, she enrolled at Northwestern University, in Evanston, Illinois, where she studied chemical engineering on a full scholarship. During her single semester there, she encountered for perhaps the first time an attitude that would dog her for years—the expectation that she was stupid because she was beautiful. "I didn't miss any questions [on my midterm calculus exam], a perfect paper, and the professor accused me of cheating," she recalled to Bruce Buschel in an interview for *GQ* (October 1988). "Based on nothing other than my score and my looks. When I didn't miss anything on the final exam either, he realized I knew calculus."

In the meantime, Crawford had begun modeling at the suggestion of a hair stylist for Clairol Incorporated, who had cut her hair along with that of fifty other girls who had won places in the Midwest Hair Show in Chicago. "We did it because it sounded like fun, a lark," the model explained to Barbara Sullivan, who interviewed her for the *Chicago Tribune* (September 18, 1985). (Sources vary as to when she obtained her first modeling assignments, placing her in the age range of fifteen to seventeen.) The hair show led to an appointment with a modeling agency, whose representatives recommended the removal of the distinctive beauty mark slightly above the left corner of her mouth. "The mole thing upset me," Crawford told Sullivan. "I don't believe in having things like that done, but I was interested in seeing if I could do something in modeling. But my parents were very leery. They didn't want me to be disillusioned or hurt." Nevertheless, they gave her $500 to put together a portfolio of professional photographs, an investment that quickly paid for itself. In the summer between her junior and senior years in high school, she was earning up to $1,000 a day as a model with the Chicago office of Elite Model Management. Marie Anderson of Elite, recalling Crawford's early days with the prestigious agency, was quoted by Sullivan as saying, "She came in one day and told me she had to make a decision whether she should leave her job in the cornfield. I told her to please take a chance and drop the cornfield job."

Crawford eventually had to drop her education as well; she left Northwestern University after one semester in order to work full-time with Chicago's premier photographer, Victor Skrebneski, who, more than anyone, was responsible for molding her into the superstar model she soon became. "I knew the moment I saw her, I knew she had it," he told Barbara Sullivan. Skrebneski attributed Crawford's success not only to her looks but also to her astuteness. "It's really simple," he said. "It's that intelligent force in her—she learns so quickly. . . . Her body language, what she does in front of the camera, is all theatre, and it's wonderful. She became a professional almost instantly." On Crawford's twentieth birthday, she and Skrebneski came to a crossroads. According to one version of the story, reported by Tom Coe in *Good Housekeeping* (July 1993), the model was offered a one-day job in New York City, which Skrebneski forbade her to take, saying her days as his protégé were over if she defied his orders.

Already fiercely independent, Crawford moved to Manhattan in 1986 and joined Elite Model Management, which still represents her. The August 1986 issue of *Vogue*—the first magazine to feature her face on its cover—inaugurated a string of successes that eventually included cover-girl jobs for virtually every fashion magazine in the United States and Europe and print advertisements for everything from clothes to perfume, among them the memorable "Cindy in Her Halston" ad. "I was out of De Kalb before I left," she recalled to Bruce Buschel. "During all the cover sessions for *Vogue*, I think of one particular person from back home, someone who said I wouldn't make it in modeling. I look into the camera and say, 'Ha, ha—I'm here and you're still there.' It's a good attitude for covers. For advertising, it wouldn't work. I'm just vacant then."

If there is one quality that Crawford is touted for as much as she is for her beauty, it is her clear-headed, practical approach to the business aspects of her career. She first demonstrated her marketing savvy by deciding to do a seminude layout in the July 1988 issue of *Playboy*, which helped her to break out of the female-dominated niche in which fashion models often find themselves mired. The *Playboy* venture was successful in broadening her appeal without alienating her core following, in part because Crawford chose to pose for a photographer (Herb Ritts) whose skill and reputation ensured that the pictures would not be in bad taste. Nonetheless, the men's magazine work was controversial. "In the snobby fashion world, I know people have talked about me, but I have my own agenda," Crawford explained to Julia Reed in *Vogue* (November 1992). "There was some thought behind everything, like doing the *Playboy* shoot. It caused a sensation and made a statement."

Another component of the authority Crawford wields over the direction of her career is her efficiency. "I'm very professional. That's part of my success," she explained to Bruce Buschel. "Girls don't like to work with me because I'm all business. A lot of them stay up too late and call in sick. I never do that." "The girls that do that are giving away some of their power," she elaborated, in her interview with Rob Tannenbaum. "[They are, in effect, being told by their employers,] 'We'll let you behave like a child, but we're gonna control you.' I show up at nine because I want to leave at five: it's like a business transaction. Being on time is my way of controlling things." Not only does she show up for work early, she also works hard to maintain her well-groomed image at all times. "My reputation in the business is that I'm always prepared," she told Beth Sherman in *Harper's Bazaar* (July 1989). "I don't come to work with bags under my eyes. I don't have chipped, dirty fingernails. This is my job. Some people work in a bank. I model." Furthermore, she does not hesitate to take charge at work if necessary, especially if her reputation is at stake. "If a photographer is getting it wrong, I say no way," the model told Shirley Lord for *Vogue* (May 1992). "I say it straight. Put the light here, do it like this. Because when that picture goes out, they don't say that was a [bad] photographer. They say *she* looks terrible."

The primary indicator of a model's transition to the rarified realm of supermodeldom is the signing of an exclusive contract with a major cosmetics company. In 1989 Crawford concluded a multimillion-dollar deal with Revlon that has since been extended until her thirtieth birthday. JH Collectibles, the Milwaukee, Wisconsin–based better-sportswear firm, also put her to work as a corporate spokesperson, as did Pepsi-Cola. Explaining Crawford's broad-based appeal, Monique Pillard, the president of Elite Model Management, told Genevieve Buck of the *Chicago Tribune* (October 21, 1992) that "people see her as a person, sometimes even like a friend."

Crawford increased her fame immeasurably as the host of MTV's *House of Style*, a popular half-hour fashion-magazine television show that was originally scheduled to be broadcast six times a year. First aired in 1989, the show became a monthly feature of the music cable channel in January 1993. Eschewing the stereotype of the haughty, inaccessible model, Crawford presents herself on the show as a person to whom the public can relate. She explained her role as one that "demystifies models a little bit" in her interview with Amy

Paulsen-Nalle for *TV Guide* (July 18, 1992): "So many young girls idolize models. That's not bad, but it puts a lot of emphasis on the way you look, so if I can show other sides of myself—being down-to-earth, or being funny, or making fun of myself—I think it's really important for kids to see that I don't always have to be a perfect, ice-cold, glamour princess." Not just a fashion show, *House of Style* also addresses such issues as the dangers of breast implants, the harmful effects of the eating disorder bulimia, and abortion rights.

In 1992 Crawford joined the ranks of celebrities-turned-fitness-experts when she released her *Shape Your Body Workout* videotape, which features sets of calisthenics and some work with hand-held weights. She not only performs the video's exercises, which were formulated by the New York City-based personal fitness trainer Radu, but she also served as the executive producer of the project. "That was a whole different role for me," she told an interviewer for *Mademoiselle* (September 1992). "I had the final say on everything from the cover design to hiring the director. That was great, but it was also my responsibility if something didn't work out." Some critics, including Jeanne P. Leader, writing in *Library Journal* (February 1, 1993), faulted the video for its confusion of style with substance: "Although Crawford actually sweats and her commitment to exercise seems genuine, the overuse of closeups and repeated shots of cleavage still make this as much a showcase for her body as a serious workout program." Rachel Urquhart of *Vogue* (February 1993) shared Leader's ambivalence but added, "Crawford manages to be refreshingly down-to-earth." By January 1993 two million copies of the video had been sold.

Crawford recently began turning down some of her less lucrative modeling jobs so that she can devote more time to other activities, including her support for P-FLAG (Parents and Friends of Lesbians and Gays) and leukemia research and patient care. (The proceeds from her swimsuit calendars, the last of which was reportedly the 1993 edition, have gone to the University of Wisconsin Medical Center, in Madison, Wisconsin, where her brother was treated.) For example, she was noticeably absent from the spring 1993 fashion shows held in New York City in the autumn of 1992. "I don't want to model anymore," she admitted to Julia Reed. "It's not that interesting. I'd rather do all these other things that I helped plan instead of showing up and being told what to put on." She maintains a healthy skepticism about the prospect of making the often-attempted but never-before-accomplished transition from superstar model to acclaimed actress. (A perfectionist, she has said that she would not act "unless it's the same quality of work" that she does in other areas, and she has turned down roles that require her to disrobe.) "Hollywood scares me," she told Bob Spitz for *Redbook* (September 1992). "It's really Boys' Town out there, and I'm used to being able to call my own shots. Modeling is perhaps the only business in the world where women have more power than men. To go back to being another girl isn't all that interesting. But there's no doubt I'll eventually wind up in Hollywood. That's where all roads seem to lead."

Standing five feet, nine inches tall and weighing 120 pounds, Crawford maintains her slim, well-toned figure by exercising regularly and providing her body with plenty of nutrients derived from whole grains, fruits, and vegetables. Her complexion, which reportedly has a healthy glow even without the enhancements of makeup, photographic retouching, and proper lighting, is the result of adequate sleep, lots of water, and an avoidance of caffeine, alcohol, and smoke. Crawford and the actor Richard Gere, whom she married in December 1991, share a co-op in Manhattan, an apartment in Hollywood, a beach house in Malibu, California, and a five-bedroom ranch house in Westchester County, New York. When she is not working or exercising, Crawford enjoys reading intellectually stimulating books, and she is looking forward to the day when she can devote more time to developing other interests. "I like to paint," she informed Genevieve Buck. "I love to cook—I make a good risotto and great grilled vegetables. And I want to take pottery lessons. I've been working hard for the past six years, and I'm ready to take time for my personal life." She has repeatedly expressed an interest in starting a family. "The one thing I want is children . . . ," she told Tom Coe. "Kids mean everything to me. When we married, Richard knew kids were part of the package. But not until I've done all the selfish things I want to do."

Having been brought up as a Protestant, Crawford has read widely about the world's religions, including Christianity, Buddhism (her husband's chosen faith), and Judaism. "Most religions say love yourself, love other people, be compassionate," she observed in her interview with Rob Tannenbaum. "My main religion is, I make myself open to the goodness in the universe. Not just taking, but being part of the cycle. As it comes through you, it goes out as good, too." In practice, her philosophy is reflected in her generosity of spirit. "Beauty has given me the opportunity not to be bitter, so I can be the better person," she explained to Tannenbaum. "I can make people feel good because I know they're gonna be intimidated by me. You get this energy exchange—when I look in someone's eyes and say, 'Hi, I'm Cindy,' they smile. All of a sudden *they* get a little more confidence, and then I give it to the next person."

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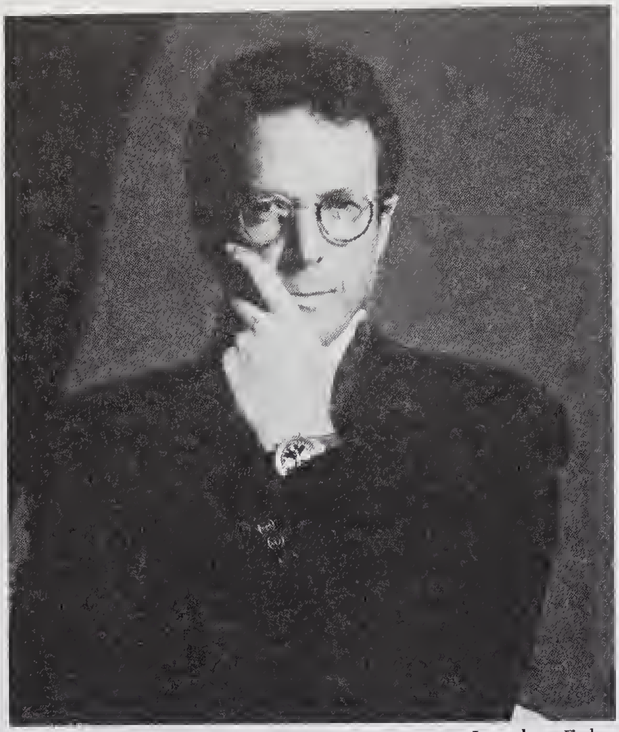

Jonathan Exley

Crichton, Michael

(krī´tən)

Oct. 23, 1942– Writer; filmmaker. Address: c/o Alfred A. Knopf, Inc., 201 E. 50th St., New York, NY 10022

Note: This biography supersedes the article that appeared in *Current Biography* in 1976.

The novelist and filmmaker Michael Crichton has become one of Hollywood's most valuable literary properties. His high-concept books that probe into scientific, moral, and sensitive political issues lend themselves easily to cinematic adaptation. Indeed, Crichton himself is an accomplished screenwriter, whose scripts and novels are the subject of high-stakes bidding wars by the major film studios. Starting out as a writer of paperback adventure novels while studying medicine at Harvard, Crichton abandoned his plan for a career as a physician to become the author of such bestsellers as *The Andromeda Strain* and *The Terminal Man*, works of so-called knowledge fiction whose suspenseful plots are somehow never overwhelmed by their scientific data and "technospeak." After several of his novels were transformed into feature films, Crichton distinguished himself as the director of *Coma* and *The Great Train Robbery*. He is perhaps best known, however, for his two most recent novels, *Jurassic Park*, a cautionary tale about the hubris of modern science that Steven Spielberg turned into one of the most money-making hits in film history, and *Rising Sun*, his highly controversial story about rapacious Japanese business practices, which was made into a popular movie starring Sean Connery and Wesley Snipes.

Michael Crichton was born John Michael Crichton in Chicago, Illinois on October 23, 1942, the son of John Henderson Crichton, a journalist who later became an advertising executive, and Zula (Miller) Crichton. The oldest of four children, he has a brother, Douglas, with whom he wrote the novel *Dealing: Or, the Berkeley-to-Boston Forty-Brick Lost-Bag Blues*, which was pseudonymously published under the name Michael Douglas in 1971. Not long after Michael's birth his family moved to the New York City suburb of Roslyn, Long Island. Michael Crichton published a travel article in the *New York Times* when he was only fourteen, and in an interview with a writer for *Contemporary Authors* (1984), he recalled that as a child he was "always interested in lots of things." "I must have gotten it from my parents," he explained. "My father was a journalist, and journalists tend to have a broad range of interests. It was an idea in my family that it was good to have an interest in many diverse things—that you didn't have to have a scheme whereby it all fit together." Moreover, Crichton has said that he "developed wide interests from an early age," because his mother took her children to museums, stage plays, concerts, and movies on a weekly basis.

Michael Crichton enrolled at Harvard College in 1960 with plans of becoming a writer, but after an English professor criticized his writing style he switched his major to anthropology. Upon his graduation, summa cum laude, from Harvard in 1964, he received a fellowship to Cambridge University in England, where he taught anthropology for a year. In 1966 Crichton returned to Harvard and entered its medical school. To support himself and pay for his education, he wrote paperback adventure novels. Under the pseudonym John Lange, he published eight novels: *Odds On* (1966), *Scratch One* (1967), *Easy Go* (1968), *Zero Cool* (1969), *The Venom Business* (1969), *Drug of Choice* (1970), *Grave Descend* (1970), and *Binary* (1972). Using the pseudonym Jeffery Hudson, he also wrote *A Case of Need* (1968), a medical detective story that probes into the moral and medical dilemmas associated with clinical abortions. The prolific Crichton ground out those thrillers by writing at a pace of 10,000 words a day.

After obtaining his medical degree in 1969, Crichton decided to become a writer rather than a physician. Moving to La Jolla, California, he worked for one year as a postdoctoral fellow at the Salk Institute for Biological Studies. Also in 1969 he published the best-selling "knowledge fiction" novel *The Andromeda Strain*, about four scientists racing against time to save the world from "Andromeda," the code name for a lethal, alien strain of bacteria. Critics applauded the speed of its breakneck plot and what one reviewer called its "terrifying air of authenticity," which derived from its "mass of convincing scientific and technological detail." In 1970 Crichton published the nonfiction book *Five Patients: The Hospital Explained*, a moving account of the case histories of five patients whom he had observed over a period of seven months at a hospital in Massachusetts. It managed to "capture faithfully the atmosphere of a large urban hospital," as Louis Lasagna put it in his review of the book for *Life* magazine (June 19, 1970).

While *The Andromeda Strain* was being filmed by the director Robert Wise, Crichton moved to Los Angeles. The year was 1970, a year before the release of *The Andromeda Strain*. "I'd always wanted to direct movies," Crichton explained in an interview with Ned Smith for *American Way* (September 1975). "My first hero was Alfred Hitchcock—I knew who [he] was long before I knew who Charles Dickens was." In 1972 two more Crichton novels were made into films: *Dealing*, about a Berkeley-to-Harvard marijuana-selling operation, directed by Paul Williams, and *The Carey Treatment*, adapted from Crichton's Jeffery Hudson novel *A Case of Need* and directed by Blake Edwards. After visiting the sets of those films, Crichton decided that "directing was something [he] could do," as he put it in the autobiographical sketch he wrote for *World Film Directors 1945–1985* (1988). Consequently, when he sold the rights to one of his John Lange novels to the ABC television network, he insisted that he be allowed to direct the made-for-television movie, which was broadcast in 1972 under the title *Pursuit*.

Crichton returned to the fiction bestseller lists with the publication, in 1972, of his novel *The Terminal Man*, in which he used a modern setting to rework Mary Shelley's nineteenth-century classic *Frankenstein*. Crichton's story dealt with the plight of Harry Benson, an automobile accident victim who is "saved" when a tiny computer that controls his brain is surgically implanted in his shoulder; when the experimental medical technology fails to function, he goes berserk and embarks on a killing spree. In the *New York Times* (May 9, 1972), Christopher Lehmann-Haupt complained that *The Terminal Man* had failed to add up to a "philosophical thriller with implications that resonate" and instead declined into the "sort of monster-at-large-that-must-be-destroyed potboiler that Universal Studios used to churn out." Moreover, although Warner Brothers had asked Crichton to adapt the screenplay for its 1973 film version of *The Terminal Man*, the studio rejected his script after he departed from his own novel by writing scenes that he had considered too cinematic to include in his book.

The first Hollywood film that Crichton directed was *Westworld* (1973), a tale of out-of-control androids in a futuristic theme park. Adapted by Crichton from his own script, the movie deals with a virtual-reality park where the rich and powerful can indulge their fantasies by visiting an electronically generated simulacrum of ancient Rome, medieval England, or a frontier town in the Old West. When an android gunfighter (Yul Brynner) rejects his programmed code of behavior, a well-to-do businessman (Richard Benjamin) finds himself in a lethal duel with a humanoid rebel. Although the film critic Richard Corliss felt that *Westworld*, which Crichton had shot quickly but efficiently on a shoestring budget, was "shoddy entertainment," Phillip French, the *Guardian*'s longtime resident movie reviewer, called it a "richly suggestive film" that was "at turns funny, sad, and chilling."

Dividing his time between directing films and writing screenplays and novels, in 1975 Crichton published *The Great Train Robbery*, an adventure story about Edward Pearce, a suave gentleman-criminal who masterminds the world's first robbery of a gold-bullion-bearing locomotive. With its setting in Victorian England, *The Great Train Robbery* was the first fictional work by Crichton that did not concern itself with the impact of high technology on contemporary or futuristic society. "I've never read so didactic a crime story, or one that so studiously set out to be entertaining," Peter S. Prescott wrote in *Newsweek* (June 23, 1975). "*The Great Train Robbery* is stuffed with little essays and digressions on Victorian trains, slang, technology, burial customs—even a gratuitous summary of the Sepoy Rebellion. . . . This is a charming, diverting summer tale that will surely be translated into yet another medium."

It was Crichton himself who adapted his novel for the screen. Released in 1979, *The Great Train Robbery*, which Crichton also directed, starred Sean Connery as the aristocratic Pearce. Although Frank Rich, then on the staff of *Time* (February 5, 1979), rated Crichton's film as a "mediocre movie," other critics not only liked the performances turned in by Connery and Lesley-Anne Down, as the actress who is Pearce's lover, but also admired Crichton's knowing use of period details and his accurate depiction of life in mid-Victorian England.

In 1975 Crichton produced another novelistic reworking of a literary classic, in this instance the Old English poem *Beowulf*, with *Eaters of the Dead: The Manuscript of Ibn Fadlan, Relating His Experiences with the Northmen in A.D. 922*. Written in the form of a diary kept by a kidnapped Arab traveler in medieval Scandinavia, *Eaters of the Dead* concerns the social life of Vikings and their war with a tribe of cannibalistic cavemen. Turning his attention to nonfiction, Crichton, who is himself a collector of contemporary American art, next published *Jasper Johns* (1977), a biography of the quintessential modern artist whose deadpan paintings of flags and targets pointed away from the abstract expressionism of the 1950s and looked forward to the pop art of the 1960s.

Adapted by Crichton from Robin Cook's bestselling novel, and also directed by him, *Coma* (1977) starred Genevieve Bujold as a plucky doctor in a large hospital in Boston. When one of her friends becomes comatose after a simple operation, she unearths a sinister and ghoulish plot to induce comas in healthy patients and then sell their body parts for transplants. In his book *American Film Now*, (1979) James Monaco said that Crichton's film "rings with the truth of its setting. The plot is clean and direct: an absorbing mystery with a very cogent point to it." Although *Coma* was marred by an ending in which the heroine was allowed to "deteriorate into a dumb broad who needs a man to look after her," as Crichton put it in *World Film Directors*, the film fared well at the box office and became Crichton's second consecutive commercial success as a director.

In his best-selling novel *Congo* (1980), Crichton once again trod familiar literary terrain, this time with a book that was reminiscent of Sir H. Rider Haggard's *King Solomon's Mines*. Crichton's novel centers on a group of corporate-sponsored diamond hunters searching for a type of diamond that would, in the hands of scientists, make nuclear power obsolete. Leading the scientists Peter Elliot and Karen Ross into the heart of Africa are the guide Charles Munro and a gorilla named Amy, who uses sign language to communicate with her human companions. In a review for the *Los Angeles Times* (December 28, 1980), Don Strachan announced that Crichton had produced yet another thrilling page-turner but noted that his characters tended to be two-dimensional, a common complaint about Crichton's vastly entertaining novels. "As is too often the case in sci-fi thrillers," Strachan wrote, "[Congo's] machines are more exciting than its people. Munro, jungle guide extraordinaire, enjoys a dramatic buildup before he appears, but once onstage, he shows nary a sign of individuality. [Karen Ross] is inhumanly ruthless. . . . Peter Elliot exists only as the scientist studying Amy the gorilla, [and Amy], oddly, is the one character with human dimensions."

In 1981 Crichton wrote and directed *Looker*, a somewhat disappointing comedy-melodrama about a captain of industry (James Coburn) who gains power through the use of hypnotic television commercials, using a plastic surgeon (Albert Finney) to create physically perfect women who are killed when they cease to serve the industrialist's purposes. It was the consensus of most critics that *Looker* was a "shiny, cold job of engineering," an "affectless, impersonal film," as Pauline Kael put it in the *New Yorker*, and a less effective variant of *The Stepford Wives*. In *Runaway* (1984), which he directed from his own original script, Crichton explored an idea that he would later return to in *Jurassic Park*—that technology is helpless in the face of problems that are fundamental components of the structure of human existence, such as despair, anxiety, hatred, and greed. Tom Selleck, in an oddly wooden performance, was starred as a policeman/android hunter hired to track down rogue robots whose microchips have been altered and who have turned homicidal. In the *New York Times* (December 14, 1984), Janet Maslin observed that Crichton has a "much better feel for the film's gadgets that for its human players," and Paul Attanasio of the *Washington Post* (December 15, 1984) felt that Crichton had become so adept at controlling audience responses that he was as "cynical and manipulative as his villains."

Although in his fiction Crichton had earlier explored the perils and limitations of rampant high technology, his nonfiction book *Electronic Life: How to Think About Computers* (1983) is an engaging handbook aimed at dispelling the fears of those who might be intimidated by personal computers. Crichton told the interviewer for *Contemporary Authors* that he had written *Electronic Life* "off the top of [his] head" in a "very short period of time, four weeks." Crichton would probably agree with those critics who call him an overly facile writer. He begins by reading desultorily on a given subject, taking copious notes that he disregards when he sits down to write. "I don't usually look at any reference books or cards or notes or anything," he explained. "I just sit down and do it. . . . I write it off the top of my head."

In 1987 Crichton published *Sphere; A Novel*, about the discovery underwater of what is initially thought to be an alien spacecraft but turns out to be an American vessel from the future containing a curious alien artifact and a long-dead crew member. Although Marion Hanscom, who appraised it for the *Library Journal* (July 1987), viewed *Sphere* as a "disappointing" work in which Crichton had "rolled present, past, and future into one highly technical and confusing science fiction adventure," Ron Givens of *Newsweek* (July 20, 1987) called the novel a "page-turner with oomph." Released in 1989, *Physical Evidence*, the sixth feature film to be directed by Crichton, starred Burt Reynolds as a Boston cop who gets suspended for attacking his reckless, gun-happy partner and Theresa Russell as the lawyer who tries to clear him. The verdict of most critics was that *Physical Evidence* was unsubstantial.

In *Jurassic Park* (1990), perhaps Crichton's most riveting novel since *The Andromeda Strain*, a wealthy industrialist hires a team of bioengineers, who succeed in bringing to life a horde of dinosaurs. Hoping to open a dinosaur theme park, the visionary billionaire brings in a team of scientists to examine his island of prehistoric creatures, but the monsters run amok after the park's security system breaks down. "*Jurassic Park* is more daydream than nightmare," Ronald Preston noted in the *Christian Science Monitor* (November 21, 1990). "It is lurid and improbable. But it is also alluring, setting the reader to musing on wondrous beasts and scientific possibilities." Adapted for the screen by Michael Crichton and David Koepp, *Jurassic Park* shattered previous box-office records when director Steven Spielberg's special-effects blockbuster was released in June 1993. Critics felt that the troubling questions Crichton had raised in his novel, about the risks involved when scientists make incursions into the secrets of life itself, were jettisoned once Spielberg's dinosaurs went on their rampage; still, the film's phenomenal success was assured by its relentless pace and stunningly lifelike creatures.

Without question the most influential and controversial of Crichton's novels to date, *Rising Sun* (1992) appeared at a time of grave American doubt about Japanese economic might, thus virtually assuring its enormous success. Dispensing with a fantastic premise, Crichton created in *Rising Sun* a realistic, densely plotted murder mystery set in contemporary Los Angeles. When a high-priced call girl is found strangled in the plush headquarters of Nakamoto, a powerful Japanese corporation, two policemen arrive on the scene. One is John Connor, an expert on Japanese customs, who admires the Japanese and their collective sense of national purpose; the other is Peter Smith, a tough, no-nonsense detective. During their investigation, which is roadblocked by Japanese executives at every turn, the detectives uncover a plot by Nakamoto to undermine the American foothold in high-tech industries, and Connor delivers sermonlike lectures on the predatory economic zeal of the corporate Japanese. "But my friends always ask me to remember that [the Japanese] are human beings first and Japanese second," Connor tells his partner. "Unfortunately, in my experience that is not always true." He also accuses the Japanese of being the "most racist people on the planet" and of conducting their business affairs as though they were waging war.

Readily admitting that he intended *Rising Sun* to serve as a call to industrial arms for the United States, Crichton appended to his novel a bibliography of more than three dozen scholarly books that address such matters as Japanese trade policy and also voice concerns that Japan is "buying" America while shrinking the nation's manufacturing base. Although many reviewers saw Crichton's book as a tendentious exercise in ideological Japan-bashing, Neil Gross conceded in *Business Week* (February 10, 1992) that "in *Rising Sun*, Crichton hammers a bit too hard. But most of the time, he hits the right nails." In the *New York Times* (January 30, 1992), Christopher Lehmann-Haupt protested that *Rising Sun* was far too didactic, so that "we never go for long without hearing the whack of Professor Crichton's classroom pointer against the slate of the blackboard." But he added, "The trouble with *Rising Sun* is obviously that as a serious discourse on why we should begin waging economic war against Japan, the book is far too entertaining."

With the release in 1993 of the film *Rising Sun*, which starred Sean Connery as Connor and Wesley Snipes as Smith, Crichton became the first living novelist to have two novels in circulation as hit movies in the same year. Although Crichton wrote the screenplay for *Rising Sun*, he turned his back on the production when its director, Philip Kaufman, chose to dilute the book's astringent criticisms of the Japanese. Writing in the trade paper *Variety* (March 1, 1993), Peter Bart commented: "Crichton is the king of 'high concept,' yet he has never pitched an idea or asked a studio exec, 'What's selling today?' He has mastered 'the process' while demonstrating disdain for it." The disenchanted Crichton has no immediate plans to return to the director's chair. He told Peter Bart that this is a "dull period" for Hollywood filmmakers, "a period of remakes and recycled ideas." He intends to focus instead on writing film-worthy novels and drafting screenplays that give his literary ideas a distinctive cinematic shape.

Since 1973, when he took up meditation as a form of relaxation, Michael Crichton has become progressively disenchanted with purely scientific methods of describing the varieties of knowledge. In his spirited autobiography *Travels* (1988) and in an essay entitled "Travels with My Karma" that was published in *Esquire* (May 1988), he discussed his firm belief that every human being possesses some degree of psychic ability and that society needs the insights of the mystic as much as those of the empirical scientist. "For a long time, my work life worked better than my personal life," he admitted in an interview with a writer for *People* (May 4, 1992). Crichton and his wife, the former Ann-Marie Martin, have a daughter, Taylor, whose presence, Crichton has said, "has actually made [him] more productive." Three earlier marriages ended in divorce. The Crichtons live in what *Variety*'s Peter Bart called one of the "grand houses" of Santa Monica, California. At the age of fifty, the six-foot-nine-inch writer and director has retained his choirboy good looks.

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Davies, Dennis Russell

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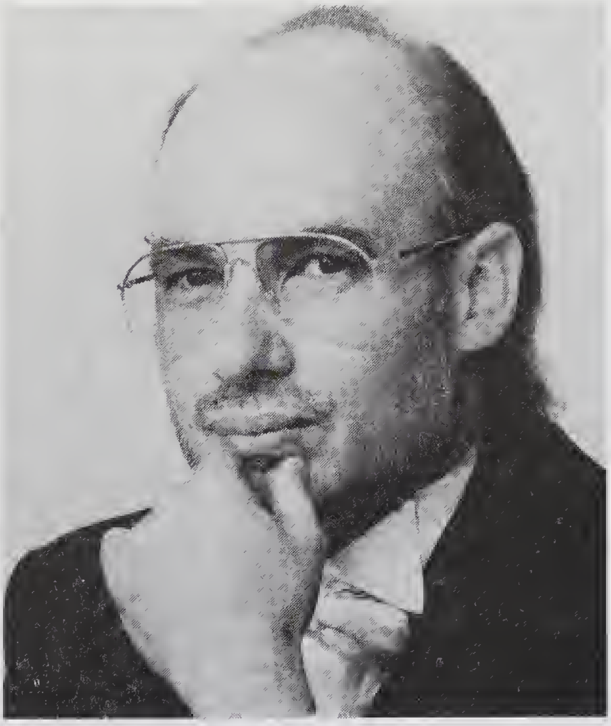
The American conductor Dennis Russell Davies is perhaps best known for his vigorous and long-standing support of new and neglected music and for his tireless efforts to attract new audiences to classical music concerts. Favored with a precocious talent and seemingly boundless energy, by his mid-thirties Davies had made a name for himself internationally as the conductor who brought new respect and vitality to the St. Paul Chamber Orchestra and as the cofounder of two ensembles dedicated to the performance of new music: the Juilliard Ensemble and the American Composers Orchestra, of which he is still the music director. Moving to Germany in 1980, he served as music director of the Württemberg State Opera for seven years, and since 1987 he has been the general music director of the City of Bonn. In 1989 he was tapped as the Brooklyn Academy of Music's first music director and, concurrently, as the principal



Schafgans/Mary Lou Falcone

Dennis Russell Davies

conductor of the Brooklyn Philharmonic Orchestra, after those two organizations entered into a limited partnership. "A pianist by birth," as he once put it, Davies has also continued to perform with various chamber groups and, occasionally, as a soloist with his own orchestras.

Throughout his career Davies has presented, often on the same program with more traditional music, works by such contemporary composers as Aaron Copland, Lou Harrison, and Hans Werner Henze, and he has developed particularly close ties to Philip Glass and William Bolcom. He has also collaborated with jazz and rock musicians, including Dave Brubeck, David Bowie, Brian Eno, and, most frequently, Keith Jarrett, and with the performance artist Laurie Anderson. As Davies told Harlow Robinson in an interview for *High Fidelity* (July 1985), "One of the things I do not accept is that if I like Philip Glass I can't like Beethoven, or Mozart, or Pierre Boulez for that matter. I insist upon my right to love all this music that has been set forth by serious, intelligent people. To me, loving one composer does not mean disliking another." In recognition of his contribution to the advancement of contemporary American music, Columbia University presented Davies with its 1987 Alice M. Ditson Conductor's Award, putting him in the company of such legendary conductors as Leopold Stokowski and Leonard Bernstein.

Dennis Russell Davies, the son of Harry Davies, a factory foreman, and Lois (Schuller) Davies, was born on April 16, 1944 in Toledo, Ohio. He began picking out tunes on the family piano when he was just three years old. Encouraged by his parents, especially his father, an avid amateur pianist, at the age of six he started taking lessons with Berenice MacNab, whom he has described as "a very important formative influence." Recognizing the boy's natural ability, MacNab arranged for him to attend various summer music camps, where he had the opportunity to study with such professional concert pianists as Robert Goldsand. By his mid-teens Davies had decided to pursue a career in music. "That I was a musician was probably clear at a very young age—clear to me," he told Scott Cantrell in an interview for *Symphony* (June/July 1986). "I thought I was going to be a concert pianist. We were a very athletic family, but fortunately I was small enough that I didn't face a lot of pressures that athletic youngsters face. I played tennis and football—which was the normal expectation where I grew up—but I was fortunate to find a few young friends who had an interest in classical music. That was a great help."

Shortly after making his professional debut as a pianist, in a concert with the Toledo Symphony Orchestra in 1961, Davies enrolled at the Juilliard School of Music, in New York City, where he earned a bachelor's degree in musical arts in 1966, a master's degree in 1968, and a doctorate in 1972. As an undergraduate at Juilliard, he studied piano with Lonny Epstein, who was then in her eighties, and, after her retirement, with Sascha Gorodnitzki. Davies began taking conducting-minor classes in his junior year, largely because of his roommate's enthusiasm for the teacher, Jorge Mester. To his surprise, he discovered that he had an aptitude for conducting, and when Mester urged him to audition for Jean Morel's graduate-level conducting course, he readily agreed. While awaiting Morel's decision, Davies entered two international piano competitions: the Busoni (where, as he recalled to Scott Cantrell, he "did reasonably well") and the Leeds (where he "got thrown out on the first day of the first round").

Returning to Juilliard, Davies spent the next three years studying conducting with Morel. "He was a great influence on me as a musician . . . ," Davies said of Morel in the interview with Cantrell. "He refused to demonstrate in class. If he wanted to get a point across he would just talk to you, with some kind of metaphor, some kind of image, to describe what he wanted. He didn't want any of us [Davies's classmates included James Levine, John Nelson, and James Conlon] looking alike—or like him."

During his years as a graduate student at Juilliard, Davies served as an assistant to the avant-garde composer Luciano Berio, who was then on the faculty. In 1968 the two founded the Juilliard Ensemble (known later simply as the Ensemble), a group devoted to the performance of twentieth-century music, which Davies directed and conducted until 1974, and in 1969 they initiated the New and Newer Music series at Lincoln Center, at least partly as a showcase for the Ensemble. Reviewing one of the Ensemble's concerts for *Saturday Review/World* (April 20, 1974), Irving Kolodin observed, "Davies, clearly, is a conductor who is here to stay and one whom any audience is obliged to stay to hear."

Meanwhile, Davies had been gaining additional valuable experience on the podium elsewhere, conducting the world premiere of Berio's multimedia spectacle *Opera* in Santa Fe, New Mexico in 1970 and serving as the principal conductor of the Norwalk (Connecticut) Symphony Orchestra from 1968 to 1972. In 1972 he was appointed music director of the fledgling St. Paul (Minnesota) Chamber Orchestra. Early on, Davies moved the orchestra to larger quarters and instituted a variable ticket-pricing scheme to attract new audiences. The result was sold-out houses and a growing core of devoted subscribers. To reach audiences who were otherwise unlikely to hear classical concerts, Davies took the orchestra on tour for eleven weeks each year, visiting cities and towns throughout the Midwest. Aiming at flexibility, he created within the orchestra several small units (a piano trio, with Davies himself at the keyboard, a string quartet, and a wind quintet). "This is what symphony orchestras should be doing, if they're still to be a valid proposition as we close out this century . . . ," he told Jack Hiemenz in an interview for *High Fidelity* (August 1975). "If you develop an orchestra along the lines we're working on, you can develop a very exciting kind of musician, and it makes an impact on your public. You can blanket a city in terms of musical activity."

By the late 1970s the St. Paul Chamber Orchestra was flourishing, with forty-five-week, 100-concert seasons annually. Although Davies frequently programmed twentieth-century music, including pieces by John Cage, Lou Harrison, Elliott Carter, Meredith Monk, and other contemporary composers (some of whom were occasionally on hand to discuss their work with the players in rehearsal and, later, with the audience), he focused on Bach, Haydn, Mozart, and Beethoven—the group's "meat and potatoes," as he put it. Rejecting the usual practice of presenting new music separately, Davies preferred the "illuminating juxtaposition" of new and old. "The repertories, as much as possible, should be intermingled, because that gives each piece a better chance to stand on its own," he explained to Hiemenz. Through its national and world tours and its recordings, one of which—Copland's *Appalachian Spring*—won a Grammy Award, the St. Paul Chamber Orchestra, under Davies's direction, advanced to the front ranks of professional chamber-music ensembles.

In 1974 Davies took on the additional job of music director and principal conductor of the Cabrillo Music Festival in California—an annual two-week summer festival, now headquartered in Santa Cruz, that is world-renowned for adventurous, challenging programs with emphases on the American experimental tradition exemplified in the works of Charles Ives, Henry Cowell, and Lou Harrison. During his tenure at Cabrillo, a post he held through 1991, Davies commissioned numerous pieces, including a violin concerto by Francis Thorne. When the two met over lunch in the fall of 1975 to discuss the commission, their conversation inevitably turned to the conspicuous absence of American music in the working repertories of American orchestras. As Davies recalled to Allan Kozinn, who interviewed him for *Symphony* (June/July 1983), "That led to the idea of an orchestra that would fill that gap, so that audiences would at least have the opportunity to hear what was there."

To that end, Davies joined forces with Thorne and the composer Nicolas Roussakis, the newly elected president and executive director, respectively, of the American Composers Alliance (ACA), to found the American Composers Orchestra. The orchestra, which is made up entirely of freelance musicians, gave its first performance, to general critical acclaim, at Alice Tully Hall in New York City on February 7, 1977, as part of the ACA's fortieth anniversary celebration. The program on that occasion featured works by Charles Dodge, Yehudi Wyner, Lou Harrison, and Wallingford Reigger, all of whom were ACA composers, but by the end of the year, just before its first full season, the orchestra declared its independence from the alliance.

One of the few orchestras specializing in twentieth-century American music, the American Composers Orchestra has from its inception given composers an unprecedented voice in determining programs and setting policy. Underlining this democratic process, Davies was until recently known as music adviser rather than music director. In its first decade, the American Composers Orchestra presented works by 168 American composers, including forty-five commissioned pieces—among them Joseph Schwantner's *Aftertones of Infinity*, which won the Pulitzer Prize in 1979, and Ellen Taaffe Zwilich's Symphony no. 1, the Pulitzer Prize winner in 1983. Although the orchestra has remained committed to new American music, it has, under Davies's guidance, broadened its scope over the years to include explorations of what he calls the "American Romantic tradition," represented by such composers as Charles Ives, Howard Hanson, Roy Harris, and William Schuman, and regular performances of long-neglected symphonic works by the premier American composers of their day, such as Edward MacDowell and Charles Tomlinson Griffes.

By the mid-1980s the American Composers Orchestra's limited New York seasons had become so popular among music lovers that the orchestra had outgrown the intimate confines of Alice Tully Hall. After it was invited to move to Carnegie Hall in 1985, the orchestra's subscription sales quadrupled. Longtime observers of the New York musical scene have attributed no small measure of the American Composers Orchestra's success to the presence of Dennis Russell Davies on the podium. "His virtuoso baton technique organized highly complicated music with great clarity," Bernard Holland wrote of Davies in the *New York Times* (January 12, 1987), "and one guesses that the enthusiasm and alertness of the American Composers Orchestra had a lot to do with his influence."

Davies's international conducting career began in 1973, when the composer and conductor Bruno

Maderna, a friend of Berio's, hired the young man as his assistant for a new production of Debussy's *Pelléas et Mélisande* at the Netherlands Opera. Following Maderna's death during rehearsals, Davies stepped in to conduct the performances. According to Joel Kasow, writing in *Opera* (March 1974), he "did much more than a creditable job, getting a subtle performance" from the orchestra and cast. Davies subsequently conducted several other works for the Netherlands Opera and for the Württemberg State Opera, in Stuttgart, Germany, where, at the request of the composer Hans Werner Henze, he led performances of Henze's *Boulevard Solitude* and *We Come to the River*. In 1978 he became only the second American to conduct at the prestigious Richard Wagner Festival, in Bayreuth, Germany, after Wolfgang Wagner asked him to lead a new staging of *The Flying Dutchman*. Davies's "fresh-winded," to use James Helme Sutcliffe's term, tempos in the Wagner warhorse raised the hackles of more conservative operagoers, although, as Sutcliffe pointed out in *Opera News* (October 1978), the tempos were "justified by the use of the original *Höllander* score."

On the strength of those performances, Davies was named music director of the Württemberg State Opera in 1980. Under the terms of his contract, he agreed to spend seven months a year with the company. Shortly before moving to Stuttgart, however, he told Joseph Horowitz for the *New York Times* (March 25, 1979), "I've got a real feel for the American audience and the American musical scene. . . . And I'm going to spend the years between thirty-five and forty—which are damned good years—abroad. Which is going to be very interesting. It's just too bad that I couldn't be doing that work at home." Davies has often lamented the dearth of positions for American conductors in the United States, noting that because of the nation's "cultural inferiority complex," American orchestras often deliberately seek European directors.

Under Davies's direction, the Württemberg State Opera, which has a strong tradition of presenting provocative new works alongside more traditional operatic fare, mounted productions of Philip Glass's *Einstein on the Beach*, *Satyagraha*, and *Akhnaten*, which the company commissioned; the world premieres of Hans Werner Henze's *König Hirsch* in its original edition (the first production, in 1956, had been savagely cut) and his chamber opera *The English Cat*; and the world premiere of William Bolcom's monumental *Songs of Innocence and Experience*, a nine-movement setting of William Blake's poems scored for a full symphony orchestra, three choruses, a children's choir, and nine soloists. Davies's ambitious and innovative programming brought him praise and condemnation in equal measure—"a very healthy situation," in his view. More to the point, his opera productions and concerts regularly played to sold-out houses, contributing to the Württemberg State Opera's growing international reputation.

Davies left the Württemberg State Opera in 1987 to become the general music director of the City of Bonn, Germany. As such, he serves as the artistic director and chief conductor of the Orchester der Beethovenhalle Bonn, the music director of the Bonn State Opera, and the director of the city's triennial International Beethoven Festival. "It's pretty hard to imagine a situation in the States that could compare to that," Davies remarked in an interview with K. Robert Schwarz for the *New York Times* (January 7, 1990). "Basically, I don't have to choose between concerts and opera; my regular work is music director of the symphony orchestra, which also plays the opera. It makes for a very rounded overview."

That "rounded overview" is reflected in the orchestra's enormous repertoire, which encompasses several hundred years of Western music. When Davies brought the Orchester der Beethovenhalle Bonn to the United States in the spring of 1990 for its first American tour, for example, he chose for his programs pieces by Beethoven, Brahms, Schumann, Wagner, Richard Strauss, and Prokofiev. His plans for the 1992-93 season in Bonn included new productions of such operatic staples as Verdi's *Otello*, Weber's *Der Freischütz*, and Richard Strauss's *Salome* as well as the world premieres of Arthur Lourié's 1961 opera *The Blackamoor of Peter the Great* and Bartok's newly revised Viola Concerto, with Paul Neubauer as the soloist, and a new staging of Lou Harrison's opera *Rapunzel*. Davies recently announced that he would relinquish his post as Bonn's general music director in August 1995.

As K. Robert Schwarz, for one, pointed out, Davies's success in traditional musical posts in Germany not only earned him international recognition unusual for an American conductor, especially for one committed to new music, but also tempered what Schwarz called his "modernist image" in the United States. In 1985 the Saratoga Performing Arts Center, in upstate New York, named Davies its principal conductor and its first classical music program director, a post he held until 1988. Charged with reviving the moribund summer seasons of the Philadelphia Orchestra, which is in residence at Saratoga for three weeks each year, Davies carefully planned his programs with an eye toward introducing Saratoga audiences to the music of their own time. "*Balance* is the tricky thing," he explained to Nancy Malitz for *Ovation* (April 1987). "When you bring them to new music for the first time, you have to choose music that has a chance of speaking to that audience's experience. Some of my favorite composers are useful in that regard—Bill Bolcom, Eric Stokes, Philip Glass. Then, if you put this music together with very well played classical masterpieces, you'll send them home singing—but also talking about the unusual experience that's happened. And you'll get them back." For example, in his first season there, Davies paired Philip Glass (whom he also engaged as Saratoga's first composer in residence) and Wagner, as, in his words, "radical opera innovators."

When the Brooklyn Academy of Music (BAM), perhaps the most adventurous musical organization in the New York City area, and the more traditional, community-oriented Brooklyn Philharmonic Orchestra decided in December 1989 to merge some of their operations under a single music director, beginning with the 1991–92 season, the task fell to Dennis Russell Davies, whose background and experience seemed to many to be tailor-made for the assignment. Shortly after his appointment to the twin posts of music director of BAM and principal conductor of the Brooklyn Philharmonic was publicly announced, Davies led the orchestra in a three-concert series, and as John Rockwell noted in the *New York Times* (December 17, 1989), "a better advertisement for himself could hardly be imagined." His reading of Mahler's massive Sixth Symphony was, in Rockwell's words, "thrilling, among the most impassioned and involved performances heard here in recent years."

As Davies has explained in several interviews, he has two goals in Brooklyn: to insure the "development of the orchestra as an instrument" by bringing variety to its repertoire and by having it serve as the pit orchestra for BAM's opera productions; and to bring about the development of the audience by "expand[ing] the horizons" of the Philharmonic's loyal subscribers through imaginative programming and by reaching out to the younger, hipper crowds that attend BAM's Next Wave Festival. To those ends, he selected for the November 8, 1991 concert, the first in his new capacity, Keith Jarrett's *Bridge of Light*, for viola and orchestra; Terry Riley's *June Buddhas*, for chorus and orchestra; Peggy Glanville-Hicks's *Etruscan Concerto*, with Jarrett as the piano soloist; and Heitor Villa-Lobo's Chorus no. 8. "The program set out to demonstrate the influence of non-Western music on four composers—ingredients of the cross-cultural stew that seemed so heady and exciting in the sixties but, as reheated here, tasted like stale leftovers . . . ," Peter G. Davis complained in *New York* (November 25, 1991). "Dennis Russell Davies seems receptive to practically everything going on right now, no matter who composes it or what the quality of the music may be. His welcoming attitude is admirable, but how puzzling that such a gifted musician should be so indiscriminate and eager to embrace so much trash."

In later concerts with the Brooklyn Philharmonic, Davies combined orchestral works, chamber music, and solo pieces. One program, for instance, opened with a work by Handel played on period instruments and concluded with Brahms's Violin Concerto; in between came the New York premiere of Mauricio Kagel's Variations without Fugue and Agustin Anievas's performance of Brahms's Variations and Fugue on a Theme by Handel, the solo piano piece on which Kagel's composition is based. Davies's concerts with the American Composers Orchestra, although by definition restricted to American music (he hopes in the future to extend the orchestra's mandate to the entire Western hemisphere), feature a similar mix of forms and styles. "I'm genuinely curious, and I genuinely like doing different kinds of music," he told John Rockwell of the *New York Times* (November 28, 1982). "I like conducting a piece by Roger Sessions and then one by Lou Harrison for what it demands of me both technically and emotionally. For me as a performer, they fulfill different needs."

As more than one critic has noted, modern scores apparently present few problems to Davies, who, in Donal Henahan's words, has managed to "combine technical precision with an ability to phrase freely and to make clear the musical point." And as Davies himself has said on more than one occasion, conducting new music and working closely with contemporary composers has made him a better interpreter of the standard symphonic repertoire. His contention has been supported over the years by reviewers on both sides of the Atlantic, among them John von Rhein, who evaluated Davies's appearance as a guest conductor of the Chicago Symphony Orchestra for the *Chicago Tribune* (August 5, 1989): "After suffering several weeks of lackluster batonsmiths, it was a pleasure to hear a conductor who knows how to take firm command of our orchestra and make something distinctive, even exhilarating, of such swaybacked warhorses as Tchaikovsky's *Romeo and Juliet* and the Mussorgsky-Ravel *Pictures at an Exhibition.*" Davies has also guest conducted the New York Philharmonic, the Cleveland Orchestra, the Boston Symphony Orchestra, the San Francisco Symphony, the Berlin Philharmonic, the Ensemble InterContemporain, and the Houston Grand Opera, and he recently led the Lyric Opera of Chicago in the world premiere of William Bolcom's first full-scale opera, *McTeague*.

Dennis Russell Davies is a slight, muscular man with receding brown hair, dark eyes, and a mellow, unflappable manner. "There is nothing flamboyant about him . . . ," Nancy Malitz observed in her 1987 profile of the conductor for *Ovation*. "He looks like someone who should be taking orders from the stage manager." In rehearsals, he is efficient and unfailingly patient with his players. His commitment to and enthusiasm for the music are infectious, for he coaxes superior performances from even the most jaded musicians. "The way that guy plans his rehearsal time and makes the most of every minute makes the players feel that they're working at the peak of their abilities . . . ," Francis Thorne has said, as quoted in *Keynote* (November 1987). "He has a way of bringing them up through the rehearsals . . . to the concert, so at that very moment they're really ready to give out. That's an art in itself." By his marriage to the former Molly Robison, a filmmaker, Davies has three children: Annabel, James, and April. He makes his home in Bonn, Germany.

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Wide World Photos

Davis, Judy

1955(?)– Australian actress. Address: c/o Shanahan Management Proprietary Ltd., P.O. Box 478, Kings Cross, NSW 2011, Australia

The Australian actress Judy Davis catapulted to prominence in 1979 with her first major movie role, that of a high-spirited sixteen-year-old in turn-of-the-century Australia, in Gillian Armstrong's critically acclaimed feature *My Brilliant Career*. Subsequent award-winning performances in Australian films earned her widespread recognition as that country's top actress, and with Academy Award nominations for her performances in David Lean's epic *A Passage to India* (1984) and Woody Allen's *Husbands and Wives* (1992), she has won a reputation as one of the world's most intriguing screen presences. Her portrayals of iconoclastic and intelligent (often literary) women, including a character based on Frieda Lawrence, the wife of D. H. Lawrence, in *Kangaroo* (1986), the nineteenth-century novelist George Sand in *Impromptu* (1991), the doomed ghostwriter for and mistress of a tormented Hollywood screenwriter in *Barton Fink* (1991), and both the wife of the William Burroughs persona and a character based on the writer Jane Bowles in *Naked Lunch* (1991), have brought Davis the title of "the movies' most offbeat female cult star," according to the film critic Stephen Schaefer. Describing Davis in a profile for *Harper's Bazaar* (October 1992), Leslie Bennetts called her both "odd" and "compelling." "When Davis is onscreen, you just can't keep your eyes off her," Bennetts wrote. "She may not be a conventional beauty, but she more than compensates in unpredictability and intensity. . . . She always gives you the feeling she has fascinating secrets."

Judy Davis was born in 1955 in Perth, on the west coast of Australia, the youngest of the three children of an army officer and his wife. (Some sources give 1956 as her year of birth.) By her own account, she grew up in "quite an oppressive Catholic society." At the convent school she attended, Davis felt herself to be something of a misfit; by adolescence she was in open, defiant rebellion against her environment. She had decided at an early age that she wanted to be an actress, but she needed, in her own words, "a fair degree of willfulness to persist with it" in a milieu that fostered and rewarded obedience and conformity. When she was seventeen, she grabbed what amounted to a lifeline when she accepted an offer to sing with a soft-rock band on a tour of Taiwan and Japan. Disenchanted by the rigors of life on the road, she soon returned to Australia and enrolled at the National Institute of Dramatic Art, in Sydney.

While she was a student at the institute, Davis made her film debut, as a carefree hitchhiker in *High Rolling* (1976), directed by Igor Auzins. The relatively inexpensive and, in the opinion of the film historian David Stratton, "strangely unsatisfactory" road movie was a box-office flop. "If *High Rolling* is remembered at all," Stratton noted in his book *The Last New Wave: The Australian Film Revival* (1980), "it will be because it introduced to the screen Judy Davis, playing the sixteen-year-old Lyn." After leaving drama school, Davis joined the South Australian Theatre Company. Over the next few years, she played parts in a variety of classical and contemporary plays. Taken by Davis's performance in *Romeo and Juliet*, a casting agent recommended her to the director Gillian Armstrong and the producer Margaret Fink, who were looking for a young actress to play the leading role of Sybylla Melvyn in their film production of *My Brilliant Career*. Davis, whose contract with the South Australian Theatre Company had just ended, auditioned for and won the coveted assignment.

Based on the 1901 semiautobiographical novel of the same name by the sixteen-year-old Miles Franklin, *My Brilliant Career* documents an idealistic and rebellious young woman's struggles against the constraints of the hidebound, male-dominated world of rural Australia. Most critics felt that *My Brilliant Career* was a beautiful and intelligent film and that Davis's performance was especially praiseworthy. "Judy Davis could not be more appealing as the high-spirited Sybylla," Kathleen Carroll wrote in the New York *Daily News* (February 1, 1980), "her freckled face and cheerful impudence reminding one of another much-cherished actress, Katharine Hepburn." Agreeing, Stanley Kauffmann of the *New Republic* (February 9, 1980) gave her a "ringing hurrah" for her "straightaway and completely winning" portrayal, and he added, "She has talent, intense and trenchant. . . . Her performance is full of unconventional yet absolutely right 'choices' in reading and movement and interplay, and she brings all the details into focus—which is to say she makes them all disappear—through her force of spirit." In Kauffmann's opinion, Davis and the role were "absolutely congruent."

Davis herself, however, openly criticized *My Brilliant Career*. Talking with a Sydney newspaper reporter for an article that was published late in 1979, when the film opened in Australia, she said, among other things, that she disliked the script and that she had accepted the part only because, as a little-known actress just out of drama school, she felt she could hardly refuse the offer of a starring role in a major movie. "I thought it was a children's movie, it was so simplistic . . . ," she told Gavin Smith years later, as quoted in *Film Comment* (November/December 1992). "I'll hate it till the day I die. Beautifully made, beautifully directed, but I just can't stand it." Her own opinion notwithstanding, Davis's work in *My Brilliant Career* earned her a Sammy (the Australian equivalent of an Oscar) at the Australian Film and Television Awards, and the film won several other Sammys as well. In 1981 Davis was also honored by the British Academy of Film and Television Arts as both best actress and best newcomer in a leading role.

In 1981 Davis demonstrated her range in three more Australian movies. In the first, *Hoodwink*, by the British director Claude Whatham, she gave what a reviewer for *Variety* (May 27, 1981) called a "remarkable" performance as a frumpish, repressed preacher's wife in the story of a criminal who fakes blindness to receive a lighter sentence for a robbery conviction. Making a complete change of pace, Davis played a heroin-addicted prostitute in John Duigan's *Winter of Our Dreams*. Once again the actress garnered most of the critical applause; the film itself generated only a lukewarm response. In her third effort in 1981, *Heatwave*, Davis was featured as a fiery radical reporter fighting for a group of tenants about to be evicted from their homes to make way for an upscale development project. Typical of the critics' generally tepid reaction to the film was Janet Maslin's assessment in the *New York Times* (June 10, 1983). Although she felt that the film "never quite coalesces," she had nothing but praise for Davis, who "radiates a strength and purity of purpose." "Her performance," Maslin added, "is as uncompromising as the character she plays, which makes it admirable in ways that don't always work to the film's advantage." At the 1981 Australian Film and Television Awards, Davis won the best supporting actress prize for *Hoodwink* and the best actress honor for *Winter of Our Dreams*.

Determined not to limit herself to films, over the next few years Davis deliberately sought strong roles in television and theatre. Her television credits include the young Golda Meir (the Israeli politician as a middle-aged woman was played by Ingrid Bergman) in the CBS docudrama *A Woman Called Golda* (1982), for which she received an Emmy Award nomination, the despondent heiress Carrie Mazzinni in the Australian miniseries *Water Under the Bridge*, and Mistress Ford in a BBC production of Shakespeare's *The Merry Wives of Windsor*. On the stage, she appeared with the South Australian Theatre Company, the Sydney Theatre Company, and the Perth Playhouse, playing, among other parts, the title roles in Frank Wedekind's *Lulu* and Pam Gems's *Piaf*. Davis made her London stage debut in 1982, as the Actress in the English Stage Company's production of Terry Johnson's *Insignificance*.

A film adaptation of E. M. Forster's *A Passage to India* was Davis's first big-budget film venture. Written and directed by the legendary David Lean, who had come out of a fourteen-year retirement to bring the elusive novel to the screen, the movie featured a stellar cast that included Peggy Ashcroft, Alec Guinness, and Victor Banerjee. Davis portrayed the virginal and sexually inhibited young Englishwoman Adela Quested, who goes to India in the 1920s intending to marry a British magistrate. Once there, however, she rejects the stifling snobbery of the British colonial enclave and expresses a desire to experience "the real India," beginning a process of exploration that unleashes within her an intense sexuality that belies her cool and rational veneer. On an expedition to the fabled Marabar caves, in the company of a young and handsome Indian doctor, Adela undergoes a terrifying ordeal—the nature of which Forster left ambiguous—and accuses the doctor of attempted rape. "There weren't all that many similarities between me and that character, but there was one: the issue of personal eroticism," Davis told Gavin Smith. "I was twenty-seven, twenty-eight, when that was filmed, I was just married, and I don't think I had any notion of my own eroticism, I'd never explored it. I'd done yoga from about when I was eighteen; while everybody else was going around screwing everybody they could, I was doing yoga in my bedroom, seeing the great white light. So that was an area of vulnerability for me with the character."

A Passage to India (1984) was widely acclaimed, as was Davis's performance, which earned her an Academy Award nomination as best actress, one of the film's eight Oscar nominations. Pauline Kael of the *New Yorker* (January 14, 1985) called Davis "close to perfection" in the role of Adela, and the reviewer for *Variety* (December 12, 1984) considered her performance to be "outstanding," adding that she had "the rare gift of being able to look very plain (as the role calls for) at one moment and uncommonly beautiful at another." Ever one to speak her mind, after the film's shooting Davis criticized Lean's autocratic directorial style. "He had such a specific sense of what he wanted, and I don't think he understood that I had ever acted before . . . ," she explained to Graham Fuller for *Interview* (October 1992). "I think he thought I was just brand spanking new. So when I came up with an idea, he just felt that I was insulting him in some way, and it really snowballed from there."

Back in Australia by the mid-1980s, Davis next appeared in *Kangaroo* (1986), which was based on D. H. Lawrence's novel of the same name, written after the author and his wife, Frieda, visited Australia in 1922. Davis played the German-born Harriet Somers, the Frieda Lawrence character, opposite her real-life husband, the Australian actor Colin Friels, in the part of Richard Somers, patterned on D. H. Lawrence. The low-budget production received generally mixed notices, but Davis was once again singled out by the critics for tribute. Don Minifie, in his review of *Kangaroo* for *Films & Filming* (November 1986), went so far as to rate her "outstanding" portrayal of the embittered Harriet as "far superior to her last Oscar-nominated trip to the colonies in *A Passage to India*." Davis was awarded a Sammy for her performance.

For *High Tide* (1987), Davis once again teamed up with Gillian Armstrong, in a story about a reckless, hard-drinking nightclub singer who, at a pivotal, desperate moment in her life, encounters by chance the teenage daughter she had abandoned many years before. "When somebody's sinking, it seems such a beautiful idea that the thing that can save her and teach her how to love is this girl she's inflicted damage on," Davis explained to Gavin Smith, detailing her feelings about her character, Lilli. "That sense of personal salvation I found quite beautiful." Armstrong encouraged the actors to improvise in developing their characters—a freedom that Davis valued highly. "One of the frustrations of acting finally is that you think, 'What am I? I'm just a silly actor who's saying other people's lines,'" she told Myra Forsberg of the *New York Times* (March 6, 1988). "So *High Tide* was a turning point really, because there was an opportunity for me to turn that script into a statement that I wanted to make. So in a way the film ended up being a joint statement between actor, writer, director, and producer. I think finally that's the only way for an actor to work." That freewheeling artistic collaboration paid off in glowing reviews. Hal Hinson of the *Washington Post* (March 25, 1988) commented, "Davis may convey mixed-up emotions with greater lucidity than any other actress working today." Molly Haskell, in an appraisal of *High Tide* for *Vogue* (April 1988), concurred, saying, "With her mercurial face, Davis gives a performance that is an astonishing blend of spirituality and low-life authenticity."

Following another Australian effort, the thriller *Georgia* (1988), Davis landed the choice role of the socially rebellious, free-spirited novelist George Sand in *Impromptu* (1991), which focuses on Sand's romantic involvement with the composer and pianist Frédéric Chopin. Directed with a light touch by James Lapine, who had previously worked on stage musicals, *Impromptu* is more a depiction of the lifestyles of the French artistic community of the 1830s than an accurate portrayal of the individuals' lives. Critics split on the merits of the film, but they were unanimous in sounding the praises of Davis, who obviously relished playing the role of Sand, whom she described as a "hugely emotional" woman who "liked being outrageous." "Davis is the ideal actress for the part," Hal Hinson declared in the *Washington Post* (May 3, 1991). "She's the most atmospheric of actors, perhaps the only one around capable of streaking the screen with lightning."

Three other films featuring Judy Davis were also released in 1991. In the British production *Where Angels Fear to Tread*, an adaptation of E. M. Forster's first novel, in which he contrasted European liberalism with more conservative English values, Davis gave what a critic for the *Times Literary Supplement* (June 28, 1991) called a "brilliantly absurd and testy" performance as the self-righteous and rigidly religious Harriet, who disapproves of her widowed sister-in-law's affair with a young Italian. "I found her the most irresistible character I've ever played . . . ," the actress told Stephen Schaefer for *USA Today* (March 24, 1992). "At the beginning I thought Harriet was extremely funny. It took me a while to discover how deeply stupid she was—that's very important. But an audience who decides they just hate Harriet is an ignorant audience, because that's not the point. What Forster is talking about is what that English society did (and sometimes still does) to those people—how it twisted those people out of shape and dehumanized them."

Davis's two other 1991 releases, *Barton Fink* and *Naked Lunch*, were both wildly offbeat, with more than a touch of the grotesque. In *Barton Fink*, a postmodern fable produced and directed by Ethan and Joel Coen, Davis played the secondary role of Audrey Taylor, the long-suffering "assistant" to a Faulknerian novelist seduced by Hollywood. The multilayered, Faustian tale, which won the Palme d'Or at the 1991 Cannes Film Festival, was mostly well received, although some critics, among them Donald Lyons of *Film Comment* (November/December 1992), argued that, as Lyons put it, "Davis was the closest thing to a human being in the movie." "[Her] ironic depths swallowed the sophomoric paradoxes of *Fink*," Lyons added. "She seemed to be authoring not just Audrey but a deeper film."

As written and directed by David Cronenberg, *Naked Lunch* is not so much an adaptation of the fragmented, hallucinatory novel by William S. Burroughs as, in the words of Terrence Rafferty in the *New Yorker* (February 10, 1992), "a brisk and well-organized tour of Burroughs Country: the nightmarish terrain of the writer's imagination, in which all the landmarks are distorted, disorienting, grotesque." Davis essayed two parts in the film: Joan Lee, the substance-abusing wife of the William Burroughs alter ego, William Lee (Peter Weller), and Joan Frost, a character closely modeled on the writer Jane Bowles, whom Burroughs had met in Tangier. Her performance, which critics described as "chillingly good" and "vividly decadent," earned her the New York Critics Circle prize for best supporting actress. Far more commonplace was the lead part in the 1991 Hallmark Hall of Fame television production of *One Against the Wind*, a dramatization of the work of Mary Lindell, an English-born countess who operated an escape route for downed Allied pilots in World War II. Most critics echoed the reviewer for *People* (December 2, 1991), who found Davis to be "marvelous" despite a "listlessly conventional" plot.

Long an admirer of Woody Allen's films, Davis had been delighted when the director offered her a bit part in his film *Alice* (1990). Impressed with her work and style, Allen cast the actress in a major part in *Husbands and Wives* (1992), a film about the marital troubles of Gabe Roth, played by Allen, and his wife, Judy, played by Mia Farrow. As Sally, one-half of a divorcing couple friendly with the Roths, Davis stood out, even among several other high-powered actors. "Acting is of a very high caliber across the board," Todd McCarthy noted in *Variety* (August 31, 1992), "but Judy Davis . . . is incandescent, revealing a whole new side to her onscreen personality. Her character does so many of the 'wrong' things, making life much more difficult for herself and those around her than need be, yet people are compellingly drawn to her." Julie Salamon of the *Wall Street Journal* (September 17, 1992) concurred: "Judy Davis is spectacular. . . . Her Sally is terrifying—a bright, attractive woman who is so afraid someone will pull something over on her she's always on the attack. . . . Yet Ms. Davis lets you see what she's hiding—her sexiness and her fear of it and anything else that puts her in someone else's power." Davis was rhapsodic about working with Allen. "He's the antithesis of someone like Lean . . . ," she told Leslie Bennetts for the *Harper's Bazaar* profile. "I've never been given so much freedom by a director. It was as if he were saying, 'I trust you completely, so let's just see what you do.' He's just a delight to work with." Davis was nominated for an Academy Award as best supporting actress for *Husbands and Wives*.

Judy Davis, who has large blue eyes and a tangle of wild red hair, has been described as having "a raw, hectic beauty" and a face "fierce with meaning." She and her husband, Colin Friels, who have been married since 1984, live in Sydney, Australia with their young son, Jack. Although she has been dubbed a feminist, largely because of her part in *My Brilliant Career*, Davis told Graham Fuller in 1992 that for many years she "was not political enough to think in terms of feminism." "It's only now that I'm thirty-seven," Davis said, "that I am more likely to be actively interested in the themes of feminism myself." Nonetheless, she added, "I have never been able to play by the rules—never."

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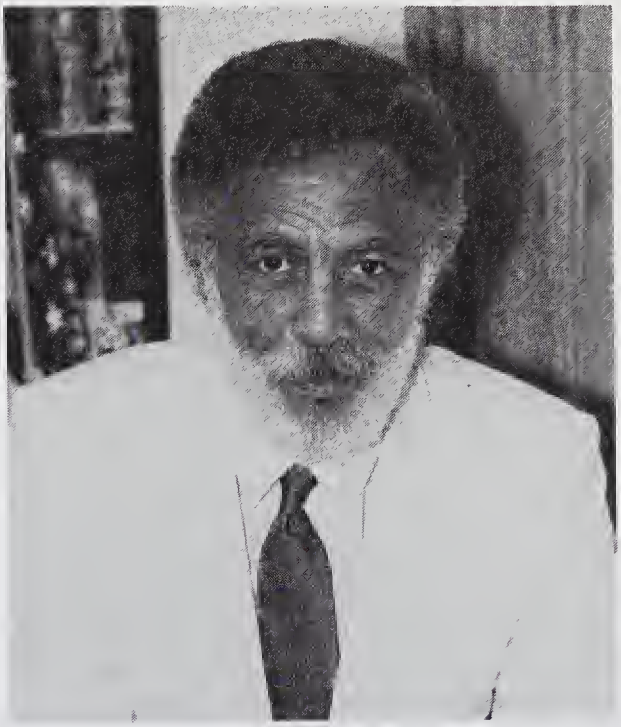

U.S. House of Representatives

Dellums, Ronald V.

Nov. 24, 1935– United States Representative from California. Address: 2136 Rayburn House Office Bldg., Washington, DC 20515

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1972.

Perhaps the most significant change in power in the 103d Congress was the rise of Congressman Ronald V. Dellums of California to chairman of the Armed Services Committee in January 1993, following the resignation of Les Aspin of Wisconsin, who had been named secretary of defense in the administration of President Bill Clinton. Dellums, who is both the first black ever to serve on the committee and its first black chairman, arrived on Capitol Hill in 1971 as a radical firebrand. The freshman congressman drew national attention early in his first term, when, in angry and impassioned rhetoric, he charged the United States armed forces with racism and with committing war crimes during the Vietnam War and, in defiance of congressional protocol, conducted his own hearings on the issues.

Since his tempestuous beginning in Congress, Dellums has learned to use the system that he had once railed against to fight for civil rights and against what he regards as unsound military policies. Believing that the United States' national security has been jeopardized by extravagant defense spending, at the expense of social programs, Dellums has introduced, often in vain, hundreds of bills and resolutions to slash the defense budget. He also has voted against virtually every new weapons system and defense-authorization bill and opposed every military adventure abroad except the recent relief effort in Somalia.

Despite his deep antipathy for the Pentagon, Dellums has earned broad respect, even from many conservatives, for his conduct on the Armed Services Committee. As a subcommittee chairman, he regularly sought consensus, and in deference to majority opinion, he presided over the drafting of bills that, more often than not, he would end up voting against. "I disagree with him utterly and completely," Baker Spring, a military analyst for the conservative Heritage Foundation, told Leslie Phillips of *USA Today* (January 27, 1993). "But he's up-front, open, and honest, not in the least bit vindictive about the way he pursues his legislative agenda."

Ronald Vernie Dellums was born on November 24, 1935 in Oakland, California to Vernie Dellums, a Pullman porter-turned-longshoreman, and Willa Dellums, a clerk-typist for the government. While growing up in a rough section of Oakland, he played baseball with such future professionals as Frank Robinson and Curt Flood and dreamed of becoming a major-league pitcher, but the prejudice of his high school coaches discouraged him from nursing his ambition. Following an undistinguished career at McClymonds High School and Oakland Technical High School, Dellums was unable to find work, and in 1954 he enlisted in the United States Marine Corps. After his discharge two years later, he entered Oakland City College on the GI Bill, taking an associate arts degree in 1958. He went on to earn a B.A. degree from San Francisco State College in 1960 and a master's degree in social work from the University of California at Berkeley in 1962.

During the remainder of the decade, Dellums held a series of social services positions. He was a psychiatric social worker for the California Department of Mental Hygiene from 1962 to 1964, program director for the Bayview Community Center in San Francisco from 1964 to 1965, associate director and eventually director of the Hunters Point Youth Opportunity Center from 1965 to 1966, planning consultant for the Bay Area Social Planning Council from 1966 to 1967, and director of the concentrated employment program of the San Francisco Economic Opportunity Council from 1967 to 1968. He then returned to the private sector, serving for the next two years as a senior consultant for manpower programs for Social Dynamics, Inc.

Dellums's political career began when he accepted an invitation to run for the Berkeley City Council in 1967, permanently sidetracking his plans to attend Brandeis University to study for a doctorate in social policy. During his stint on the council, from 1967 to 1971, he denounced what he saw as police brutality against students and minorities, and he served as a liaison between the council and student groups on the Berkeley campus. His political appetite whetted, Dellums challenged the reelection of Jeffery Cohelan to the seat representing California's Seventh Congressional District, the Oakland–Berkeley area, in the 1970 Democratic primary. (Its boundaries were redrawn, as the Eighth Congressional District, before the 1974 elections, and they were reshaped again in 1992 to form the Ninth Congressional District.)

In what is arguably the most liberal district in the country, where even weak Democratic presidential nominees like George S. McGovern and Walter F. Mondale racked up huge majorities in 1972 and 1984, respectively, Dellums ran as a self-avowed radical against Cohelan, a more conventional liberal who was slow to speak out against the Vietnam War. Backed by a coalition of minorities, students, labor groups, and intellectuals, Dellums upset Cohelan, 55 percent to 45 percent. In the general election, the Republican candidate, John E. Healey, sought to link Dellums to the activities of the Black Panthers and what he called the "lunatic left wing," and Vice-President Spiro T. Agnew, campaigning in Healey's behalf, called Dellums a "radical extremist." Nevertheless, Dellums won handily, by a margin of 57 percent to 41 percent. Agnew's attacks had apparently helped the Democrat, and after his victory Dellums offered thanks to his "public relations expert, Spiro T. Agnew."

Since the 1970 election Dellums has been returned to office every two years with at least 56 percent of the vote. Republicans thought they had a chance to recapture the seat in 1984, when Eldridge Cleaver, the former minister of information for the Black Panthers and a convert to conservatism, challenged Dellums as an independent. With the liberal-to-radical black vote thus split, it might have been possible for the Republican nominee, Charles Conner, a black banker, to win, but Cleaver withdrew from the race, and Dellums rolled on to an easy victory, taking 60 percent of the ballots.

Once in Congress Dellums concentrated most of his energy on the subjects of the military and civil rights. In his first term, he won a seat on the Armed Services Committee. Appointed over the objections of the committee chairman, F. Edward Hébert of Louisiana, Dellums was the first black to sit on the committee. At his request, in 1971 he was appointed to the committee that oversees the District of Columbia, the population of which is over 70 percent black. Eight years later he emerged as committee chairman, a position he used to minimize federal interference in district affairs.

Congressman Dellums wasted little time making his voice heard on Capitol Hill. In 1971 he introduced separate resolutions calling for investigations into war crimes allegedly committed by the United States armed forces in Vietnam and into racism in the military. When the Armed Services Committee ignored the pleas, Dellums organized his own, unofficial hearings, which drew significant national publicity. In the same year he helped organize, and spoke at, an antiwar protest on the steps of the Capitol at which hundreds were arrested.

A vociferous, yet responsible, critic of military spending, Dellums has over the years opposed all new major weapons systems and the use of military force abroad, and he has not hesitated to criticize presidents, Republican or Democratic. He objected to President Jimmy Carter's plans to develop the MX mobile missile, finally prevailing in 1985, when the administration of President Ronald Reagan limited the program to fifty missiles. He also opposed Carter budgets that included funds for upgrading the Minuteman III missile and developing the Trident II submarine-launched missile. Although a majority of the Congressional Black Caucus supported Carter's decision to boycott the 1980 Olympics in Moscow to protest the Soviet invasion of Afghanistan, Dellums denounced the boycott as an "empty gesture." "It is my honest opinion that athletics ought to go beyond politics," he said. "For young people to spend years of their lives to train to go to the Olympics and then find this country politicizing them without consulting them is at best unfortunate."

Dellums consistently denounced the Reagan administration for pursuing its massive defense buildup at the expense of domestic programs. As chairman of the Military Installations and Facilities Subcommittee, from 1983 to 1989, Dellums closely monitored expenditures for the operation and maintenance of overseas bases, ever wary that Reagan might upgrade them in preparation for some military escapade in the Third World. In response to an invitation from *Harper's* (July 1984) to draft an acceptance speech as though he were the Democratic presidential nominee that year, Dellums summarized his view of the Reagan administration and of the Unites States' role as a world leader: "The year 1984 finds our country in the midst of an economic and political crisis that may end our experiment as a democracy. The Reagan administration has subverted Lincoln's hope for a government of the people, by the people, and for the people, creating in its stead a government of the few, by the few, and for the few. Reaganism has enshrined greed and legislated selfishness. Worst of all, its ideological paranoia—its belief in fantasy rather than reality—may bring us to the brink of a global nuclear holócaust. . . . I offer a new agenda: an agenda for world peace and for a just and compassionate society here at home. It is an agenda that proposes a foreign policy of nonintervention and international cooperation, an agenda that redefines our legitimate national security interests as the defense of the United States, an agenda that rejects any attempts to control the internal affairs of other sovereign nations through economic extortion, political intimidation, or overt or covert force. True peace entails more than the absence of war. It requires an unceasing effort to eliminate militarism, racism, and social and economic injustice and to promote personal freedom and human dignity."

It was during the Reagan era that many in the House began to look beyond Dellums's heated rhetoric to discover an earnest lawmaker. Democratic congressman Tom Downey of New York spoke of that transition in an interview with Lois Romano of the *Washington Post* (February 20, 1991): "When he first sat on Armed Services, people were openly rude to him—they would talk over him and ignore him—they thought he had only one dimension. Today, the committee falls silent when he talks. His beliefs have not changed, but today he knows his stuff, which makes him formidable."

Dellums's influence was especially visible in June 1986. From his first days in Congress, Dellums had called on the United States to punish the government of South Africa for its system of apartheid by imposing strict economic sanctions. For fifteen years he had spoken out, introduced legislation, and joined in public protests. (In 1984 he was among those arrested for demonstrating at the South African embassy in Washington, D.C.) Finally, in June 1986, to the surprise of most observers, including Dellums himself, the House adopted his sanctions bill, which barred virtually all trade with and investment in South Africa and suspended commercial air travel between South Africa and the United States. "What we did today is going to give a tremendous boost to the momentum of the antiapartheid movement in this country," Dellums was quoted as saying in the *New York Times* (June 19, 1986). "I'm still shocked it happened." A less-stringent House-Senate compromise bill was eventually enacted over the veto of President Reagan.

In 1989 Dellums gave up the chairmanship of the Military Installations and Facilities Subcommittee to head the Research and Development Subcommittee, which had jurisdiction over the Pentagon's $30 billion budget to develop new weapons systems. Although he vehemently opposed most of those systems, including the B-2 bomber and the Strategic Defense Initiative, he continued to impress his critics with the breadth of his knowledge and his fairness. "Over half the Congress then had to deal with me almost on a daily basis," he commented, as quoted in the *Congressional Quarterly Weekly Report* (May 8, 1993). "They found that there was a human being there—a multidimensional person who could sit down and understand, evaluate, make judgments." He argued passionately for his views but never let ideological fervor obstruct the majority will. Despite all his antipathy for the administration of President George Bush and for Pentagon spending in general, Dellums, by all accounts, conducted fair hearings and crafted bills that reflected majority opinion—bills that, when passed on to the floor for consideration, were almost certain to be enacted without his support. As the Republican congressman Bob Davis of Michigan, who served on Dellums's Research and Development Subcommittee, explained to Adam Clymer for a *New York Times* (December 24, 1992) article, Dellums "makes his point, and if he lost, he lost and went on."

One notable success was the curtailment of the B-2 bomber. Although the full House rejected a bill that he cosponsored in 1989 with Republican John R. Kasich of Ohio—a bill that would have scuttled the program— Dellums's view prevailed in the following year, after it became clear that the Soviet Union and the rest of the Communist bloc were disintegrating. In the end, only twenty of the planned 132 B-2s were authorized. Following the end of the Cold War, Dellums's attempt to cut the Pentagon budget by 10 percent in 1992 was rejected.

Except for the emergency relief effort undertaken in Somalia in 1992, Dellums has opposed every American military intervention abroad since his election to office. He criticized the military action in Grenada in 1983, the stationing of marines in Lebanon in the same year, the invasion of Panama in 1989, and the use of force to expel Iraq from Kuwait in 1991. For Dellums, the Persian Gulf war was a sad chapter in American history. In October 1990 he led eighty-three other members of the House in signing a statement opposing offensive military action in Iraq, and in December, with fifty-two other legislators, he filed suit in federal court against President Bush, arguing that the president needed Congress's permission to use force.

During the floor debate, on January 10, 1991, over the resolution authorizing the use of force, Dellums pleaded with his colleagues for restraint. "I believe that we as a people have to be bold enough and mature enough to move beyond the cave man mentality that says we must fight and maim as a way of solving human problems," he declared. "We must have the audacity to think beyond war. That is what this debate is all about. Do we have the courage to think beyond war? . . . We have all this incredible power massed, and there is no way we could lose in a shooting war. But in the longer term we lose because we have lost the opportunity as a great nation to assume leadership in the world, to say: 'We disagree with your use of force and we want to show you there is another way to solve the problem.' Anybody who thinks that we cannot sit down and negotiate a deal is living in an absurd world. Of course we can negotiate. Does that render us inept? Does that mean that we are some weak, wimpy nation? Who has attacked us lately? That means other people understand this massive power. But we do not need to use it. Our power lies in our capacity to get beyond it." Upon learning that Allied aircraft had begun bombing Baghdad, on January 16, 1991, Dellums wept. When nearly every other member of Congress voted for a resolution supporting the war effort once it had begun, the most Dellums could bring himself to do was to vote "present."

In 1991 Dellums won a seat on the Intelligence Committee over the objections of some conservatives who remembered that he had once advocated dismantling the intelligence community "piece by piece, brick by brick, nail by nail" and who even hinted darkly that he could not be trusted to safeguard the nation's secrets. The latter charge was quickly dismissed by some of his sharpest critics, most notably Newt Gingrich of Georgia; rushing to his defense, they pointed out that Dellums had always respected classified information on the Armed Services Committee. As he took his seat on the committee, Dellums acknowledged the need for the intelligence agencies but vowed to restrict them to lawful activities. Also in 1991, Dellums became chairman of the Congressional Black Caucus, with which he had been associated for many years as the group's authority on national security and foreign policy matters.

When Les Aspin became secretary of defense, in January 1993, the Democratic Caucus chose Dellums by a vote of 198 to ten to succeed Aspin as chairman of the Armed Services Committee. Dellums's desire to cut $400 billion from the defense budget over five years has sounded alarms in a defense establishment already reeling from cutbacks proposed in the wake of the Cold War. Nevertheless, many conservatives have expressed approval of Dellums, including the outgoing secretary of defense, Richard B. Cheney, who called Dellums a "straight shooter" who could be trusted. Noting that, as chairman of two subcommittees, Dellums has "gotten bills, he's heard them, [and] he's listened to all sides," Lawrence Korb, a former assistant secretary of defense in the Reagan administration, told Kenneth J. Cooper of the *Washington Post* (December 23, 1992), "I think he'll be a great chairman."

Whatever his intentions concerning the budget, Dellums has vowed to conduct the committee with the same fairness that he demonstrated as a subcommittee chairman. He faced his first crisis in March 1993, when the Defense Department released its list of planned base closings. Earmarked for extinction were all five of the military installations in Dellums's district, including the large Alameda Naval Air Station; the proposed closings threatened the loss of 10,000 jobs. Arguing that the Pentagon was punishing his district for his antimilitary stance and that closing the air station would cost more than it would save since it served a necessary purpose and would have to be replaced, Dellums vowed to fight to keep the base open.

An imposing, dignified figure with a courtly manner, Ronald V. Dellums stands six feet, seven inches tall. He is married to the former Leola ("Roscoe") Higgs, a lawyer who has served as a consultant and Washington representative for the California state legislature. They have a daughter, Piper, and two sons, Erik and Brandy. From a previous marriage, he has a daughter, Pamela. Dellums is coauthor of *Defense Sense: The Search for a Rational Military Policy* (1983).

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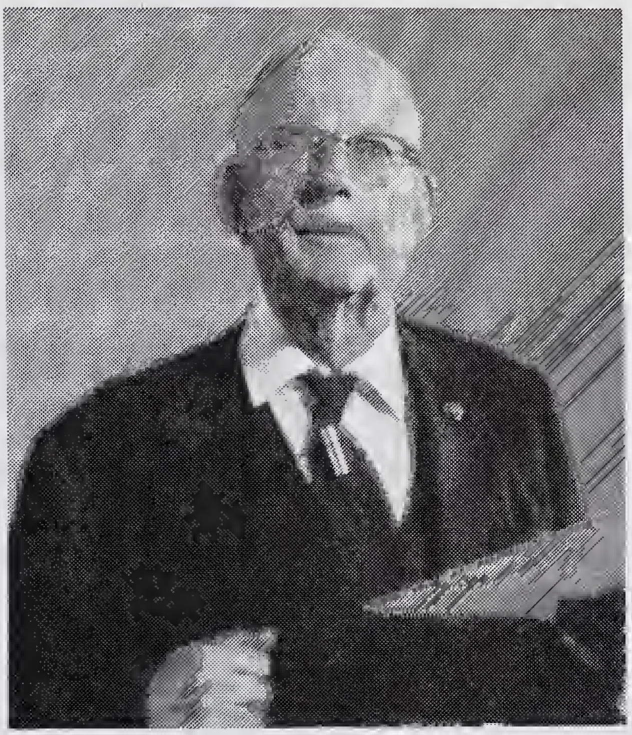

Kip Brundage/The Gamma Liaison Network

Deming, W. Edwards

Oct. 14, 1900– Statistician; business consultant. Address: 4924 Butterworth Pl., Washington, DC 20016

Several decades ago the label "Made in Japan" connoted shoddy merchandise, but in recent years the phrase has become virtually synonymous with quality workmanship, in products ranging from the smallest computer component to a luxury automobile. If any one person is responsible for that transformation it is probably W. Edwards Deming, who is so revered in Japan that the emperor bestowed the country's highest honor on him, the Union of Japanese Scientists and Engineers named a coveted prize after him, and the Toyota Motor Corporation gave his portrait pride of place in the main lobby of its corporate headquarters in Tokyo. Deming, a statistician, popularized and put into practice the concept of quality control originated by Walter Shewhart of Bell Laboratories in the 1920s. Assigned by the United States Army to help rebuild Japan after World War II, Deming found a receptive audience for his theories among Japanese business leaders. He instilled in them a reverence for quality at every step of the manufacturing process, even at the expense of short-term profits.

Deming remained relatively unknown in the United States until 1980, when an NBC television documentary heralded the successful application of his principles in Japan. Since then, he has served as a consultant to many corporations, including the large automakers, whose executives regularly attend his seminars. Although some American business leaders still scoff at some of Deming's ideas—notably his belief that merit pay and production quotas are counterproductive—many have come to believe that if his theories had been applied in the United States, American products would be more competitive in world markets today.

William Edwards Deming was born on October 14, 1900 in Sioux City, Iowa, the oldest of the three children of William Albert Deming and Pluma Irene (Edwards) Deming. From an early age he was called Edwards to distinguish him from his father. When W. Edwards Deming was a small boy, the family, which included his brother, Robert, and his sister, Elizabeth, moved to Cody, Wyoming, where they lived near the Irma Hotel, a frequent rest stop for the legendary Buffalo Bill Cody, who became one of the boy's early heroes. In about 1906 the Demings moved on to Powell, Wyoming, where the elder Deming claimed a forty-acre homestead and struggled to scratch out a living from the soil while his wife supported the family by teaching voice and music to nearby townspeople. W. Edwards Deming recalled those hardscrabble days in a letter to Mary Walton, the author of *The Deming Management Method* (1986): "I remember my mother, taking my brother and me by the hand, prayed for food. . . . Our house in Powell, roughly 1908 to 1912, was a tarpaper shack about the size of a freight car. Snow blew in through cracks in the door and in the windows. There would be accumulation in the morning." But in time, Deming's father, who had studied law, performed legal services for the community and sold insurance and real estate, enabling the family to move into a succession of better homes.

Deming attended a one-room schoolhouse in Powell and earned spare change as a lamplighter and an errand boy at a hotel. Upon graduating from high school in 1917, he enrolled at the University of Wyoming at Laramie, working his way through as a janitor. After receiving his bachelor's degree in 1921, he remained on the campus as an instructor in engineering and continued his studies in mathematics. From 1922 to 1924 he taught physics at the Colorado School of Mines while attending classes at the University of Colorado at Boulder, which awarded him a master's degree in 1924. He stayed on at the University of Colorado as an assistant professor of physics for a year, then accepted a scholarship to Yale University. While pursuing his doctorate at Yale, Deming held a part-time position as a physics instructor; during the summers, he worked at Western Electric's Hawthorne Works plant in Cicero, Illinois. It was at Western Electric that he learned of the quality control theory of Walter Shewhart, a mathematical physicist at Bell Laboratories who was also a consultant for Western Electric. Deming received his Ph.D. degree in mathematical physics from Yale in 1928.

Meanwhile, in 1927, Deming was hired as a mathematical physicist at the Fixed Nitrogen Research Lab of the United States Department of Agriculture, where he worked until 1939. Concurrently, he served as a special lecturer in mathematics and statistics at the Graduate School of the National Bureau of Standards, from 1930 to 1946, and as head of the Department of Mathematics and Statistics at the Graduate School of the Department of Agriculture, from 1933 to 1943. In 1939 he was named to the post of head mathematician and adviser in sampling at the United States Bureau of the Census, just in time to help the bureau prepare for its first experiment in sampling in the 1940 census. During World War II, Deming persuaded first Stanford University and then the War Department to conduct a series of ten-day crash courses in statistics. He also devised a system of statistical sampling that closely monitored the production process in munitions plants, thereby reducing defects. The system was a precursor of the one he was to introduce in Japan a few years later. American manufacturers thus had an opportunity to test Deming's theories at an early stage, but because the United States had a virtual monopoly on world trade after the end of the war, most businesses saw no need to ensure quality in a seller's market.

It was that short-sightedness that Deming would criticize so severely in the years ahead. In an interview with Andrew Jaffe of the Los Angeles *Herald Examiner* (February 6, 1983), he illustrated what happened to the postwar global economy while American industry slept: "The Japanese started with nothing—less, because they had a reputation for shoddy quality. But America had a reputation for product the world over. Instead, they let the Japanese lose the war and win the peace. Take the question of suppliers. If a supplier constantly has to cut corners to win a contract, you can't expect improvement. Price has no meaning unless you know what you're getting for it. Today, General Motors has 5,000 suppliers. A Japanese auto manufacturer has about 400. How do you expect GM to be able to keep track of products built by 5,000 suppliers, let alone by its employees? The paperwork alone is staggering."

In 1946 Deming left government service to start his own consulting firm. In the same year he joined the faculty of the New York University Graduate School of Business Administration, in New York City, as a professor of statistics. He also lectured at Columbia University, in New York City. After his official retirement in 1975, he continued to serve as professor emeritus, teaching a half-day at each university every Monday. Possessed of enormous stamina, Deming spent as many as 120 days a year conducting seminars until he was well into his eighties, and he curtailed his schedule only slightly when he reached his nineties. "Often his speeches are rich, semitheatrical critiques of American industry," David Halberstam wrote in a profile of Deming for *Parade* (July 8, 1984). "He chides, he skewers, he assaults. Few are spared, certainly not the nation's business schools or its banks. Nothing gets sharper criticism than the management class in America. 'The one thing we must never export,' he says, 'is American management—at least [not] to friendly countries.'"

As part of his consulting work following World War II, Deming took on a variety of assignments abroad. He was part of the Allied mission to assure fair elections in Greece in 1946, and he was a sampling consultant to the government of India in 1947, 1951, and 1971. From 1947 to 1952 he was a member of the United Nations Subcommission on Statistical Sampling. During 1952 and 1953, he assisted West Germany as an adviser in sampling techniques and as a statistical consultant. Deming also served as a consultant to the governments of Mexico and Turkey during the 1950s and Taiwan in the early 1970s. In 1964 he lectured at the London School of Economics and at the Statistical Institute of the University of Paris.

But it was in postwar Japan that Deming exercised his greatest influence. Assigned by the Allied Supreme Command in Tokyo as an adviser in sampling techniques to help rebuild wartorn Japan, he conducted a series of eight-day seminars throughout the nation in 1950. He had been invited by the members of the Union of Japanese Scientists and Engineers (of which he himself was later made an honorary lifetime member) to teach them Walter Shewhart's statistical theories of quality control. Deming had tried to interest American companies in his ideas, but without the involvement of top managers, his statistical theories languished on the factory floor along with manufacturing in general, whose influence within American corporations declined in relation to that of the corporations' expanding marketing and finance departments. Therefore, when Deming went to Japan he insisted upon meeting with top executives as well as with the engineers who had invited him. "Otherwise," he was quoted by David Halberstam as telling the Japanese, "you will go on like the Americans and make the same mistakes as they are making." Forty-five Japanese industrialists were summoned to attend his lectures; all of them did. Halberstam cited a diary entry in which an executive recorded his first impression of Deming: "Here was this tall, strange American telling us that we would be an important force in five years if we listened to him. We really didn't believe him, but in order not to lose face we did what he told us, and it worked."

What Deming told Japanese business leaders was as startling then as it is now. Among other things, he advised them to ignore American business techniques and avoid pitting management against labor or one department against another or even one worker against another. Cooperation, not competition, was the key to industrial success, Deming argued, and merit pay, which had long been a staple in American plants, destroyed worker morale. (Deming has said, "Merit pay is not merit pay. Differences may be caused by the system. It's rewarding the circumstances. Same thing as rewarding the weatherman for a pleasant day.")

Moreover, a worker who earned incentive pay often did so only at the expense of someone else, because performance was measured in relative, not absolute, terms.

Quota systems were equally counterproductive, Deming maintained, because the pressure to meet them led workers to sacrifice quality in their rush to make their numbers, if they weren't faking them in the first place. Deming told the Japanese that inspection at the end of the line, which has been the traditional anchor of quality control in American manufacturing, only made it easier to expect defects. Far better, he said, to eliminate defects as they occur, at various points in the production process. In short, he recommended that the Japanese manage the system of production, not the people who make it work.

In an interview with Deborah Churchman of the *Christian Science Monitor* (March 24, 1981), Deming reflected with pride on the boldness of his early vision: "I told them that Japanese industry could develop in a short time. I told them that they could invade the markets of the world and have manufacturers screaming for protection in five years. I was, in 1950, the only man in Japan who believed that." In 1951 the Union of Japanese Scientists and Engineers honored the visiting American by endowing the Deming Award, to be presented each year to the company and individual who have done the most to promote quality control. In 1960 Deming himself was awarded the Second Order Medal of the Sacred Treasure by Emperor Hirohito for his contribution to Japanese prosperity. He was only the second American to be so honored (the first was General Douglas MacArthur).

Even as Japanese industry prospered under Deming's influence throughout the 1960s and 1970s, reaching an annual growth rate of 11 percent by 1980, American industry largely ignored him. All that changed on June 24, 1980, when NBC aired a ninety-minute documentary, *If Japan Can, Why Can't We?* that spotlighted Deming's role in the rise of Japanese industry. In the wake of the broadcast, NBC was deluged with requests for transcripts of the program, and Deming was besieged by American companies eager to benefit from his expertise. He signed consulting contracts with both Ford and General Motors, two companies then reeling under Japanese competition, as well as with Florida Power & Light, Dow Chemical, Hughes Aircraft, and others. William E. Conway, the former head of the Nashua Corporation, an American office-supply and equipment conglomerate in Nashua, New Hampshire that Deming helped to turn around in 1980, has called the consultant "the father of the third wave of the Industrial Revolution," after Eli Whitney, whose use of interchangeable parts gave rise to the factory system of production in the early nineteenth century, and Henry Ford, whose mass-production techniques revolutionized manufacturing at the turn of the twentieth century.

Deming's advice to American companies over the past few years has differed little from the recommendations he made to their Japanese counterparts decades ago. At the heart of his theory is the belief that quality control must be exercised at every step of the manufacturing process in an effort to please customers rather than shareholders. Improve quality, Deming has said, and expenses will decline as fewer errors have to be corrected and costly machine downtime is curbed. This, in turn, increases productivity, which leads to a greater market share as customers perceive the product as offering high quality at a reasonable cost. In his book *Out of the Crisis* (1986) Deming enumerated fourteen points to improve quality: 1. "Create constancy of purpose for improvement," with a long view of staying in business and creating more and more jobs rather than making money quickly. 2. Refuse to accept poor workmanship or negative attitudes. 3. Eliminate the end-of-the-line inspection, and work on correcting defects at the source. (As Deming has said of American manufacturers, "They might have *inspectors*, sorting out the good products from the bad, but that's just burning toast and scraping it, burning toast and scraping it. They *plan* for defects, when they could be *preventing* defects.") 4. Avoid awarding contracts based on price alone; seek out and stick with quality vendors. 5. Strive continually to improve production and service. 6. Develop formal worker-training programs. 7. Urge supervisors to practice leadership by example. 8. Let workers know that questions are welcome. 9. Stress cooperation, not competition, among departments. 10. Encourage workers to come up with their own slogans. 11. Abolish quotas. 12. Make it possible for employees to take pride in their work by ensuring that equipment and supplies are in optimum condition. 13. Educate and retrain both management and workers. 14. Form a special management team with a plan to carry out the quality mission.

Deming believes that American business leaders are wrong to blame the American trade deficit on Japan or on American workers. "The cause of the decline [in American productivity]," he contended in the introduction to Mary Walton's *The Deming Management Method*, "is that management have walked off the job of management, striving instead for dividends and good performance of the price of the company's stock. A better way to serve stockholders would be to stay in business with constant improvement of quality of product and of service, thus to decrease costs, capture markets, provide jobs, and increase dividends."

Expanding on that theme in *Out of the Crisis*, Deming wrote: "Failure of management to plan for the future and to foresee problems has brought about waste of manpower, of materials, and of machine time, all of which raise the manufacturer's cost and price that the purchaser must pay. The consumer is not always willing to subsidize this waste. The inevitable result is loss of market. Loss of market begets unemployment. Performance of management should be measured by potential to stay in business, to protect investment, to ensure future dividends and jobs through improvement of product and service for the future, not by the quarterly dividend. It is no longer socially acceptable to dump employees on to the heap of unemployed. Loss of market, and resulting unemployment, are not foreordained. They are not inevitable. They are man-made. The basic cause of sickness in American industry and resulting unemployment is the failure of top management to manage."

In Deming's view, the worker should be a company's most treasured asset, to be nurtured and safeguarded at all costs. "The main aim of the Deming philosophy is empowerment of the individual," Rafael Aguayo observed in his book *Dr. Deming: The American Who Taught the Japanese About Quality* (1990). "The lesson is that we have to empower all our people with dignity, knowledge, and skills so that they may contribute. They have to be made secure so that they can contribute, trained so that they can do the work properly, and be encouraged to grow so that the firm can develop and grow. The purpose of all of management, the purpose of cooperation, is to bring out the best in each of us and allow each of us to contribute fully."

In an interview with Clare Crawford-Mason for a profile in *People* (September 8, 1980), Deming pointed once again to Japan in explaining the benefits to be obtained from a secure and stable work force: "In Japan a company worker's position is secure. He is retrained for another job if his present job is eliminated by productivity improvement. If a worker has an idea, he can present it to the president, and the door is always open. The worker doesn't have to worry about whether he'll have a job tomorrow; he doesn't have to try to please somebody or conceal problems just to keep his job. There's such a difference between working in a secure position and working in an insecure position."

In addition to *Out of the Crisis*, Deming is the author of *Statistical Adjustment of Data* (1943), *Some Theory of Sampling* (1950), *Statistical Design in Business Research* (1960), *Quality, Productivity, and Competitive Position* (1982), and more than 170 articles for technical journals. In 1980 he was awarded the first Deming Medal, established in the same year jointly by the American Society for Quality Control and the New York–area branch of the American Statistical Association, for his outstanding lifetime contribution to quality control. A fellow of the Royal Statistical Society and of the American Statistical Association, Deming is a member of the International Statistics Institute, the American Society of Quality Control, the National Academy of Engineering, the Institute of Mathematical Statistics, and the Market Research Council, among other professional organizations. He received the American Management Association's Taylor Key Award in 1983, and he was enshrined in the Engineering and Science Hall of Fame in 1986. At a ceremony in the Rose Garden at the White House in 1987, he was awarded the National Medal of Technology by President Ronald Reagan for "his forceful promotion of statistical methodology, for his contributions to sampling theory, and for his advocacy to corporations." As of 1991 Deming held thirteen honorary degrees. He has been nominated for the Nobel Prize by colleagues in Japan and the United States.

W. Edwards Deming is six feet tall. His hearing has failed in recent years, and he is largely confined to a wheelchair, but his mind has remained sharp, and he has retained his curmudgeonly, at times imperious, personality. His first wife, the former Agnes Belle, a schoolteacher whom he married in 1923, died in 1930. They had adopted a daughter, Dorothy. In 1932 he married Lola Shupe, a mathematician who assisted him in his work until her death, in the 1980s, and with whom he had two daughters, Diana Cahill and Linda Haupt. Deming lives in Washington, D.C., in the modest brick town house that he purchased in the 1930s, where he maintains a basement office whose clutter seems to belie the work habits of a man so fastidious that he is said to date his eggs with a felt-tipped pen to be sure to eat them in chronological order. Deming reads French and German and speaks "only enough [Japanese] to get along." In his spare time, he enjoys composing liturgical music.

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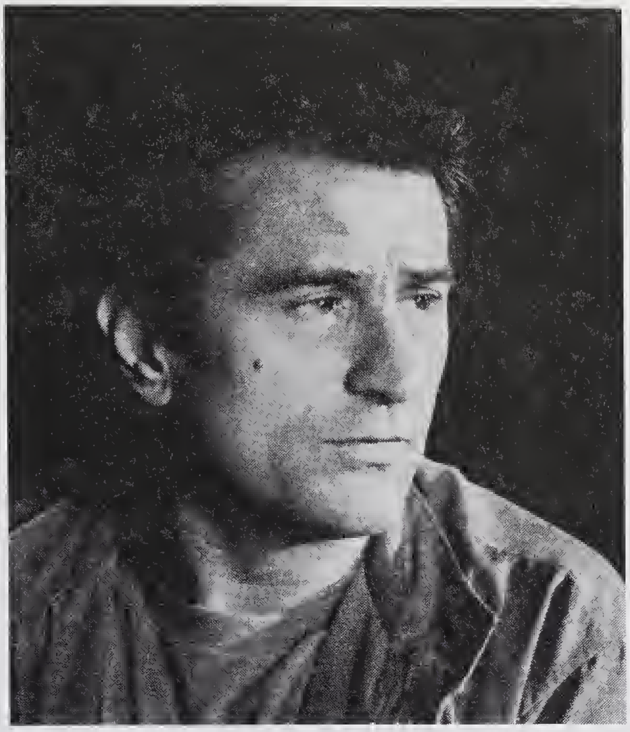
De Niro, Robert

Aug. 17, 1943- Actor; filmmaker. Address: TriBeCa Film Center, 375 Greenwich St., New York, NY 10013

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1976.

There are many film critics, historians, and fans who regard Robert De Niro as the best American screen actor of his generation. As movie stars go, De Niro is a rare phenomenon, not a "personality" star who carries his trademark ego more or less intact from picture to picture, but a character actor who transforms himself with each role, submerging himself in each new persona with a legendary professional dedication and self-sacrificing concern for authenticity. De Niro began his career in several of the director Brian De Palma's early films in the 1960s. Since then, he has accumulated some forty screen-acting credits, including roles as Bruce Pearson in *Bang the Drum Slowly*, the young Vito



Stan Rosenfield

Robert De Niro

Corleone in *The Godfather, Part II*, and Michael Vronsky in *The Deer Hunter*. His closest directorial collaborator has been Martin Scorsese, and his most stunning portrayals have been of the various alienated, manic, mentally unbalanced, obsessed, and violence-prone leading characters in five highly original, impressionistic films directed by Scorsese: *Mean Streets, Taxi Driver, Raging Bull, The King of Comedy*, and *Cape Fear*. He received Academy Awards for his performances in *The Godfather, Part II* and *Raging Bull*, and he was nominated for several others. De Niro recently began producing films and television shows under the aegis of his own production company, and in 1993 he fulfilled a longstanding ambition by directing his first film, *A Bronx Tale*.

Although commonly regarded as Italian-American, Robert De Niro is more Irish in ancestry than Italian, a fact that for Patrick Pacheco, writing in the *New York City Opera Stagebill* (August 17, 1986), explained the actor's "catlike grace and obsessive perfectionism" as well as the hint of "sadness" in his performances. An only child, De Niro was born in Greenwich Village, New York City on August 17, 1943 to Robert De Niro Sr., an abstract expressionist painter and sculptor, and Virginia Admiral, also a painter. His mother has said that her son's secret of success is "force of will." After his parents separated, amicably, in 1946, De Niro was reared by his mother, who started a typing and proofreading service to make a living. He never lost contact with his father, with whom he often went to the movies.

Growing up, the frail and pale De Niro, although temperamentally shy and taciturn, often hung out with other boys in the streets of Greenwich Village, of Little Italy (which overlaps the southern border of the Village), and of the Lower East Side. (Later, as collaborating professional adults, he and Martin Scorsese would realize that they had known each other vaguely as teenagers on the streets.) His first acting role was that of the Cowardly Lion in a production of *The Wizard of Oz* staged at Public School 41 when he was ten years old. Later, he studied at the Rhodes School and the High School of Music and Art, a specialized public school. On Saturdays, he studied acting under Stella Adler at the Dramatic Workshop. Adler, whose students had included Marlon Brando, taught the use of "creative imagination" in her version of the Stanislavkian method of mastering an acting role from the inside out. Still later, De Niro was an observer at Lee Strasberg's Actors Studio. Although he never auditioned for Strasberg, he did many workshop performances with students at the studio. He was attracted to acting because it offered a way, in his words, "to totally submerge into another character . . . to do things you would never dare to do yourself."

An indifferent and often truant student, De Niro dropped out of high school at the age of sixteen. Over the following years, he concentrated on acting classes, workshops, theatrical tours of high schools and colleges, and Off-Off-Broadway productions. He collected hats and other wardrobe items in his walk-up apartment on West Fourteenth Street, where he would rehearse theatrical pieces with his actress friend Sally Kirkland. As Kirkland has recalled, he went to auditions with a composite folio of twenty-five or so photographs of himself in various disguises, "to prove he wasn't an ethnic." She introduced him to the veteran actress Shelley Winters at Jimmy Ray's bar on Eighth Avenue, as Winters recalled in an interview with Patricia Bosworth for an article in *Vanity Fair* (October 1987). "Bobby was around nineteen—skinny, very gentle, dark watchful eyes," according to Winters. "He didn't say much. He had very little money and he rode around town on a rickety bike."

The earliest credit in De Niro's filmography is a bit part in *Trois chambres à Manhattan*, first exhibited in 1965. By that time, De Niro had already begun working in shoestring-budgeted productions with Brian De Palma, then a struggling young film director. De Palma has recalled that "Bobby was shy and withdrawn at first when he read" but was ultimately "sensational." De Niro was given a featured role in *The Wedding Party*, an unimpressive comic effort codirected by De Palma in the early 1960s but not released until 1969. In the meantime, he costarred in De Palma's *Greetings* (1968), a broad, satirical effort blatantly expressing many of the attitudes of the counterculture of the time. In it, De Niro played Jon Rubin, a young man who is obsessed with voyeurism and who, along with two of his friends, attempts to evade the draft. He had top billing as Rubin in *Hi, Mom!* (1970), De Palma's sequel to *Greetings* (later released on video as *Blue Manhattan*), in which Rubin, now a demoralized Vietnam veteran who cannot adjust to civilian life, becomes involved in experimental theatre, pornographic filmmaking, and urban guerrilla warfare.

When Shelley Winters was selected by the director Roger Corman for the title role in *Bloody Mama* (1970), she arranged for De Niro's inclusion in the cast of that movie about the 1930s criminal gang leader Ma Barker. De Niro took the part of her son Lloyd, a morphine-addicted, sadistic killer who ultimately dies of a drug overdose. Characteristically, to truly look the part, he deprived his body of nourishment to a degree that worried his colleagues in the film. After the shooting of *Bloody Mama*, De Niro spent the 1969–70 theatrical season with the Theatre Company of Boston, a repertory company. In December 1970 and January 1971, three loosely connected and apparently semiautobiographical one-act plays by Shelley Winters, about stages in the love life of a successful actress, were presented under the title *One-Night Stands of a Noisy Passenger* at the Actors Playhouse in New York City; De Niro costarred in the third play, *Last Stand*, as the actress's newest lover, a young hippie stud with acting ambitions. Later in 1971 he performed in two one-act plays written by Merle Molofsky and presented under the title *Kool-Aid* by the Repertory Theatre of Lincoln Center. In 1972 he performed at the American Place Theatre in *Billy Bailey* and *The Great American Refrigerator*, and he had the leading role of the construction worker Alfred in Julie Bovasso's absurdist comedy *Schubert's Last Serenade* at the Manhattan Theatre Club in June 1973.

De Niro had supporting roles in the films *Sam's Song* (later rereleased as *The Swap*), *Born to Win*, and *Jennifer on My Mind*, all released in 1971. Critics who panned James Goldstone's *The Gang That Couldn't Shoot Straight* (1971) singled out De Niro's impish Italian immigrant thief as the one character in the film who came across convincingly, partly because he was the only one who spoke with a credible Sicilian accent. (The actor had paid his own way to Sicily to learn the dialect.) With his touching portrayal of Bruce Pearson, a dying baseball catcher playing his final season, in John Hancock's film *Bang the Drum Slowly* (1973), De Niro won the New York Film Critics Award, and the public attention he drew significantly increased.

The director Martin Scorsese and De Niro met as adults in 1971, some fourteen years after they had last seen each other as teenagers in their old neighborhood. Little by little over the following years, they would become, in Scorsese's words, "as close as Siamese twins emotionally," able to improvise instinctively together, to communicate on the set with shrugs and other gestures and a minimum of whispered words, or to talk endlessly about minute details. With *Mean Streets* (1973), their first collaboration, Martin Scorsese emerged from obscurity as a film director, and Robert De Niro confirmed his star status as a film actor. De Niro was riveting in the role of Johnny Boy, a young, hotheaded sub-Mafioso hoodlum in Little Italy. The lowest of gutter punks, Johnny Boy has no sense of responsibility or loyalty, and his only thrills come from random acts of violence. For that stunning, bravura performance, De Niro was voted best supporting actor of 1973 by both the National Society of Film Critics and the New York Film Critics Circle.

In his spectacularly successful *The Godfather* (1972), the director Francis Ford Coppola brought to the screen the novelist Mario Puzo's saga of the powerful underworld dynasty headed by the aging Don Vito Corleone (Marlon Brando). Coppola expanded that saga in two sequels, the first of which, *The Godfather, Part II* (1974), moved backward and forward in time, spanning three generations within three hours and twenty minutes of screen time. In flashbacks, De Niro played Vito Corleone as a young man who has fled from Sicily and grown to adulthood in Little Italy. In preparation for the role, in which he spoke almost entirely in the Sicilian dialect of Italian, he took refresher lessons in that dialect and spent six weeks in Sicily. Critics hailed his taut, understated performance as a brilliant tour de force, and the film historian Danny Peary, in his *Guide for the Film Fanatic* (1986), described it as an achievement in "presence alone," citing De Niro's "charming smile, his quizzical look," and "his physical grace."

In writing the screenplay that would become *Taxi Driver* (1976), Paul Schrader was inspired in part by Arthur H. Bremer, who shot and permanently paralyzed George C. Wallace, who was then a candidate for president, in 1972. The screenplay, as explained by Schrader, was about a "man who moves through the city [New York] like a rat through the river" in "a car as a symbol of urban loneliness, a metal coffin." Although they were both faced with an abundance of more commercially appealing proposals for the forseeable future, De Niro convinced Martin Scorsese that they must do *Taxi Driver* together. With the producers Michael and Julia Phillips, they began planning the project about two years before its release in 1976, when, as Keith McKay put it in *Robert De Niro: The Hero Behind the Masks* (1986), "De Niro's Dostoevskian, underground man, Travis Bickle, sprung onto the scene—Martin Scorsese's lurid cityscape—like a lethal jack-in-the-box." De Niro played Bickle, the mentally deranged night-shift New York City cabbie, with some crucial improvisational input of his own. A socially and sexually frustrated sociopath, Bickle feeds his seething anger with obsessive observation of all that he finds abhorrent in Manhattan's sleazy underbelly. Seeking to exorcise his inner demons, he gravitates toward a purgative violent act. His first project is a political assassination attempt. (During the filming, De Niro listened to taped readings from Arthur H. Bremer's diary.) After his stalking of the candidate is aborted, he instead massacres several people involved in prostitution, an act he performs to rescue a child prostitute (Jodie Foster) from what he views as her bondage.

"The vivid, nearly X-rated carnage . . . unleashed in *Taxi Driver*'s finale evoked a storm of controversy," Keith McKay recounted, "as did the film's chilly epilogue, in which Bickle, a Vietnam vet, was unanimously lauded for his murderous victory over assorted urban sleaze." To some critics, now as then, the gore, ugliness, and cynicism of the movie, and its suggestion of catharsis through violence, are unredeemed by the art. To aficionados, it remains, in the words of Roger Ebert, "a brilliant nightmare . . . a masterpiece of selective characterization." Ebert considers De Niro in the role of Travis Bickle to be "as good as Brando at suggesting emotions even while veiling them from us."

Under Italian, French, and West German auspices, Bernardo Bertolucci directed *Novocento* (1976), which went into distribution in the United States in 1977 under the title *1900*. In that monumental saga, more than four hours long, Bertolucci chronicled the historical forces at work in Italy during the first half of the twentieth century by focusing on two associated families of contrasting classes and, in particular, on sons of the two families born on the same day at the turn of the century. De Niro was cast in the role of Alfredo, the high-living and morally bankrupt scion of a landowning family, and Gérard Depardieu in the part of Olmo, the son of peasants who work the land. As William Wolf observed in his review of the film in *Cue* (November 12–25, 1977), De Niro's performance as Alfredo "is uncharacteristically flat." Many critics had a similar opinion of his portrayal of Monroe Stahr in Elia Kazan's *The Last Tycoon* (1976), a screen adaptation of F. Scott Fitzgerald's novel based on the short, mercurial life and career of Irving Thalberg, the wunderkind movie mogul of the 1930s. For his part, Kazan observed that De Niro was the hardest-working actor he had ever known.

In Martin Scorsese's musical drama *New York, New York* (1977), De Niro played the hip-talking, frolicsome Jimmy Doyle, a street-smart and brash saxophone player of the 1940s teamed romantically with a female band singer (Liza Minnelli). "It is perhaps the longest pick-up scene in film history," Keith McKay wrote of the movie, "yet is never boring to watch." Like many other critics, Roger Ebert of the *Chicago Sun-Times* found the film as originally released lacking in coherence, but he advised his readers to ignore the flaws and enjoy "a vast, rambling, nostalgic expedition back into the big band era . . . and a celebration of the considerable talents of Liza Minnelli and Robert De Niro." Critics in general gave a warmer reception to the film when it was rereleased in its uncut version in 1981. Although the saxophone solos were dubbed in by George Auld, De Niro learned to play the saxophone anyway, so as to be better able to synch with Auld's playing. "It's incredible, the way he learned," Auld commented.

Michael Cimino's ambitious, three-hour film *The Deer Hunter* (1978) centered on the comradeship among three Slavic-American steel mill workers, the leader of whom is the charismatic Michael Vronsky, played by De Niro. The friends, who are from a small Pennsylvania town, go off with patriotic innocence and courage to a Vietnam War they know nothing about, to be terribly changed, forever, by the horrors they experience. The controversial film was criticized by many as reactionary or even racist for its depiction of brutality as a seeming monopoly of the Viet Cong side and its "spurious" invention of Viet Cong cruelties, including the forcing of American prisoners to play Russian roulette with half-loaded pistols—the central metaphor of the movie. At the same time, the film's visual power, emotionally shattering evocation of the Vietnam experience, and moving performances were widely noted. In a profile of De Niro in *Films and Filming* (October 1988), Tim Pulleine noted that De Niro is a reluctant hero in the movie: "There is in De Niro's playing of the role a sense of contemplation which offsets and intensifies the physical impact of the performance."

As quoted by Keith McKay, De Niro has said that he "really didn't want to do anything until *Raging Bull*," Martin Scorsese's 1980 screen version of the "as-told-to" autobiography of Jake LaMotta, the former middleweight boxing champion and street brawler who in the past, by his own admission, was a cruel and self-destructive person not only in his public life but in his private life, which included three marriages. Seldom in the history of cinema has there been such immersion in a project and such meticulous care devoted to authentic detail as occurred in the two years after De Niro introduced Scorsese to LaMotta's autobiography. De Niro spent a year with LaMotta, training and boxing with him, studying him and film footage of his bouts, and recording conversations with him. In the film's fight scenes, De Niro duplicated LaMotta's performances blow for blow. Before shooting the last scenes of the movie, in which De Niro plays the middle-aged, overweight LaMotta, the actor deliberately overate, putting on sixty pounds, for a total weight of 220. The genius of De Niro's portrayal of LaMotta was implicit in the fact that it was a true, brutal one and yet did not alienate audiences. As the film historian Leonard Maltin observed in his *TV Movies and Video Guide* (1991), "That such an unappealing man could inspire so vivid a portrait is a tribute to the collaboration of Scorsese, De Niro, and the writers Paul Schrader and Mardik Martin."

A less warm critical reception awaited the director Ulu Grosbard's film *True Confessions* (1981), about the uneasy relationship between two Irish-American, Catholic brothers, Monsignor Des Spellacy (Robert De Niro) and police detective Tom Spellacy (Robert Duvall). In his rise in the church hierarchy, Monsignor Des, compromising with worldliness, has inadvertently become associated with criminality. It is not until his downfall—a tangential result of his brother's police work—and banishment to a desert parish that he finds his conscience again. Typically, De Niro's preparation had included what amounted to a cram seminary course, which included the old Latin ritual, under the guidance of Father Henry Fehren, who has expressed the opinion, as quoted by Keith McKay, that De Niro's Monsignor Spellacy "may be the most authentic priest ever seen on the screen."

In developing his characterizations, De Niro often uses animal imagery. In *Taxi Driver*, for example, he thought of Travis Bickle as a crab, walking "sideways" with an "awkward movement." For Rupert Pupkin in Martin Scorsese's mordant comedy *The King of Comedy* (1983), he imagined "some kind of bird . . . gawky . . . a bird whose neck goes out as he walks." As Pupkin, De Niro is an eccentric would-be comic and lunatic fan, ludicrously spiffy and maddeningly impervious to rejection and social barriers, who kidnaps celebrity late-night television variety-show host Jerry Langford (Jerry Lewis) in order to obtain as ransom a fifteen-minute spot for himself on the *Jerry Langford Show*. Some critics found the portrayal of delusional behavior distasteful and perhaps even socially irresponsible in its potential for inspiring copycat Pupkins, but as Richard Schickel pointed out in *Time* (February 14, 1983), De Niro's "cheerfully deranged" performance "makes you laugh even as it makes you cringe."

Because of the unconventional narrative structure of Sergio Leone's sweeping and elegiac masterwork *Once Upon a Time in America* (1984), De Niro's starring role in that film is perhaps his least accessible. In a complex interweaving of dreamlike, almost random flashbacks, the film relates the violent rise and fall of Noodles Aaronson (De Niro, except in the boyhood scenes), a Jewish mobster, and three of his fellow gangsters from 1923 to old age in 1968. As originally released in the United States, *Once Upon a Time in America* was butchered, given a linear structure and reduced to 143 minutes, so that the plot, intricate to begin with, was in large measure incomprehensible. The uncut and unedited version, three hours and forty-five minutes long, later became available on video.

Ulu Grosbard directed De Niro and Meryl Streep in *Falling in Love* (1984), a light, pleasant picture about the romantic encounter, heady but sexually unconsummated, between two suburban rail commuters, both of whom are already, and remain, maritally committed. In *Brazil* (1985), Terry Gilliam's wild and nightmarish satire about a futuristic, totalitarian society suffocating in the red tape issued by an incompetent bureaucracy, De Niro had a walk-on role as a freelance, roving, underground technician who defies the state by surreptitiously keeping plumbing in repair. Under Roland Joffe's direction, De Niro played a slave trader and murderer turned Jesuit priest in *The Mission* (1986), which many critics viewed as a badly plotted waste of fine acting and beautiful photography.

After an absence of some dozen years, De Niro returned to the stage triumphantly, and with predecided brevity, in Reinaldo Povod's *Cuba and His Teddy Bear*, an unlikely comedy in which he played the swaggering and macho Cuba, a caring single father on the Lower East Side of New York who tries to keep his son unaffected by the drug culture while he himself makes his living by dealing drugs. After a sold-out, seven-week, Off-Broadway run in the spring of 1985, the play began a limited ten-week engagement on Broadway, where De Niro's box-office magnetism continued to draw crowds despite mixed notices for the play itself. Reviewers noted the "excitement" and "electricity" generated by his "immediate, visceral presence" on the stage. In December 1985 the actor made an appearance at the International Festival of Latin American Cinema in Cuba, and two years later he made his second visit to the Soviet Union, to preside over the jury at the Moscow Film Festival.

In a performance that was central, although cameo, De Niro was Louis Cyphere, the Mephisto figure in Alan Parker's film *Angel Heart* (1987), a detective mystery that turns into an orgy of occultism. He again had limited screen time (ten minutes) but an important role, that of the mob mogul Al Capone, in Brian De Palma's *The Untouchables* (1987). Martin Brest's sure-fire commercial success *Midnight Run* (1988), an action-adventure chase comedy, starred De Niro as Jack Walsh, an ex-cop who is hired to bring to book the bail-jumping embezzler Jonathan Mardukas (Charles Grodin) and finds himself protecting Mardukas against the FBI and mob killers.

De Niro was one of the readers in the documentary *Letters Home from Vietnam* (1988). In David Jones's *Jacknife* (1989), a loosely plotted, schematic study of the healing interplay of three characters, De Niro is the Vietnam veteran Megs, a blue-collar worker and socially unattached bachelor who, fifteen years after the war, reenters the life of his old platoon buddy Dave (Ed Harris), who is still traumatized by "post-Vietnam syndrome," and falls in love with Dave's spinster sister (Kathy Baker), who has been taking care of Dave. Against type, De Niro and Sean Penn played two clownish escaped convicts who take refuge in a monastery disguised as visiting priests in Neil Jordan's goofy comedy *We're No Angels* (1989). De Niro was cast as the illiterate man who finds a reading and writing teacher as well as a lover in a working-class widow (Jane Fonda) in Martin Ritt's *Stanley & Iris* (1990). In Penny Marshall's *Awakenings* (1990), based on a true story, he took on the part of a mental patient who awakens from a thirty-five-year state of virtual suspended animation.

Nicholas Pileggi's nonfiction book *Wiseguy* was the basis for Martin Scorsese's film *GoodFellas* (1990), an unsparing revelation, by turns repellent, fascinating, and funny, of the day-to-day lives of a group of average, middle-rank Mafia gangsters from Brooklyn and Queens. In the top-billed supporting role of Jimmy ("the Gent") Conway, De Niro convincingly portrayed a coolly efficient, businesslike hit man. *Backdraft* (1991), Ron Howard's movie about firefighting and arson, was generally panned except for its special effects and some of its supporting performances, including that of De Niro as a shrewd fire inspector.

In *Cape Fear* (1991), Martin Scorsese's lurid remake of the 1962 thriller, De Niro was cast in the central role of Max Cady, the sadistic ex-convict who returns to terrorize the family of the lawyer he blames for his imprisonment. Some critics regarded Scorsese's version as superior to the original, but others were unable to stomach what they perceived to be "a disgrace," "a slasher film," an "ugly" and "offensive" assault on the sensibilities of moviegoers, and a "disintegrating exercise in gratuitous violence." Even some who had mixed feelings about Scorsese's shocking and morally ambiguous film admired De Niro's "transcendent" performance as the singlemindedly and frenetically vengeful Cady. In Irwin Winkler's *Guilty by Suspicion* (1991), set in Hollywood and Washington, D.C., in 1951, the height of the McCarthyite Communist witch-hunting era, De Niro played a director who is blacklisted as a suspected subversive after he refuses to "name names" before the House Un-American Activities Committee.

With a view to trying his hand at directing and producing, De Niro in 1989 became president of his own production company, TriBeCa Productions. With others, he had already bought an old, eight-story building in the triangular neighborhood below Canal Street in Manhattan called TriBeCa and begun transforming it into the TriBeCa Film Center, with screening rooms and editing facilities on the upper floors. (A restaurant partly owned by De Niro is on the street floor.) The first TriBeCa production, coproduced by De Niro, was the film *Mistress* (1992), a satirical comedy-drama about the movie business in which De Niro was cast as a film backer whose mistress, a would-be movie star, is also the girlfriend of another backer.

The TriBeCa production *Thunderheart* (1992), coproduced by De Niro, is a social-issue thriller set on the impoverished Oglala Sioux reservation in South Dakota and inspired by the violent clashes between Indian factions in the 1970s. In the TriBeCa production *Night and the City* (1992), a remake of the 1950 film noir, with the setting changed from London to New York, De Niro appeared as the hustling protagonist Harry Fabian, an ambulance-chasing lawyer. In *Mad Dog and Glory* (1993), he is "Mad Dog," a police photographer who saves the life of a mob boss and is rewarded with a brief romantic liaison, compliments of the gangster, and in *This Boy's Life* (1993), a film version of the Tobias Wolff memoir, he portrays an abusive stepfather. De Niro is the executive producer of the dramatic television show *Tribeca*, which was introduced during the 1992–93 season. De Niro's most recent film, *A Bronx Tale* (1993), a coming-of-age story about a Bronx-born youth in which he portrays the boy's hard-working father, is also his directorial debut. Janet Maslin, writing in the *New York Times* (September 29, 1993), found both his acting and directing to be "impressively unobtrusive."

Fiercely protective of his privacy, De Niro seldom grants an interview, and when he does he is very selective about the questions he will answer. Caryn James, writing in the *New York Times* (August 2, 1992), described his responses to her questions as "not facile" and sometimes "peculiarly paranoid in an endearing way." "Lack of pretention is one of the few clear and simple clues to his personality," she wrote. "Another is the spontaneous way his whole body relaxes when the tape recorder is turned off." Martin Scorsese explained to James why De Niro is sometimes not forthcoming even about his acting: "A major part of what he does as an actor is to clear a path to the emotions, and that's sensitive stuff. . . . It's still personal. It's a very sensitive mechanism you're dealing with."

De Niro sees the development of a role as the implementation of "a choice" that he makes when getting into "the physical feeling of the character." "I've never seen an actor do the kind of exploration, the minute research that he does for a role," Shelley Winters has said. "He doesn't act, he becomes. He scares me. The things that he does with his body are truly frightening. He can blush or get white as a sheet in a second." De Niro's "shock of becoming" is "what separates him from most of his colleagues," Keith McKay observed, quoting De Niro himself: "There's nothing more offensive to me than watching an actor act with his ego."

Robert De Niro and the actress Diahnne Abbott were married in 1976. They have one son, Raphael, and Abbott's daughter from a previous marriage, Drina, was adopted by De Niro shortly after their marriage. De Niro is of average height, with green-brown eyes set in a normally pale face and a famous smile that has been described variously as "charming," "wincing," and a "smirk." Keith McKay quoted Shelley Winters: "Sometimes Bobby gives the impression that he's dumb, because he doesn't say anything. But behind those slit eyes, he's watching everything." When Lawrence Grobel interviewed him for *Playboy* (June 1989), he found "a nervous, edgy, thin, small-boned man who . . . couldn't sit still for more than a few minutes at a time . . . [and] talked in half sentences when he spoke at all. . . . Like mercury, he slips right through your fingers; you can't grasp him, can't hold him down." After eight sessions with De Niro, Grobel realized that "it wasn't just me he was juggling around; it was his life. . . . De Niro lives a moment-to-moment existence, balancing his time among his children, his friends, his associates, his lovers, and himself. . . . Robert De Niro, it finally occurred to me, is the real-life White Rabbit, always on the move, always checking his watch, always late for an important date." De Niro lives in TriBeCa, not far from the TriBeCa Film Center.

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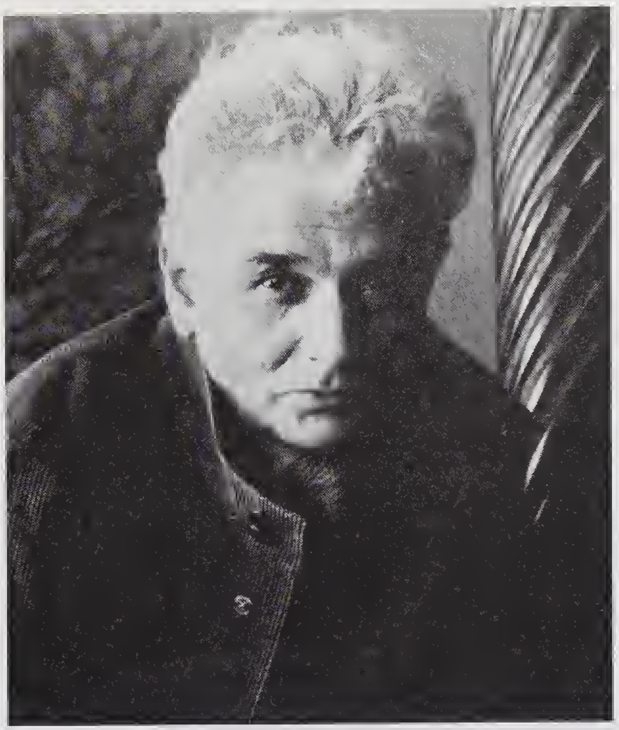

Donoso/Sygma

Derrida, Jacques

[dâr-ē-dä´, zhok]

July 15, 1930– French philosopher. Address: Directeur d'Études, École des Hautes Études en Sciences Sociales, 54 Blvd. Raspail, Paris 75006, France; c/o University of Chicago Press, 5801 South Ellis Ave., Chicago, IL 60637

The Algerian-born French writer Jacques Derrida has been variously described as one of the most important living philosophers and critics, as an intellectual revolutionary responsible for the creation of a new discipline in the margins between philosophy and literature, and as a con man foisting nihilistic, semicomprehensible tracts on a worshipful audience. Undeniably among the most influential of contemporary thinkers, Derrida invented in the late 1960s the poststructuralist form of literary criticism known as deconstruction, whereby a text is dissected to reveal the simultaneous validity of multiple interpretations rather than the existence of a prior, objective "truth" or meaning such as could be gleaned by determining the author's intention or by studying the intellectual milieu in which the text was produced. As Alexander Nehamas explained in a review essay for the *New Republic* (October 5, 1987), Derrida and his followers have argued that "there is no undistorted perception of the truth. . . . Truth is not prior to error, capable of being grasped by itself. The two go hand in hand. Neither can exist without the other." In Derrida's idiom, Nehamas continued, "the notion is that the reality represented or described by any text can itself be, on analysis (or deconstruction), a text representing a further reality, itself subject to the same predicament. Hence his notorious slogan, 'There is nothing outside the text.'"

In the more than thirty books and scores of essays that he has written since 1967, Derrida has sought to demonstrate that the impossibility of deciphering the definitive meaning of any given text inheres in the very articulation of ideas. No particular thought or concept can be conveyed directly in its purest, most "present" form, because its expression—be it verbal, written, or visual—necessarily imparts a set of mediative codes that alter its content. According to the logocentric schema employed by analytic philosophers, speech, which leaves an impression of meaning before disappearing without a trace save that of a listener's ever-evolving memory, represents thought more accurately than does writing, whose more permanent nature renders its content amenable to constant reinterpretation. But rather than reversing the hierarchy implicit in that distinction, Derrida gives precedence to neither form of communication, showing instead that "the possibility of misunderstanding is endemic" to both speech and writing, as Alexander Nehamas has observed.

As one of the many scholars who have attempted to explain the Derridean lexicon has noted, Derrida has "a joky tendency to enact as much as to state his position," rendering some of his writings as indecipherable as any deconstructed text. Commenting on what he called the "needlessly poor writing that characterizes most of Derrida's pre-1974 canon," Jasper P. Neel, an admitted "undeconstructed logocentrist," contended in his *Plato, Derrida, and Writing* (1988) that "any obscure, difficult text could have been written clearly had the writer genuinely wished for clarity and been willing to put in the work it requires." Another perspective was afforded by Allan Megill in his *Prophets of Extremity: Nietzsche, Heidegger, Foucault, Derrida* (1985): "Derrida's corpus has all the solidity of a house of cards waiting to be blown down, yet remains arrogant in its sheer virtuosity. To attempt to isolate a Derridean position or articulate a Derridean thesis is to misunderstand the character of Derrida's enterprise. And yet, at least from the perspective of intellectual history, it is virtually impossible to get anything out of Derrida without engaging in such misinterpretations. . . . Since Derrida seems intent on destroying the very notion of sense, my aim here is profoundly un-Derridean. Yet, this infidelity is more Derridean than it might seem at first glance. For Derrida is a supreme ironist: undoubtedly the most accomplished ironist of our age."

Because the "tyranny of chronology" and the artificiality of the narrative structure employed by conventional biography constitute prime targets of deconstruction, it was not until Geoffrey Bennington published his *Derridabase*, together with Derrida's autobiographical *Circumfession*, in a single volume entitled *Jacques Derrida* (1991; 1993), that the barest biographical details of Derrida's life were made available. Bennington himself has cautioned readers of Derrida's "curriculum vitae," which Bennington compiled and included as an appendix to *Derridabase*, that "this questionable *curriculum* (questionable in the first instance by J. D. himself) is thus not only cursive, selective, and limited, *it only fits this book*. For another book, J. D.'s 'life' would, in the end, have been quite different. It would give rise to a quite different presentation, and therefore to another discussion. . . . So this is one *life* of Jacques Derrida. Among others."

Born on July 15, 1930 in a "holiday house" in El-Biar, Algeria to Aimé Derrida and Georgette (Safar) Derrida, Jacques Derrida lived in Algiers for the first four years of his life, before he and his older brother, René, moved with the family to nearby El-Biar, where they grew up with a younger sister, Janine. (Two other brothers, Paul and Norbert, died in infancy.) At the age of twelve, on the first day of his second year at the Lycée de Ben Aknoun, near El-Biar, Derrida was expelled from school when the rector lowered the maximum enrollment of Jewish students from 14 percent to 7 percent of the student body. He was enrolled, until the spring of 1943, at the Lycée Emile-Maupas; in the autumn of the same year, he returned to the Lycée de Ben Aknoun, where he concentrated on playing competitive sports and reading the works of Jean-Jacques Rousseau, André Gide, Friedrich Nietzsche, Paul Valéry, and Albert Camus. After failing his *baccalauréat* in June 1947, he studied the works of Henri Bergson and Jean-Paul Sartre at the Lycée Gauthier in Algiers. He passed the *baccalauréat* in June 1948 and began reading the philosophy of Søren Kierkegaard and Martin Heidegger at the Lycée Bugeaud in Algiers. He spent the following year in Paris, as a boarding student at the Lycée Louis-le-Grand, where he read the works of Simone Weil.

After twice failing the entrance exam to the Ecole Normal Supérieure in Paris, Derrida was admitted in 1952. There, he dabbled in psychology and ethnology and became an "intermittent militant in non-Communist far-left groups," according to Bennington. In 1955 he failed the oral portion of the philosophy *agrégation*, an examination that qualifies candidates for lifelong tenure in a teaching job at a state school. After passing that exam in the following year, he received a grant as a special auditor at Harvard University, in Cambridge, Massachusetts, where he read the literature of James Joyce and began translating Edmund Husserl's *Origin of Geometry*, which was published in France in 1962 as *L'origine de la géométrie*. For his introduction to that book, Derrida was awarded the Jean Cavaillès Prize in modern epistemology. From 1957 to 1959 he taught French and English in a school in Koléa, near Algiers, to the Algerian or French Algerian children of soldiers in the Algerian war for independence, which was finally achieved in 1962. He spent the 1959–60 academic year teaching at the lycée in Le Mans. In 1960 he began teaching philosophy and logic at the University of Paris and publishing essays in the journals *Critique* and *Tel Quel*. At some point in the early 1960s, he took the post of *maître-assistant* at the École Normal Supérieure, where he taught until 1984.

Derrida made his first impression on American intellectuals in 1966, at a conference at Johns Hopkins University, in Baltimore, Maryland, to which he had been invited by René Girard and where he met the philosophers Jacques Lacan and Paul de Man. With his paper "Structure, Sign and Play in the Discourse of the Human Sciences," which was included in his *L'écriture et la différence* (1967; *Writing and Difference*, 1978), Derrida startled his audience by announcing the "death" of the French intellectual movement known as structuralism, which "sees languages and cultures determined by an unvarying, timeless 'structure,'" according to Colin Campbell, writing in the *New York Times Book Review* (February 9, 1986). In his paper, Derrida accused the structuralist Claude Lévi-Strauss of "putting history between brackets" in order to give a permanent, ahistorical structure to his observations and interpretations. In addition to *Writing and Difference*, Derrida published two other books in 1967 that, after their translation into English, eventually helped to establish deconstruction as a new philosophical discipline in American universities: *De la grammatologie* (*Of Grammatology*, 1976) and *La voix et le phénomène* (*Speech and Phenomena*, 1978).

In the title essay of *Speech and Phenomena*, Derrida criticized Husserl's phenomenological theory of signs and, by implication, Western philosophy, while freely admitting that "Husserl himself gives us the means to think this against what he says." A reviewer for *Choice* (June 1973) wrote, "In spite of the translator's best efforts, Derrida's style is extremely turgid and opaque—a model of profundity via obscurity. The chapter on differentia is beyond intelligibility." Derrida seemed to view his critique of Husserl, structuralism, and other aspects of Western philosophy not as an act of overturning but as one of "working over the language of metaphysics from within."

In *Of Grammatology* he worked over that language in part by changing it. He substituted, for instance, the term logocentrism for the term metaphysics, the point being to "foreground that which has always determined metaphysical systems of thought: their dependence on a logos or speech" and their view that logos, or speech, is closer to immediate "psychic interiority . . . than writing," according to Peggy Kamuf, the editor of *A Derrida Reader: Between the Blinds* (1991). Derrida went on to call for the absorption of the speech-oriented science of linguistics within *grammatology*—the science of writing, of the marks and traces of previous utterances present even in "spontaneous" speech. In his review for the *Library Journal* (February 15, 1977), Richard Kuczkowski called *Of Grammatology* "a major work" and declared that "the intellectual adventure of following a first-rate mind engaging a complex theme in provocative theoretical formulations and equally provocative readings of specific texts [Ferdinand de Saussure, Lévi-Strauss, Rousseau] is one great value of this book."

In 1972 Derrida published three more books: *La dissémination* (*Dissemination*, 1982), *Marges de la philosophie* (*Margins of Philosophy*, 1984), and *Positions* (1981). In *Dissemination*, a collection of four essays, Derrida examined, in turn, the nature of prefaces; Plato's *Phaedrus*, in which Socrates discusses the origin of writing; mimesis, or the representation of representation; and the binary and trinitarian thought patterns of Western philosophy. In his review for *New Statesman* (January 8, 1982), Peter Dews observed, "In *Dissemination*—more than in any previous work—Derrida . . . [weaves] a complex pattern of puns, verbal echoes, and allusions intended to 'deconstruct' both the pretension of criticism to tell the truth about literature and the pretension of philosophy to be the literature of truth. Yet it is difficult not to feel that, beneath the pyrotechnics of *Dissemination*, Derrida's thought is already beginning to flag. For once one philosophical work has been shown to be entangled in the paradoxes of textuality, once one literary text has been read as a commentary of its own *écriture*, there is nothing much to do except repeat the exercise again and again, in ever more elaborate variations."

Even Derrida himself, in *Positions*, has admitted that "to be entangled in hundreds of pages of a writing simultaneously insistent and elliptical, imprinting . . . even its erasures, carrying off each concept into an interminable chain of differences, surrounding or confusing itself with so many precautions, references, notes, citations, collages, supplements—this 'meaning-to-say-nothing' is not . . . the most assured of exercises." According to Terence Hawkes, who reviewed *Positions* for *New Statesman* (June 26, 1981), the book's complexity "ultimately denies any expository function to the second and third interviews. . . . Derridean poststructuralism . . . manifests an important truth about the deconstructive project: 'Deconstruction . . . is not neutral. It intervenes.' It aims, in short, to transform the way we see the world, to indicate the limits of our inherited categories of clarity and distinctiveness." Quite the opposite reception awaited *Margins of Philosophy*, which contains ten essays originally published between 1967 and 1972. Alexander Gelley commended Derrida in the *Library Journal* (December 1, 1982) for being "fully in control of a dazzling stylistic register in this book—a source of true illumination for those prepared to follow his arduous path." Arthur C. Danto concurred in his review for the *Times Literary Supplement* (September 30, 1983): "It is in my view Derrida's best writing, and certainly his most philosophical."

Glas, perhaps Derrida's least accessible work, was published in 1974. Translated into English in 1986, the text of *Glas* is divided into two columns on each page: the left column is a "violent decipherment" of Georg Wilhem Friedrich Hegel's notion of absolute knowledge, including what Derrida considers to be Hegel's "phallogocentrism," or the linking of male power and privilege with the centrality of the logos; the right column traces floral motifs in the works of the French outlaw writer Jean Genet. In his review of *Glas* for the *Times Literary Supplement* (December 18-24, 1987), Christopher Norris wrote that "what Derrida asks us to read in his assemblage of intertextual echoes and allusions is the resistance that language continues to offer in the face of [the] relentless totalizing drive [of Hegelian logic.] . . . What he is broaching in *Glas* is the deconstruction not only of certain tenacious philosophical ideas, but also of the way those ideas have worked to reinforce the predominant values and assumptions of Western ethnocentrism." According to John Sturrock, writing in the *New York Times Book Review* (September 13, 1987), "*Glas* is philosophy no longer; as a piece of writing it has no known genre. It will disgust orthodox philosophers with its fantastic wordplay, yet seem barbarously abstract to innocent literary persons. In the best avant-garde tradition, it is a work that courts unpopularity, to be idolized by a few and despaired of by the many."

Glas added immeasurably to Derrida's influence on American literary critics. In its French edition, it helped to convert Geoffrey H. Hartman, a key member of what became known in the late 1970s and early 1980s as the Yale School of deconstruction, to Derrida's approach to reading. "What happened with Derrida—it didn't happen to me only—was that the consciousness of American criticism was raised by several notches," Hartman has been quoted as saying. In the United States, Derrida and his books were well on their way to becoming what Richard Rorty, in the *New Leader* (October 3–17, 1988), called "the center of what now goes by the name of 'literary theory'—a discipline pursued in literature departments and sneered at in philosophy departments." By 1987 Alexander Nehamas could write that "many of Derrida's terms—'grammatology,' 'logocentrism,' 'margin,' '*différance*,' and, of course, 'deconstruction' . . . are now commonplace in many academic disciplines, and they are entering wider, even journalistic, usage as well."

In many of Derrida's books, which are often collections of essays, he applied deconstruction to various disciplines other than philosophy or literature, including art, psychology, and, with highly controversial results, politics. *La vérité en peinture* (1978; *The Truth in Painting*, 1987) comprises essays on, among other things, the philosophy of art as expressed by Immanuel Kant, Hegel, and Heidegger, including comments on Meyer Schapiro's critique of Heidegger's interpretation of a van Gogh painting. *La carte postale de Socrate à Freud et au-delà* (1980; *The Post Card: From Socrates to Freud and Beyond*, 1987) "represents yet another step in Derrida's notorious fusion of a Continental variety of linguistic philosophy—focusing on the relation between speech and writing—with a reinterpretation of Freud's depth psychology," according to G. Zoeller, writing in *Choice* (November 1987).

Following the publication of *Mémoires: for Paul de Man* (1986; revised edition, 1989), Derrida was caught up in a storm of criticism launched against deconstruction when, in 1987, Paul de Man, a Belgian literary critic who had been a friend and colleague of Derrida's at Yale and who had died in 1983, was discovered to have written about 180 articles in the early 1940s for *Le Soir*, a Nazi-run newspaper in Belgium. In one of those articles, de Man wrote that "a solution to the Jewish problem that aimed at the creation of a Jewish colony isolated from Europe would entail no deplorable consequences for the literary life of the West." Derrida was accused of condoning de Man's anti-Semitism. Peter Lennon explained Derrida's position in the *Guardian* (March 30, 1992): "[His] reasoning was that de Man's article was a critique of 'vulgar anti-Semitism' and that to condemn 'vulgar anti-Semitism' is to condemn anti-Semitism itself *inasmuch as it is vulgar*. This completely sidesteps the question of subtle, immensely more effective forms of anti-Semitism and indeed offers no criticism of them. . . . This pathetic sophistry—de Man's whole stand was to endorse and not condemn anti-Semitism and his role on the paper was that of Nazi collaborator—shocked American intellectuals. Borrowing Derrida's logic one could deconstruct *Mein Kampf* to reveal that the author was in conflict with anti-Semitism."

In "Paul de Man's War," an article included in the revised edition of *Mémoires*, Derrida noted the "strange coincidence" that the question of complicity with Nazism or Nazi ideology was one he had been exploring for four years in seminars and that the subject of his book *De l'esprit: Heidegger et la question* (1987; *Of Spirit: Heidegger and the Question*, 1989) was the problem of the relationship between Heidegger and Nazism. Although some reviewers felt that Derrida did not sufficiently condemn Heidegger's fascistic ideas, others, including Alexander Nehamas, found Derrida's tackling of political matters to be an indication of a new sense of purpose in his work. "In recent years," Nehamas noted, "Derrida has been writing about the place of philosophy within the university and within the general culture, about the function of universities, about political issues such as nuclear war and racism. Though always written in Derrida's characteristic style, these essays betray a new seriousness. . . . Could it be, that twenty-one years after his scandalous entry into the American academy, the *enfant terrible* may be growing up after all?"

Throughout the 1970s and 1980s, Derrida's popularity abroad expanded as his reputation in France contracted. He divided his time between teaching at the École Normal Supérieure and lecturing at universities in Europe and the United States, primarily at Yale, where, beginning in 1975, he conducted yearly seminars as a visiting professor of the humanities. In 1987 he was a regular visiting professor at the University of California at Irvine. He was also a visiting professor at Cornell University, in Ithaca, New York, from the mid- to late 1980s, and he is the director of studies at the École des Hautes Études en Sciences Sociales in Paris. He holds honorary doctorates from several institutions of higher learning, including Columbia University, the University of Essex, the New School for Social Research, and Williams College. In 1992, for the first time in thirty years, a ballot was warranted to decide whether to award Derrida an honorary degree after three dons at Cambridge University objected by voting *nonplacet*, or "it is not pleasing." (Derrida won by a vote of 336 to 204.)

According to Imre Salusinszky, the author of *Criticism in Society: Interviews with Jacques Derrida, Northrop Frye, Harold Bloom & Geoffrey Hartman* (1989), Jacques Derrida is "the most genial and easygoing of men. There is a great sense of liveliness about him: he fidgets constantly with his pipe, and there is always a smile playing about his lips. He seems to enjoy having questions—even stupid ones—thrown at him; he visibly savors those which are less stupid." Derrida lives in Ris-Orangis, a suburb south of Paris, with his wife of thirty-six years, Marguerite Aucouturier, a psychologist. They have two sons: Pierre, a writer, born in 1963, and Jean, a student, born in 1967. In the thirty-ninth "periphrase" (extended, pages-long sentence) of *Circumfession*, he wrote, "When I am not dreaming of making love, of being a resistance fighter in the last war blowing up bridges or trains, I want one thing only, and that is to lose myself in the orchestra I would form with my sons, heal, bless and seduce the whole world by playing divinely with my sons, produce with them the world's ecstasy, *their* creation, I will accept dying if dying is to sink slowly, yes, into the bottom of this beloved music."

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Drexler, Millard S.

Aug. 17, 1944– Business executive. Address: c/o The Gap, Inc., Number One Harrison St., San Francisco, CA 94105

In the early 1980s the Gap, Inc., was a moderately successful apparel chain that sold ho-hum casual wear at bargain-basement prices. By the next decade, the company had mushroomed into a $2.5 billion fashion empire comprising over 1,200 stores known for selling hip, designer-quality clothing to millions of Americans of all ages from all walks of life. The man responsible for the Gap's metamorphosis into the number-one apparel retailer and number-two clothing brand in the United States is Millard S. ("Mickey") Drexler, the company's pres-

Jim Wilson/NYT Pictures

Millard S. Drexler

ident since 1983—though he occasionally seems to want to conceal that fact from inquisitive reporters. Not only is he loathe to give interviews, but he invariably demurs when asked to comment on his professional accomplishments. "Mickey doesn't like interviews because it goes against the philosophy of the company . . . ," an industry observer was quoted as saying in *Vogue* (June 1990). "It's very democratic and everyone's involved, down to the window washers. He doesn't want to take all the credit. But the fact remains, there are two periods with the Gap: before Mickey and after Mickey. Before Mickey, it was nothing. After Mickey, it became real fashion."

Despite Drexler's reticence with journalists (he reportedly turned down an invitation to appear on *Nightline* in 1991), the business press has nevertheless managed to discover some of the secrets to his success, which include his uncanny ability to anticipate future fashion trends and his equally remarkable aptitude for coming up with clever merchandising strategies. Drexler also has a gift for recognizing and developing his employees' creative talents, which has fostered a corporate culture in which good ideas have precedence over complex quantitative analysis. To listen to Drexler himself, however, is to be left with the impression that building a multibillion-dollar corporation is a rather uncomplicated affair. "We had no grand scheme," he told Alice Kahn in an interview for the *New York Times* (August 23, 1992). "We did what we wanted to wear. You know the premise? Good taste shouldn't have to cost anything extra."

An only child, Millard S. Drexler was born August 17, 1944 in the New York City borough of the Bronx. As a boy, he knew he wanted to be a businessman, though he felt no special affinity for the world of fashion. The apparel industry, however, was the central professional activity in his family's life: his father bought leather and buttons for a coat manufacturer in New York's garment district, and his uncle, for whom Drexler worked for a time as a teenager, operated a laundry.

On graduating from the Bronx High School of Science, Drexler attended City College of New York and later enrolled at what is now the State University of New York at Buffalo, where he earned an undergraduate degree in business. He continued his education at Boston University, where he took an M.B.A. degree in 1967. Although he failed to distinguish himself as a student (when asked for his recollections of Drexler, one of his former classmates responded, "Never heard of him"), Drexler had already begun to carve a niche for himself in the business world. During his summer vacations, he worked as an intern at Abraham & Strauss, the department store chain, and it was there that Drexler, in his words, "fell in love with the business."

Drexler's first job after he graduated from business school was in the junior sportswear department at Bloomingdale's; six months later he was promoted to buyer of women's swimsuits and sweaters. His boss at Bloomingdale's remembers him as an unusually talented young man. "He had a sense of style," he told Russell Mitchell, who profiled Drexler for *Business Week* (March 9, 1992). "You could see there was a spark there. . . . It might have taken someone else two to three years for that kind of promotion."

After working briefly at R. H. Macy & Company, Drexler returned to Abraham & Straus. But even as he rose through the industry ranks, he felt increasingly stifled by the bureaucratic red tape that he invariably encountered whenever he tried to bring a new product to market. "The more I was advancing in the business, the less fun I was having," he told Jonathan Van Meter in an interview for *Vogue* (June 1990). "I wasn't dealing with merchandise as much as dealing with bureaucracy." He was therefore ready for a change when, in 1980, he was tapped to become president of Ann Taylor Stores, Corporation, an unprofitable chain selling somewhat dowdy career clothes for women. Over the course of the next three years, Drexler transformed the chain into a chic specialty store catering to working women.

Meanwhile, Donald G. Fisher, the president of the Gap, Inc., a 500-store apparel chain that sold a wide assortment of brand-name jeans and sweat suits at steeply discounted prices, was searching for a merchandising expert who would be able to breathe new life into his company. Fisher, who had founded the company in 1969, had seen the Gap's fortunes soar throughout the 1970s, when the baby-boom generation had a seemingly unquenchable thirst for denim. But by the early 1980s, the craze for faded denim had begun to subside, and Fisher realized that his company would have to redefine itself if it were to continue to prosper. Fisher discussed his concerns with several leaders in the industry, but it was not until he spoke to Drexler, whose accomplishments at Ann Taylor had captured his attention, that he felt that his vision of the Gap's future had been understood. Fisher subsequently offered to make Drexler president of the division responsible for the Gap's stores; Drexler accepted, and in 1983 he relocated to San Francisco, where the company was headquartered.

What Drexler "understood," apparently, was that the Gap's strategy of stocking its no-frills outlets with large quantities of jeans and selling them at low prices was out of sync with the needs of the consumer market of the 1980s. He based his reasoning on the fact that baby boomers, who had grown up with the Gap in the 1970s and therefore comprised an important market for the company, were now entering middle age and thus were less interested in price than in quality and style. "What troubled me especially was that the taste level of the merchandise was, well, just plain ugly," he explained to Isadore Barmash in an interview for the *New York Times* (June 24, 1991). "The stuff was trendy but not tasteful and the quality was not what I would have liked. The problem was that we were running a margin-driven business based on price. There was no real, bright future in that."

With such thoughts rooted firmly in his mind, Drexler assumed his new post determined to make classic designs and quality fabrics the hallmarks of Gap clothing. He quickly discovered, however, that in order to realize his goals he would first have to convince his employees that jeans and T-shirts, which they considered outmoded, could be stylish as well as comfortable. Drexler enjoys telling the story of his first day as president, when he walked around Gap headquarters waving a magazine profile of Giovanni Agnelli, the chairman of Fiat, before his incredulous employees. "They're looking at the guy, they're wondering who he is, they're wondering who I am," Drexler recalled to Jonathan Van Meter. "And I say, 'He's the chicest guy in the world and he's wearing a Levi's chambray shirt,' which they *hated* at the Gap because they said, 'It's downscale, it's not right for us.' I took in pictures of Ralph Lauren. He was always in jeans and a jean jacket. And they'd say, 'We thought people weren't wearing jeans and jean jackets anymore.' And I'd just say, 'But this is the right *kind* of denim to wear now.' And they would say, 'What? Is he nuts?'"

As it turned out, Drexler had to overcome more than the protestations of his employees, for during his first year as president, the Gap's profits tumbled to $12 million, down from $22 million the year before, and the price of Gap stock plummeted to slightly more than $1 per share, down from $3. "We were all scared," Drexler recalled to Russell Mitchell, "and I was more scared than anyone the first year and a half." Fortunately for Drexler, Fisher had faith in his president's vision and sanctioned the reorganization that would allow that vision to unfold. That reorganization entailed replacing the Gap's old and "ugly" merchandise with colorful, classically designed separates made out of all-cotton fabric; reducing the number of brands of jeans from 14 to two—Levi Strauss and Gap brands; and offering a greater variety of clothing, from jeans and sweat suits to skirts, sweaters, jackets, dresses, backpacks, and handbags. To encourage multiple purchases, Drexler also directed manufacturers to produce the most popular styles in many different colors.

Drexler also looked for ways to improve the public's image of Gap products. His most successful technique was creating the illusion that Gap clothing was produced by a single designer, in the same way that designer clothing is. He decided, for example, that the Gap label would be sewn onto each garment and that a new Gap "collection" would be introduced approximately every two months. Each collection, moreover, would feature a different palette; one season pastels might predominate, the next might feature bright jewel colors. All of Drexler's efforts were directed toward the goal of creating classic yet stylish clothing—"not too far to the left, not too far to the right," as he has described it—that appealed to a broad spectrum of the consumer market. "Everybody can wear these clothes," Drexler has often been quoted as saying. "We want to provide the basic pieces for anyone's closet."

In keeping with his desire to burnish the Gap's public image, Drexler also redesigned the stores' interiors. Until Drexler came on board, the stores had exuded a somewhat claustrophobic atmosphere, for the merchandise had for the most part been displayed on circular pipe racks clustered closely together. The racks were among the first casualties of Drexler's reorganization; he replaced them with white modular shelves on which neatly folded articles of clothing were carefully stacked. He also ordered the installation of light wood floors, which were to be polished every three to four days, and declared that the stores' white walls were to be touched up once a week. "Hopefully, when a customer sees a Gap store," Drexler told Beatrice Motamedi in an interview for the *San Francisco Chronicle* (November 12, 1990), "they'll see a picture that's been very well painted: everything flows together."

By 1985 Drexler's revolution had begun to reap financial rewards. In that year the Gap posted a 127 percent increase in profits over the previous year, and sales rose 25 percent. That upward trend continued throughout 1986, at the end of which the Gap's sales totaled $849 million—or 40 percent more than the company's sales just three years earlier. But despite the Gap's good fortunes, Drexler was convinced that the company could do better, and in 1986, acting on a hunch that other parents shared his frustration at not being able to find attractive and durable clothes for their children, he launched GapKids, which would sell Gap clothing designed for children under twelve.

Drexler's hunch has since earned the company millions of dollars: in its first year, GapKids saw revenues of $2 million, and as more GapKids stores opened, sales continued to boom, reaching $260 million in 1991. Meanwhile, in early 1990, Drexler pounced on the infant-clothing market by introducing the babyGap line, which offered classic Gap designs for children under two. That line, which was sold at GapKids stores, has also proved a success. "It's very difficult to find good-looking, durable baby clothes that aren't baby blue or have those little doggies all over them," one satisfied babyGap customer told Russell Mitchell.

If an obsession with order and simplicity was the driving force behind Drexler's efforts to improve the appearance of the stores and create more attractive clothing, it also informed his management style. Indeed, soon after taking over as president, Drexler fired those buyers, regional managers, and merchandise distributors who based their decisions on complex quantitative analysis or whose responsibilities were so esoteric that they could not explain to him what they did. In their place he hired individuals who took a more intuitive approach to the business of designing and selling clothing—an approach based on the philosophy that a piece of clothing is successful if it is one that Gap employees themselves would want to wear.

Drexler also encouraged his staffers to come up with creative ideas that would increase the company's profitability. "There are no memos here," Richard Crisman, the company public relations director, told Jonathan Van Meter. "Mickey's a firm believer in, when you're out in the hallway, when you're *talking*, that's when things get done. And everyone here has input. Mickey or Maggie [Maggie Gross, the Gap's senior vice-president in charge of advertising] will walk through and ask everyone, 'What do you think of this shirt? What do you think of this idea for an ad?'" Drexler's management style, in turn, has helped to create an environment in which employees appear to be unusually enthusiastic about their work. "I've never worked in a company where no one bitches about their jobs," Richard Crisman told Van Meter. "It's *unnatural*."

Drexler's ability to recognize the talents of staff members, coupled with his willingness to entrust them with making important decisions, has occasionally had startlingly favorable consequences. In 1988, for instance, Drexler agreed to launch an innovative print advertising campaign, called "Individuals of Style," that had been conceived by Maggie Gross. Under her direction, the company hired such celebrated photographers as Annie Liebovitz and Herb Ritts to produce striking black-and-white shots of Americans from all walks of life, including famous actresses, athletes, and musicians as well as ordinary people. What the subjects had in common was that each was wearing his or her favorite piece of Gap clothing together with other, not necessarily Gap-brand, garments. The message of the campaign was twofold: not only can Gap clothes be worn by everyone, but they can be mixed and matched with other garments to fit the personal style of any individual. Moreover, by placing the ads in such trendy magazines as *Vanity Fair* and *Rolling Stone* rather than in fashion magazines, the company reinforced its belief that its clothing has more to do with comfort and lifestyle than with fashion.

The campaign also contributed to the success of the now-famous Gap T-shirt. Although the Gap's version of the American classic differed little from those sold in department stores around the country, over one million were sold after the appearance of an ad in which the actress Kim Basinger was featured wearing a long white T-shirt with a string of pearls. The campaign was also noted for its artistry, winning, among other prizes, an award from the Council of Fashion Designers of America.

The Gap's emergence in recent years as an industrywide model of excellence is a testament not only to Drexler's expertise as a merchandiser and a marketer but also to his philosophy that in order to build a company, one must dare to take risks. While some of his ventures—such as the GapKids stores and the babyGap line—have turned out to be highly profitable, others have not. In 1987, for instance, Drexler established Hemisphere, a chain of stores catering to more affluent customers; the company was forced to close the division in 1989. But Drexler has no regrets over his ill-fated effort to enter a new market. "We took the risk, and it didn't work," he told Louis Trager in an interview for the *San Francisco Examiner* (February 11, 1990). "I will never mark us down for that attitude. We made the judgment it didn't work. It wasn't a thing where our egos were tied up in the business."

Drexler has also waged an uphill battle in trying to revive Banana Republic, which Fisher had purchased in 1983 when it consisted of two stores and a mail-order catalogue business selling the khaki surplus of European armies. Sales of the stores' safari-inspired clothes boomed from 1985 until 1987, thanks in large part to the release of *Out of Africa* and other films set in exotic locales. When "khaki fever" subsided, however, Banana Republic lost its appeal among customers, and its sales and profits plummeted. Drexler, in the years since becoming the Gap's corporate president in 1987, has tried to reinvent the stores as upscale Gap stores; his strategy has included toning down the jungle theme and selling such items as expensive bomber jackets and suede skirts. Although its comeback has been slower than Drexler had hoped, Banana Republic has been profitable since 1991.

Notwithstanding such setbacks, the Gap, thanks in large measure to Drexler, has secured its place in retailing history as one of the most successful operations of the late 1980s and early 1990s. The extent of the Gap's success has been amply demonstrated by recent collections of Giorgio Armani and Donna Karan: included in those collections are the designers' own versions of Gap T-shirts and jeans. But Drexler remains undaunted by the obvious challenge. "At the end of the day, the thing that we all try to do best is please the customer," he told Beatrice Motamedi. "The ones that please them the most, win."

As might be expected, the chronically media-shy Drexler has said little about his life outside the office, though it is known that he is married. But on those rare occasions when he agrees to meet with reporters, he comes across as anything but bashful. Susan Caminiti, who interviewed him for *Fortune* (February 12, 1990), for instance, found him to be "a fast-talking, faster-thinking Bronx boy, . . . a study in perpetual motion." "Dressed most days in jeans (Gap brand), a shirt and tie, tweed jacket, and suede loafers, he throws questions at Gap salespeople the way Nolan Ryan throws baseballs: very fast," she continued. "'How's this selling?' he'll ask. 'Why is this sale sign here? What are you using to clean the floors?' Walking to get his car from a parking garage after visiting a store, he yells out to the attendant, 'Hey, Frankie, how's it going?' Even after six years of West Coast living, Drexler makes the question sound more New York City than California."

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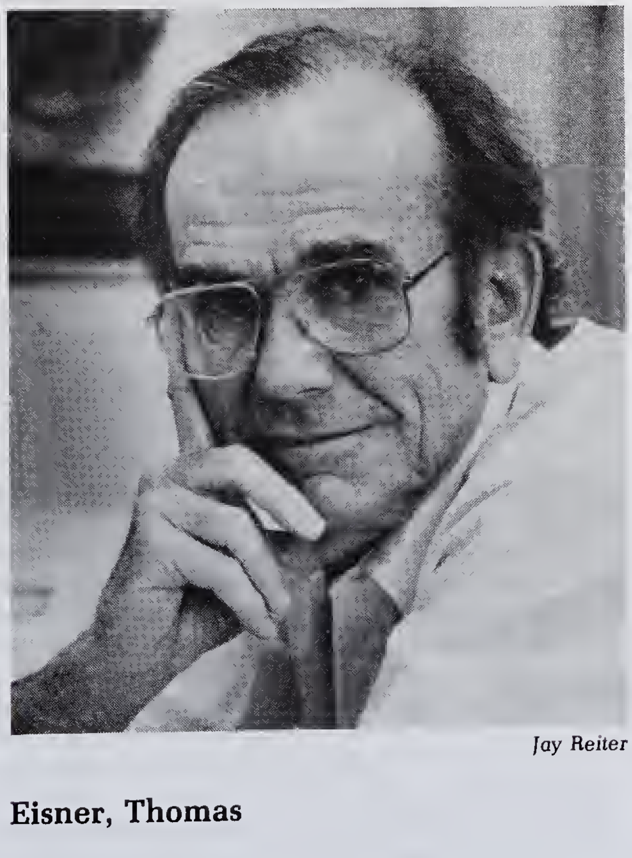

Jay Reiter

Eisner, Thomas

June 25, 1929– Biologist; photographer; educator; conservation activist. Address: Section of Neurobiology and Behavior, W347 Seeley G. Mudd Hall, Cornell University, Ithaca, NY 14853

At any given moment, about a billion billion insects share Earth with human beings. Scientists estimate that the one million species of insects that have been identified represent only a fraction—possibly only 5 percent—of the total number in existence. Little is known about the vast majority of even the classified species, but in recent decades, with the help of technological advances, researchers have discovered that in their struggle to survive and perpetuate their kind, insects employ an astonishing assortment of mating strategies, defense mechanisms, hunting and foraging techniques, and modes of communication. Foremost among those researchers is the biologist Thomas Eisner. According to the eminent entomologist and sociobiologist E. O. Wilson, Eisner grasped early in his career that "most of what insects do is chemical"; Eisner has since come to be regarded as the world's leading authority on the role chemicals play in the lives of insects. Indeed, by extending his focus to chemically related interactions between insects and plants and other living things, he has earned the appellation "the father of chemical ecology."

E. O. Wilson has coined another sobriquet for Eisner: "the Seurat of evolutionary biology." Wilson has explained that with each new finding, Eisner, who has hundreds of discoveries to his credit, "daubs touches of color on a broad canvas, which at first seem to be a random splattering of bright pigment but, as more and more spaces are filled in, reveal an extremely interesting picture of a little-known part of the living world." "Thanks to him," Wilson told a reporter, "we know how important chemical communication is in nature. He has shown us that insects are far more complex than biologists had ever dreamed. And he has illuminated the theory of co-evolution, the idea that a subtle change in a prey organism leads to a change in its predator." In summing up Eisner's many scientific achievements, Wilson has said, "No other biologist even comes close to producing so much high quality work."

In the field of photography, too, Eisner has displayed noteworthy prowess, combining the eye of an expert naturalist who has a seeming genius for discovery with that of an artist to produce striking images that offer glimpses of a Lilliputian world few others have ever seen or even know exists. But his sights and his thoughts "are never so lost in the land of the small that he forgets the affairs of men," as Natalie Angier observed in her *Discover* (February 1984) profile of Eisner. Among the issues that have engaged substantial portions of his energies have been the plight of scientists jailed or otherwise persecuted for political reasons in totalitarian countries, the threat of nuclear war, and the immense environmental implications of the worldwide population explosion. And because, as Angier wrote, "he feels an almost motherly concern for the well-being of the environment," he has fought long and hard to preserve not only wild lands but global biodiversity in all its countless particulars.

Thomas Eisner was born on June 25, 1929 in Berlin, Germany to Hans E. Eisner and Margarete (Heil) Eisner, three years after the birth of his only sibling, a sister. He has described his mother, an artist, as "an extraordinarily beautiful woman" who taught him "to see beauty in nature." His father, a chemist, introduced him to the wonders of science, but Thomas Eisner has often said that he has been fascinated by insects for as long as he can remember and even as a small child was possessed by "biophilia," the love for living things.

In 1933, a few weeks after Hitler came to power, Hans Eisner, who was Jewish, and his wife left Germany with their children and settled in Barcelona, Spain. A violent incident connected with the political unrest then brewing in Spain remains among Thomas Eisner's earliest memories. One day, while he was amusing himself with pill bugs in a sandbox in his backyard, a streetcar that had been filled with dynamite crashed and exploded a short distance away. "Eisner recalls being not terrified but annoyed 'to find [his] playing with insects interrupted,'" John Horgan reported in *Scientific American* (December 1991). After the outbreak of the Spanish civil war, Eisner's family fled to France, where they lived in Paris for half a year. In 1937 they abandoned Europe for South America and set up residence in Montevideo, Uruguay, where Hans Eisner found work in the pharmaceutical industry.

"From that point on, my childhood was blissful," Thomas Eisner told Natalie Angier. In a profile that appeared in *National Wildlife* (August/September 1990), Joyce and Richard Wolkomir quoted Eisner as saying, "I'm grateful to this day that I was put into an insectary—in South America, you're surrounded by bugs." The maggots, beetles, and other insects that he collected (some from the grounds of a nearby chicken slaughterhouse) and kept in jars and boxes in his bedroom so engrossed him that he felt he had no need for playmates.

Through daily observation of the tiny creatures that shared his living quarters, the young Eisner became familiar with the strange odors that many of them sometimes emitted. He has said that he has always had an unusually sensitive sense of smell as well as a "very good odor memory" and an uncommon curiosity about odors of every sort, and that he "used to actually sniff people when [he] was little." "I'm essentially a nose with a human being attached," he told John Horgan. He took particular pleasure in the aromas emanating from his father's basement laboratory, where, as a hobby, Hans Eisner concocted perfumes and other toiletries.

Another of Hans Eisner's pastimes was one that engaged his son's energies also: playing the piano. "Tom loved the piano every bit as much as he did insects," according to Natalie Angier, and under the tutelage of the conductor Fritz Busch, he developed exceptional skill at the keyboard. But eventually Busch told him that "if [he] chose to become a professional musician, [he] would never rise to the top," Eisner has recalled. He decided to pursue a career in chemistry instead. That the study of entomology could provide the basis for a vocation occurred neither to him nor, apparently, to his father. "My father naturally assumed that I would outgrow my insect hobby and become a chemist," Eisner told Angier. "I tried to love chemistry. . . . The problem was, I was lousy at it." In 1947, two years after he graduated from the Liceo Elbio Fernandez, a Montevideo secondary school, his family relocated yet again—this time to New York City—because Hans Eisner believed his children could get a better college education in the United States.

It was almost certainly his limited command of English that prevented the seventeen-year-old Thomas Eisner, who was fluent in German and Spanish and had a good grasp of French, from gaining admission to any of the four-year colleges to which he applied. His sole acceptance came from Champlain College, in Plattsburgh, New York, a two-year institution. By the spring of 1949, however, during his second year at Champlain, his facility with English had dramatically improved, and in the fall of that year he transferred to Harvard University, in Cambridge, Massachusetts, where he joined the junior class.

When, as a Harvard senior, he took his first course in entomology, Eisner realized for the first time "that a person could actually earn a living working with insects," as he told Jane Brody for a *New York Times* (January 10, 1989) article. After earning a B.A. degree from Harvard in 1951, he entered the university's graduate program in entomology, where he met E. O. Wilson, then a graduate student in biology, who was to become a leading expert on ants. The two became close friends. "I'd never met anybody like Ed before, who knew so much about biology," Eisner recalled to Natalie Angier. "He was only [fifteen] days older than I, but he was at least ten years ahead of me intellectually. We took a long field trip together in the summer of 1952, which was the most important field trip of my career" (it "clinched his career plans," according to Jane Brody).

Inspired in part by Wilson's work with ants, for his doctoral dissertation Eisner investigated the anatomy and physiology of the ant's alimentary canal. Through painstaking microscopic operations, he discovered a remarkable valve system that enables the ant to ingest a seemingly impossibly large amount of food, most of which is later regurgitated to feed a few of its dependent brethren. In 1952, the year he became a naturalized United States citizen, an article in which he described some of his findings appeared in the journal *Psyche*. It was the first entry in a body of published work that currently comprises nearly 300 articles, five books, and other works that Eisner either wrote or cowrote. It was also the first of several works that bear E. O. Wilson's name as well as Eisner's.

Supported by a postdoctoral fellowship, Eisner did research in insect physiology at Harvard for two years after receiving his Ph.D. degree from the university in 1955. In 1957 he accepted a position as an assistant professor at Cornell University, in Ithaca, New York. (He has remained a member of the Cornell faculty ever since, serving also as an associate professor [1962–66] and professor [1966–76]; for the past seventeen years he has held the title of Jacob Gould Schurman professor of biology.) He arrived at Cornell with a newly sprouted interest in the chemical aspects of insect behavior. His turning toward the field with which his name was to be so closely associated was prompted by, among other things, his reading a publication about the intricate "dances" honeybees use to communicate with others from their colony. An experience as a graduate student on what he has called "one of the really important afternoons of [his] life" was also pivotal: intrigued by the stain that had been left on his hand by the fluid sprayed at him by a bombardier beetle, he placed the beetle on his tongue and discovered that the spray tasted terrible.

Eisner began to wonder about the significance of that vile flavor and of the peculiar smells that had wafted from the entomological pets of his youth, and about "how much could happen with chemicals rather than acoustic or visual signals," as he explained to John Horgan. "How do insects talk to one another chemically, how does the female lure the male, how does the male persuade the female he's worth his salt, how do these guys protect their little eggs against egg-eaters, how do they protect themselves against predators, against bacteria?" he asked himself. "What insects do behaviorally, ecologically, their relations with other organisms, how they evolved—all these became very interesting questions, and I simply tied the chemistry onto this," he told Joel Ray, who interviewed him for *Bookpress* (June 1992). For assistance in making those chemical connections, Eisner teamed up with Jerrold Meinwald, a member of Cornell's chemistry department and "a terrific natural-products chemist," as Eisner has described him. "Whatever accomplishments I've had over the past thirty years are at least 50 percent a consequence of having worked with him," Eisner told John Horgan.

For a *New Yorker* (August 17, 1992) article about Eisner, Diane Ackerman recorded E. O. Wilson's description of the division of labor between Eisner and his colleagues. "The way Tom works is that he goes into the field, sees an interesting-looking insect, or a familiar insect doing something unusual [or emitting a strange odor, as Eisner has said], and studies it with a wide range of paraphernalia—camera, preliminary chemical test, observation chamber—and finds out what it's doing, why it's unusual, where it fits in," Wilson said. "He develops it as a story and brings it back to the laboratory. Then he turns to a collaborator in chemistry who can identify the chemicals produced by that species." After the chemist isolates what appears to be the behavior-inducing molecule, Eisner tests the effects of the substance on other insects or vertebrate animals. Through the years he has worked not only with Jerrold Meinwald but with many other experts and many of his students as well. Characterizing his co-researchers as "incredible," "marvelous," and "fantastic," Eisner has invariably acknowledged their contributions in his writings and when speaking to interviewers. "You make one of these little discoveries involving insects, and you end up discovering people," he commented to John Horgan.

For their part, when expressing their admiration for him, many of Eisner's collaborators have often voiced their amazement at what Natalie Angier called his "extraordinary knack for finding new things, even when he is not really looking for them." Diane Ackerman noted that he is "blessed with an elastic curiosity" and is "—in the very best sense—distractible"; wherever he happens to be, she wrote, whether it be a university hallway or an abandoned lot, "he ushers the exotic into his daily existence." But usually, he has done so in the field, during his frequent forays into the meadows and woodlands near Ithaca and the regions surrounding the Archbold Biological Station, in Lake Placid, Florida, where he works for part of each year, and in a favorite research site in Arizona. When traveling elsewhere, he has routinely set aside a day or two to wander about in natural areas, "do[ing] nothing but look[ing] around," he told John Horgan. "That's when I feel like I'm eight or nine years old again."

The boundless youthful curiosity that has survived intact in the adult Eisner, along with his acute powers of observation, has helped him to discover scores of amazing chemical mechanisms for defense and breeding among insects. Once, for example, he noticed assassin bugs scraping camphor jelly from the leaves of camphor plants and spreading the substance on their abdomens. By watching the bugs for days, he found himself looking on at egg-laying time, when he saw that, in its journey to the outside world, each egg acquired a coating of the sticky, odorous jelly, a natural repellent against ants and other predators. Another chance observation led him to discover how the larvae of the green lacewing, which are predators of the woolly alder aphid, evade detection by the ants that, in exchange for the sweet secretion that the aphids produce, guard the aphids. After the relatively swift movements of a few of the normally sluggish aphids attracted Eisner's attention, he discovered that they were not aphids at all but "wolves in sheep's clothing," as he has called them: lacewing larvae that had assumed disguises by covering themselves with the fluffy, waxy "wool" that they had pulled from the bodies of their aphid prey.

On another occasion, Eisner noticed a spider that, after inspecting an ornatrix moth that had flown into its web, carefully cut through the strands in which the moth was caught, to rid itself of its captive. "I got more [ornatrix] moths and threw them into the web—[the result] was always the same," he told Joyce and Richard Wolkomir. Investigation revealed that the moths' bodies contained alkaloids from the leaves they had consumed in their caterpillar stage, and that those alkaloids were highly distasteful to the spiders, as well as to many other predators. Furthermore, Eisner and his co-researchers showed that with a chemical derivative of the alkaloid that is stored in special brushlike appendages, the male ornatrix moth advertises how rich he is in the protective alkaloid and thus how much of it he will be able to contribute to a prospective mate. "The amount of the alkaloid transferred by the male to the female is proportional to the amount of alkaloid that the male has, which is, in turn, proportional to the amount of scent that he produces on his scent brushes," Eisner explained to Diane Ackerman. By choosing a male that is chemically well endowed, the female, which bestows the alkaloid upon her eggs, can increase her offspring's chances of survival. Sometimes a female will mate with more than one male, but through an unknown mechanism, she is apparently able to determine which sperm package contains the most alkaloid—generally, the one from the largest male—and her eggs are inseminated with sperm from that male only.

Earwigs, millipedes, cockroaches, ants, grasshoppers, butterflies, and other insects have also yielded a few of their secrets under the scrutiny of Thomas Eisner, who has called insects "master chemists." But few, if any, of them have engaged his attention, or his affections, for as long as has the bombardier beetle. "Once you're in love with the bombardier, you want to know everything about it," he has said. Eisner learned that the bombardier beetle uses its abdominal tip like a revolvable turret to aim its defensive spray with remarkable precision. Other insects he has studied can also direct their chemical weaponry with extreme accuracy, but none can match the bombardier's ability to produce—through a unique chain of events, elucidated by Eisner, that takes place in its separate facilities for chemical storage and mixing—a caustic spray that emerges at a temperature of 100 degrees centigrade, the boiling point of water.

With the help of his longtime collaborator Daniel Aneshansley, a Cornell engineer, Jeffrey Dean, a graduate student, and the renowned Harold E. Edgerton, of the Massachusetts Institute of Technology, whose expertise with stroboscopic photography enabled him to record the beetle's spray at a film speed of 4,000 frames per second, Eisner also discovered that the bombardier shoots not a continuous stream but, in the words of Diane Ackerman, "a salvo of minute explosions," blasts that erupt at twenty-six miles per hour and at the rate of 500 pulses per second. "The ejector system shows basic similarity to the pulse jet propulsion mechanism of the German V-1 'buzz' bomb of World War II," Eisner noted in an article published in *Science* (June 8, 1990).

A huge photograph of a greatly magnified bombardier beetle in mid-spray hangs on Eisner's office wall at Cornell (as does the letter the university sent the teenaged Eisner, rejecting his application for admission). The image, which he obtained with the assistance of Daniel Aneshansley, has been widely published. Since he first picked up a camera to illustrate ant anatomy and physiology for his doctoral dissertation, Eisner has become an accomplished photographer, specializing in microphotography. Most of his photos portray the subjects of his research, but many are portraits of insects that simply happened to capture his eye. "All we have to do is look under a leaf to discover a whole world that's new," he has said.

While exploring in the field, Eisner has observed many marvels of insect design and absorbing entomological dramas. But with dismaying frequency he has also seen the devastation many wild areas have suffered at the hands of humankind and even the disappearance of acreage that harbored species found nowhere else in the world. "Species extinction . . . is the silent crisis of our time," Eisner wrote in an article for *Issues in Science and Technology* (Winter 1989–90). "Species are being lost at an ever-increasing rate, faster by orders of magnitude than rates of evolutionary replacement. . . . We are beginning to grasp that extinction is indeed forever, but we have yet to comprehend what it is we lose when species disappear. One critical point is that biotic impoverishment is chemical impoverishment. Loss of a species means loss of chemicals that are potentially unique in nature, not likely to be invented independently in the laboratory, and possibly of great use—particularly in medicine."

Driven by what he has labeled a "conservation impulse" that was always "there," Eisner has strived for more than three decades to secure protection for wild lands and species. "I . . . realized, as I gained a little clout in science, that if you spoke out you could be heard," he told Joel Ray. To urge reauthorization of the Endangered Species Act, he has testified twice before the Senate Subcommittee on Environmental Protection. In his 1992 appearance he said, "Fully one-third of medical prescriptions given out annually in the United States are based on substances derived from nature, or synthesized in imitation of natural substances. . . . Most species have never been examined chemically, and those that have been studied have been screened for only a fraction of their potentially useful constituents. Nature's chemical treasury is literally vanishing before it has been appraised. I find this reality appalling."

Working with others, Eisner succeeded in gaining official protection (in 1969 and 1976, respectively) for two biologically unique habitats that had been threatened by development: Lignumvitae, an island in the Florida Keys, and a large part of the Big Thicket, a region in southeastern Texas. For the past few years, he has advocated what he has labeled "chemical prospecting," a means of systematic screening whereby pharmaceutical companies, in exchange for payments that would be earmarked for conservation, would gain the rights to extract chemically rich organic matter from forests. Under his plan, the forests would remain intact, because, as Joel Ray pointed out, "with advances in natural-products chemistry, very little of the natural substance is required in order to isolate the active molecule and go directly to lab synthesis." In 1991, in a widely publicized deal that Eisner brokered, the giant pharmaceutical firm Merck & Company paid Costa Rica $1 million for chemical exploration rights in its rain forests.

Eisner is convinced that chemical prospecting programs, like all other conservation initiatives, will succeed only if human population growth can be curbed. He has helped to publicize the devastating effects of overpopulation on the environment as a board member of Zero Population Growth (an organization that he and the entomologist and population biologist Paul Ehrlich helped to promote) and, since 1988, as a member of the advisory council of the World Resources Institute, based in Washington, D.C. Among the many other groups in which he has been active are the American Association for the Advancement of Science, where he has served as chairman of both the Subcommittee on Science and Human Rights and the biology section; the Center on the Consequences of Nuclear War; the Club of Earth; and the National Academy of Sciences, as a member of the Committee on Human Rights. He has also been a president of the American Society of Naturalists, and he is currently the president of the Xerces Society, which is based in Portland, Oregon and is dedicated to the preservation of invertebrates and critical biosystems worldwide.

Eisner has held positions as visiting scientist or visiting professor at eight institutions in the United States and abroad and has served on the editorial boards of nine scientific journals. His long list of honors includes two Guggenheim fellowships, four honorary doctoral degrees, the Karl Ritter von Frisch Medal from the Deutsche Zooligische Gesellschaft, the Tyler Prize for Environmental Achievement, and the Esselen Award for Chemistry in the Public Interest. He is a fellow of the American Academy of Arts and Sciences and the Royal Society of the Arts, among other societies. *Secret Weapons*, a film written by Eisner and produced by the BBC, won four awards, including the Grand Award in the science category at the New York Film Festival in 1984.

At Cornell University, Thomas Eisner is "among the most popular professors on campus," according to Natalie Angier. "He gets excited, just like a little kid," one student, explaining Eisner's appeal, told Angier. Tall and wiry, with gray eyes and dark hair, Eisner has been described as engaging, uncommonly modest, and talkative and as having "an easy smile." Since June 10, 1952 Eisner has been married to the former Maria Lobell, who studied social work in college but has since become an entomologist and often collaborates with her husband. The Eisners are the parents of three adult daughters—Yvonne, a nurse-practitioner, Vivian, an illustrator, and Christina, a podiatrist—and have six grandchildren. In their house, which is located in the woods outside Ithaca and was once described as "basically a music room with lounging and cooking space," the couple often play duets on their two baby grand pianos. Thomas Eisner also keeps an upright piano in his Cornell laboratory, and for some years he has conducted an amateur university orchestra known as BRAHMS (Bi-Weekly Rehearsal Association of Honorary Musical Scientists). He enjoys playing squash, and on weekends, whenever he can, he works in his home laboratory, where, with no telephone to disturb him, he does "what [he] really want[s] to do without interruption," as he told Jane Brody. Of his career choice, Thomas Eisner has written, "Life has been a joy, and I don't really see how I could ever have done anything else."

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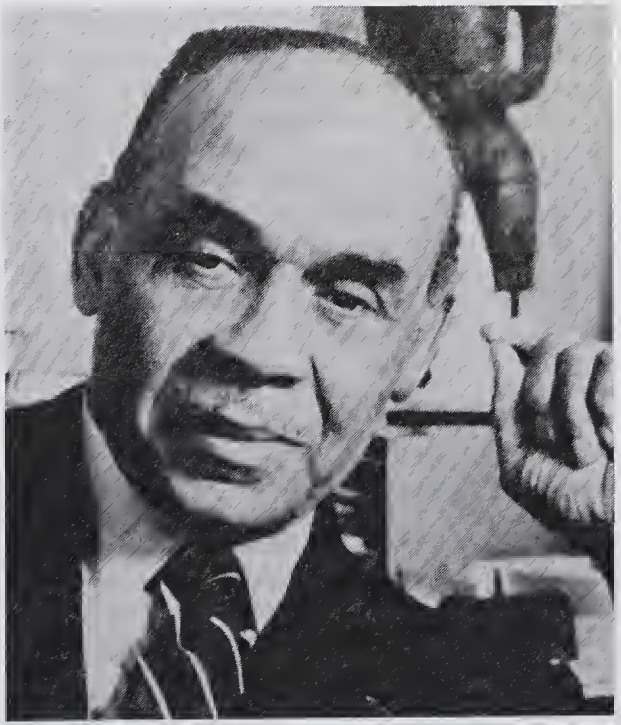

Bern Schwartz

Ellison, Ralph

Mar. 1, 1914– Writer. Address: c/o Owen Laster, William Morris Agency, 1350 Ave. of the Americas, New York, NY 10019

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1968.

Ralph Ellison's single published novel, *Invisible Man* (1952), which chronicles an African-American's battle against his society's refusal to see him apart from his color, ended one era of American literature and began another, according to the critic Zbigniew Lewicki. Evidence of the book's influence on American letters can be found in the novels of such celebrated authors as Joseph Heller, Saul Bellow, Kurt Vonnegut, and John Irving.

Moreover, Ellison's concept of social invisibility—a condition in which an individual is judged and used on the basis of superficial characteristics by a society that leaves his actual qualities unexamined, unseen, and, in effect, invisible—has "entered the American vocabulary," as Mark Busby wrote in *Ralph Ellison* (1991). "In these United States," Ellison has written, "the crucial question is not one of having a perfect society, or even of having at any given moment a viable—as they say—society. Rather, it is to keep struggling, to keep trying to reduce to consciousness all of the complex experience which ceaselessly unfolds within this great nation. Certainly, that was all I was trying to do with my book."

Ever since the publication of *Invisible Man*, Ellison's admirers have eagerly awaited the publication of his second novel, on which he has long been at work. Artistic and other difficulties (368 pages of his manuscript were consumed in a fire in 1967) have prevented him from completing the novel, leaving his fans to make do with published excerpts from the work in progress. In the meantime, Ellison has earned a reputation as a formidable cultural critic by offering, in two books of essays, *Shadow and Act* (1964) and *Going to the Territory* (1986), trenchant insights into such disparate topics as jazz, the presidency of Lyndon B. Johnson, and Ellison's own childhood. "In only three books," the critic Jonathan Yardley has written, as quoted in the *Chicago Tribune* (June 18, 1992), "Ellison has accomplished more than most writers can hope to do in dozens."

Ralph Waldo Ellison was born on March 1, 1914 in Oklahoma City, Oklahoma, the older of the two sons of Lewis and Ida (Millsap) Ellison. Lewis Ellison named his son after the influential nineteenth-century essayist and philosopher Ralph Waldo Emerson. (As a boy, Ralph was so embarrassed by the tendency of adults to compare his name with Emerson's that he avoided Emerson's work for years.) Ellison's father, who ran a small ice and coal business, died in an accident when Ellison was three years old. In the following years, Ida Ellison supported Ralph and his brother by working as a domestic and as a stewardess of the Avery Chapel Afro-Methodist Episcopal Church. Ellison became aware of the world that lay beyond Oklahoma by reading the copies of *Vanity Fair* and *Literary Digest* that his mother brought him from the homes in which she did domestic work. Ralph was also exposed at an early age to people of other races. As he wrote in *Shadow and Act*, "[My parents] had many white friends who came to the house when I was quite small, so that any feelings of distrust I was to develop toward whites later on were modified by those with whom I had warm relations."

Relatively unconstrained, at least psychologically, by racial barriers, Ellison was free to absorb what he has called Oklahoma's "frontier attitudes," which allow an individual's imagination, "up to the moment 'reality' closes in upon him," to "range widely and, sometimes, even to soar." Ellison also owes his belief in life's vast possibilities to his mother, a fearless woman whose activist streak prompted her to become involved in recruiting black votes for the Socialist party. During his high school years, Ellison has recalled, his mother "was being thrown into jail every other day for violating a zoning ordinance by moving into a building in a section of [Oklahoma City] where Governor Alfalfa Bill Murray had decided Negroes shouldn't live."

Of himself and his boyhood friends, Ellison wrote in the introduction to *Shadow and Act*, "We fabricated our . . . ideals catch-as-catch-can, and with an outrageous and irreverent sense of freedom." In setting standards of behavior for themselves, they took their inspiration from the admirable qualities that they saw in "gamblers and scholars, jazz musicians and scientists, Negro cowboys and soldiers from the Spanish-American and First World Wars, movie stars and stunt men, figures from the Italian Renaissance and literature, both classical and popular, . . . combined with the special virtues of some local bootlegger, the eloquence of some Negro preacher, the strength and grace of some local athlete." Ellison concluded that "it was no more incongruous . . . for young Negro Oklahomans to project themselves as Renaissance Men than for white Mississippians to see themselves as ancient Greeks or noblemen out of Sir Walter Scott."

Ellison attended the Frederick Douglass School, a grammar school in Oklahoma City, where he read everything from James Fenimore Cooper's *The Last of the Mohicans* to the works of the poet Langston Hughes. Despite his early exposure to literary classics, his first ambition was to become not a writer but a musician. At the age of eight, he joined the school band as a cornet player. As Ellison's musical ability and enthusiasm grew, he began taking private lessons from Ludwig Hebestreit, the conductor of the Oklahoma City Orchestra; he paid for his lessons by mowing Hebestreit's lawn. During this period, Ellison made up his mind to write a symphony by the time he was twenty-six. Although he was trained in classical music, Ellison did not cut himself off from other musical forms, such as jazz. "Jazz permeated his world and became central to his work," Mark Busby wrote. "Ellison often lay awake listening to the music of such local bands as the Blue Devils Orchestra at the nearby jazz hall. . . . The Blue Devils' . . . music demonstrated freedom within discipline, one of Ellison's continuing themes."

At the end of his high school years, Ellison won a scholarship from the state of Oklahoma and decided to study music at Tuskegee Institute, in Tuskegee, Alabama, the school that had been founded in 1881 by the ex-slave, educator, and writer Booker T. Washington. After purchasing a trumpet, which he would need for his music studies at Tuskegee, Ellison discovered that he did not have enough money left to pay the train fare to Alabama, so he hitched his way to Tuskegee by riding freight trains. Setting out in June 1933, he traveled uneventfully until he reached Decatur, Alabama, where the infamous Scottsboro trial, involving several black young men accused of raping a white woman, was then underway. The atmosphere was so thick with racial tension that Ellison concluded that, in his words, "the young men in the case had absolutely no possibility of receiving a just decision." While in Decatur, Ellison himself ran afoul of two white railroad detectives who were rounding up freight riders. "I had no idea of what the detectives intended to do with me," Ellison has recalled, "but given the atmosphere of the town, I feared that it would be most unpleasant and brutal. . . . Therefore, when a group of white boys broke and ran, I plunged into their midst. . . . That scrape with the law—the fear, the horror and sense of helplessness before legal injustice—was most vivid in my mind, and it has so remained."

At Tuskegee Ellison studied under the composer William L. Dawson and the concert pianist Hazel Harrison. He also pursued his nonmusical interests, including the theatre (he played a leading role in one student production during his sophomore year) and reading. A pivotal moment came in 1935, when he read T. S. Eliot's poem "The Waste Land." For the first time I was caught up in a piece of poetry which moved me but which I couldn't reduce to a logical system," Ellison wrote in *Going to the Territory*. "I didn't know quite why it was working on me, but being close to the jazz experience—that is, the culture of jazz—I had a sense that some of the same sensibility was being expressed in poetry. . . . Well, between feeling intuitively that that was what was going on and being able to confirm it, there was quite a gap. Fortunately, Mr. Eliot appended to the original edition of 'The Waste Land' a long body of footnotes, and I began to get the books [referred to in the notes] out of the library and read these books. That really was a beginning of my literary education and, actually, it was the beginning of my transformation . . . from a would-be composer into some sort of novelist."

Ellison turned towards creative writing partly because he concluded in the course of his literary self-education that people of his racial and cultural background were, in his words, present "only in the less meaningful writing." His transformation from musician to writer was accelerated when, at the end of his junior year at Tuskegee, he traveled to New York City, where he hoped to earn enough money to cover his expenses for the following academic year. As it turned out, he never resumed his studies at Tuskegee. On his second day in town, he had a fateful encounter: he saw, standing in the entrance of the Harlem YMCA, where he had taken a room, Langston Hughes and the philosopher and cultural critic Alain Locke. Ellison approached the pair, and Locke, whom he had met at Tuskegee, introduced him to Hughes. Not long afterwards, as a result of Hughes's efforts, Ellison met the novelist Richard Wright, who arrived in New York in July to assume the editorship of the magazine *New Challenge* and to work at the Communist newspaper the *Daily Worker*.

"With Wright's presence in the *Worker*'s 135th Street office," Ellison has written, "my introduction to the craft of writing leaped ahead. For it was there that I read many of his unpublished stories and discussed his ideas concerning literature and culture. . . . Nor did it end with mere talk. As editor of *New Challenge*, Wright asked me to contribute a book review in its first issue." After Ellison wrote the review, Wright "went even further by suggesting that [Ellison] write a short story." With some trepidation, Ellison complied, and Wright accepted the completed story for publication. As it happened, *New Challenge* went out of business before the story was scheduled to appear.

Ellison continued to develop his writing skills at the New York City Federal Writers' Project, where he worked from 1938 until 1942. His assignments included preparing a book that was to be titled *Negroes in New York* and collecting stories, songs, and other artifacts of black folklore. Those projects, in turn, provided him with rich material for his fiction. After leaving the Federal Writers' Project, Ellison became managing editor of the *Negro Quarterly*, a "Review of Negro Life and Culture" that ceased publication after a year.

In 1943, after being rejected by the United States Navy and having himself rejected the segregated United States Army, Ellison joined the Merchant Marine, in which he worked as a cook until the end of World War II, in 1945. While serving in the military, Ellison published a number of short stories, including the much-anthologized "King of the Bingo Game" (1944) and "Flying Home" (1944). He also began work on a war novel—on the basis of which he was later awarded a Julius Rosenwald Fellowship. Ellison's work on the novel came to a halt in the winter of 1944, when he became ill after drinking from his ship's contaminated water supply. His illness was compounded by the stress of his wartime experiences (his ship delivered war supplies to Allied ground troops during the Battle of the Bulge). After returning to the United States, Ellison took the advice of physicians, who urged him to rest, and decided to visit a friend who owned a farm in Vermont.

One day, while sitting before his typewriter in the doorway of a barn and trying to resume work on his novel, Ellison found himself typing the phrase, "I am an invisible man." "I didn't know quite what [those words] meant and didn't know where the idea came from," Ellison has recalled, "but the moment I started to abandon them, I thought: 'Well, maybe I should try to discover exactly what it was that lay behind the statement. What type of man would make that type of statement, would conceive of himself in such terms?'" Ellison's effort to answer those and other questions lasted seven years, until 1952, when his response, in the form of the novel *Invisible Man*, was published by Random House.

The novel chronicles the academic and political education of a young black man who journeys from his home in the American South to the North and ends up trading his innocence and ignorance for experience and knowledge. The phrase "I am an invisible man" encapsulates the conclusion to which the unnamed young man, who is also the narrator of the novel, comes after an odyssey comprising many bizarre events, including a "Battle Royal" in which he is blindfolded and forced to fight other black youths for the amusement of the same white town leaders who have given him a college scholarship; his expulsion from a Tuskegee-like college, which comes about because, in the words of the man who expels him, he fails to realize that he does not "exist" in American society; his experiences on the job in a Northern factory that produces America's whitest paint; his ordeal in a hospital where he is experimented on until he is unable to remember his name; an adventure in New York City's Harlem, where he begins an abortive political career as a Communist party activist and speechmaker; his violent confrontation with a black nationalist called "Ras the Destroyer"; and, finally, his symbolically charged retirement to a secret underground "hole" from which he narrates his story and elaborates his theory of invisibility. "Being invisible and without substance, a disembodied voice, as it were," he concludes, "what else could I do? What else but try to tell you what was really happening when your eyes were looking through?"

Invisible Man was almost instantly recognized as a classic. Saul Bellow hailed it as something more. "It is commonly felt that there is no strength to match the strength of those powers which attack and cripple modern mankind," Bellow observed in *Commentary* (June 1952). "But what a great thing it is when a brilliant individual victory occurs, like Mr. Ellison's, proving that a truly heroic quality can exist among our contemporaries. . . . [The] tone, in the best pages of *Invisible Man* . . . is tragicomic, poetic, the tone of the very strongest sort of creative intelligence." Alain Locke wrote in *Phylon* (vol. 14, no.1, 1953) that *Invisible Man* was "a great novel, although also not without its artistic flaws, sad to say. . . . Stylistically [it] unrolls in a volcanic flow of vivid, sometimes livid imagery, a tour de force of psychological realism." In his evaluation for the *New York Times* (April 1, 1952), Wright Morris contended that the book "belongs on the shelf with the classical efforts man has made to chart the river Lethe from its mouth to its source."

Ellison's book was awarded the National Book Award in 1953—an uncommon honor for a first novel. "With a positive exuberance of narrative gifts," the committee noted in its citation, Ellison "has broken away from the conventions and patterns of the tight 'well made' novel." Some reviewers perceived in the work the author's musical sensibility. "It was as if Ellison had taken an everyday twelve-bar blues tune (by a man from down South sitting in a manhole up North in New York singing and signifying about how he got there) and scored it for full orchestra," Albert Murray marveled in his book *The Omni-Americans* (1970).

The great success of *Invisible Man* quickly transformed Ellison into a sought-after cultural icon. In the years following the publication of the novel, he went on lecture tours in Germany, Austria, and Italy. In 1958 he began a three-year stint as an instructor in Russian and American literature at Bard College, in Annandale-on-Hudson, New York, after which he worked for a year at the University of Chicago as the Alexander White Visiting Professor. Ellison held visiting professorships at Rutgers and Yale Universities from 1962 to 1964, when he became Gertrude Whittall Lecturer at the Library of Congress and Ewing Lecturer at the University of California at Los Angeles. He served as Albert Schweitzer Professor of Humanities at New York University from 1970 to 1980 and as professor emeritus there beginning in 1979.

Throughout those years, Ellison's fans, eagerly awaiting a second novel, had to content themselves with the occasional publication of excerpts from a novel in progress. In 1964 Ellison offered up not a novel but a three-part collection of essays and interviews on literature, music, race relations, life in the United States, and Ellison himself. The book, entitled *Shadow and Act* and published by Random House, established Ellison as an astute cultural critic. In his introduction, he noted, "These essays, [some written before, many written after *Invisible Man*], represent . . . some of the necessary effort which a writer of my background must make in order to possess the meaning of his experience. . . . For me some such effort was necessary before I could discover the true subject matter of my fiction; before I could identify the areas of life and personality which claimed my mind beyond any limitations *apparently* imposed by my racial identity."

"Even if Ralph Ellison were not the author of *Invisible Man*, his most recent collection of essays, *Shadow and Act*, would be a very significant work," Robert Penn Warren wrote in *Commentary* (May 1965). "But Ralph Ellison is the author of *Invisible Man* and of an impending novel which, if we are to judge from excerpts, promises to illustrate new powers and to extend his fame. . . . Here we can see how, over more than a score of years, in another dimension, the mind and sensibility of Ellison have been working. . . . *The basic unity of human experience*—that is what Ellison asserts." R. W. B. Lewis, writing in the *New York Review of Books* (January 28, 1965), called *Shadow and Act* "Ellison's real autobiography—in the form of essays and interviews—as distinguished from the symbolic version given in . . . *Invisible Man*. . . . Most of the pieces were . . . written after *Invisible Man* and in part are a consequence of it. They may even help to explain the long gap of time between Ellison's first novel and its much-awaited successor. . . . The experiences of writing *Invisible Man* and of vaulting on his first try 'over the parochial limits of most Negro fiction' (as Richard G. Stern says in an interview), and, as a result, of being written about as a literary and sociological phenomenon, combined with sheer compositional difficulties, seem to have driven Ellison to search out the truths of his own past." Lewis concluded that "Ellison's identity, because of the power and wisdom and stubborn sanity of its pronouncement, serves to limit mine, to establish its boundaries and focus *its* intermixing elements. . . . Ellison is not only a self-identifier but the source of self-definition in others."

Notwithstanding his status in the literary community, in the 1960s Ellison was the victim of a number of attacks whose general theme was that he had not been true to his African-American heritage and that his writing did not adequately strive to advance the cause of African-Americans. One essay in *Shadow and Act*, "The World and the Jug," is a response to a piece by Irving Howe, who maintained that Ellison and James Baldwin had erred as writers by not expressing, as Richard Wright had, the anger and bitterness inherent in "the experience of the boy who had fought his way out of the depths" and by failing "to speak for those who remained there."

Ellison rebutted Howe and like-minded critics by noting, "Many of those who write of Negro life today seem to assume that as long as their hearts are in the right place they can be as arbitrary as they wish in their formulations. . . . Prefabricated Negroes are sketched on sheets of paper and superimposed upon the Negro community; then when someone thrusts his head through the page and yells, 'Watch out there, Jack, there're people living under here,' they are shocked and indignant. . . . I think the writer's obligation in a struggle as broad and abiding as the one we are engaged in, which involves not merely Negroes but all Americans, is best carried out through his role as writer."

Such rebuttals failed to satisfy those among Ellison's critics who were involved in the radical artistic and political movements among blacks in 1960s. Howe's critique, Busby noted, was "mild" in comparison to the attacks by those who labeled the writer an "Uncle Tom." Ellison steadfastly refused to modify his view that the demands of art should not be subordinated to the demands of politics. "America has been terribly damaged by [the misrepresentations] of bad art . . . " he said in an interview for the *Reporter* (March 25, 1965). "Art which toys with serious issues is ultimately destructive and the entertainment which it provides is poisonous." Ellison's artistry in *Invisible Man* meanwhile continued to win him accolades and honors. A poll of 200 writers and editors conducted in 1965 by the *New York Herald Tribune Book Week* found that *Invisible Man* was widely regarded as the most distinguished postwar American novel published up to that time.

In 1986 Random House published Ellison's second collection of essays, *Going to the Territory*. The book, an eclectic assemblage of addresses and essays, almost all of which had been previously published, "may be a mixed bag" of literary forms, as Jonathan Yardley noted in the *Washington Post Book World* (July 23, 1986), "but it is the work of one of the most formidable figures in American intellectual life." Both Yardley and the novelist John Edgar Wideman noted the continuity of the themes in *Going to the Territory* with those explored in Ellison's earlier work. Writing in the *New York Times Book Review* (August 3, 1986), Wideman argued that "what captures the reader of *Going to the Territory* . . . is not novelty, not outrageous theories and claims, but the subtle, jazzlike changes Mr. Ellison rings against the steady backbeat of his abiding concerns as artist and critic. . . . On the other hand, this collection is anything but mellow. . . . Mr. Ellison can assume a boxer's stance, aggressive, wary, on his toes. Much to fight with and fight about—Lyndon B. Johnson's role in the civil rights struggle, the melting pot as a valid metaphor for American culture. . . . If you're not prepared to debate vigorously the point in question . . . you'll find your arguments swatted away."

Excerpts from Ellison's reportedly massive novel in progress were published in 1960, 1963, 1965, 1969, 1970, 1973, and 1977. In an interview with Brent Staples for the *New York Times Book Review* (August 3, 1986), Ellison talked about the 1967 fire in his home in the Berkshires that consumed more than 300 pages of his work: "For a long time after the fire, I was scrambling around not knowing what was going on." Eventually, he began to piece the work back together. The novel's nonappearance in the decades since 1967 has sparked much speculation. Mark Busby has noted that, in the 1960s, with the assassinations of President John F. Kennedy, Malcolm X, the Reverend Martin Luther King Jr., and Senator Robert F. Kennedy, "real-world chaos began to mirror Ellison's fictional world, which focused on a political assassination." Ellison himself has admitted, "One of the things which really chilled me—slowed down the writing—was the eruption of assassinations. . . . Because, you see, much of the mood of this book was conceived as comic. Not that the assassination was treated comically, but there was humor involved, and that was rather chilling for me, because suddenly life was stepping in and imposing itself upon my fiction." Others have pointed to the great ambitions Ellison has for the new novel. According to one of his friends, he "won't release this book until he is sure that it is the greatest American novel ever written."

Ellison was awarded the Medal of Freedom in 1969; in 1970 he was named chevalier of the Ordre des Arts et des Lettres in France. An Oklahoma City library was named after him in 1975, and he won a National Medal of Arts in 1985, in recognition of his teaching and writing. He has lectured on black American culture, folklore, and creative writing at several colleges in the United States, including Columbia University, Fisk University, Princeton University, Antioch University, and Bennington College, and he holds honorary doctorates from more than a dozen universities.

Ralph Ellison "has a husky handsomeness, and eyes that wait for a trustful look," according to a writer for the *New York Mirror* (February 20, 1953). He is "somewhat above medium height," Robert Penn Warren noted in the *Reporter* (March 25, 1965), and "his brow slopes back but is finely vaulted." Since 1946 he has been married to the former Fanny McConnell. The couple have lived quietly for many years in New York City's Washington Heights, in an apartment in which "thousands of books are crammed into floor-to-ceiling bookcases, stacked on floors, in chairs, on desks," according to George E. Curry of the *Chicago Tribune* (June 18, 1992). Ellison also has a home in Plainfield, Massachusetts. During his leisure time, he enjoys birdwatching and photography, which he practiced professionally during his early years in New York City. Since the fire that destroyed a portion of his work in progress, Ellison has acquired a photocopier on which he duplicates whatever he writes. He writes steadily, working roughly from nine in the morning to four in the afternoon each day, with a break at eleven, during which he takes a walk "to let ideas percolate." "I put down words fairly easily," he told George E. Curry. "It's being satisfied with what you write that's a problem."

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CBS

English, Diane

1948- Television writer; producer. Address: c/o Shukovsky English Entertainment, 4024 Radford Avenue, Studio City, CA 91604

"Nice and sweet are out," Diane English, the television producer and writer, was quoted as saying in *Newsweek* (March 13, 1989). "TV's new women aren't trying to please other people. Saying what's on your mind is in. Not being afraid of what people think of you is in. You have to have edges to work today." English ought to know, for by applying that belief to her own television series, she has emerged as one of the most influential television producers in the country. Her breakthrough series was *Murphy Brown*, whose feisty, blunt-spoken eponymous heroine has become one of the most beloved characters on prime-time television. Since its premiere in 1988, the show not only has won fifteen Emmy awards but has consistently ranked among the country's top ten shows.

A former high school teacher who once harbored dreams of becoming a playwright, Diane English entered the rough-and-tumble world of television in the 1970s, when she got a secretarial position at WNET, the New York City public television station. Demonstrating a gift for scriptwriting, she went on to produce two television sitcoms, *Foley Square* and *My Sister Sam*, both of which, like *Murphy*, focused on women's issues. After stepping down from her position as executive producer of *Murphy* at the end of the 1991-92 season, English established an independent production company, Shukovsky English Entertainment, together with her husband, Joel Shukovsky. She also began work on *Love & War*, a romantic comedy that became the first series to be produced by Shukovsky English Entertainment.

Diane English was born in 1948, in Buffalo, New York, into what she has described as "this really Felliniesque blue-collar family." She has one sibling, Rick, who is now a Baptist minister in western New York State. Her father, Richard English, was an electrical engineer, and her mother, Anne English, was a homemaker and small-time nightclub singer. Because of her husband's drinking problem, Anne English divorced him when her children reached their teens; she later remarried. English believes that her somewhat unhappy experiences as a young woman nurtured her comedic talents. "The definition of a comedy writer is somebody who did not have a pleasant childhood, and I can definitely put myself in that category," she told Michael J. Bandler in an interview for the *Chicago Tribune* (February 16, 1992). "There was a lot of strain in our family. My father . . . was an alcoholic. My brother and I did not grow up in an environment that we would consider secure—financially, emotionally, you name it."

But a longing to attain financial security does not appear to have been the prime motivator behind English's desire to escape the working class. Rick English, during an interview with Hilary de Vries for the *New York Times Magazine* (January 3, 1993), suggested that his sister may have been more interested in achieving fame, pointing to the fact that Diane was an unusually industrious child who "never had anything handed to her." Driven to succeed even during high school, Diane excelled academically and found time not only to edit the school newspaper but to captain the volleyball team. English's competitive streak was manifest even during family gatherings. "We used to sit around and crack jokes with all my uncles as sort of a competition," English recalled to Hilary de Vries.

By the time she graduated from high school in the mid-1960s, Diane English was determined to be a playwright, an ambition that was encouraged by her mother. She got sidetracked after entering Buffalo State College, however; deciding to become a teacher, she took education as her major subject and minored in theatre arts. After graduating from college in 1970, she got a job as a teacher at an inner-city high school, but before the end of her first year she had become deeply frustrated by the difficult working conditions. Finally, encouraged by a professor who recognized her writing talent, she set off for New York City in hopes of realizing her dream of pursuing a career in the theatre.

On settling in Manhattan, English found work with a theatre publicist and scraped by on a weekly salary of ninety dollars. Her next job was as a secretary at WNET, the local public television station; it was a job that, she jokingly told a reporter for *People* (Special Issue, Spring 1991), "would not have gone to a man . . . [It was] the only time in my career when being a woman was an advantage." It was not long after this difficult initial period that English's career really took off. After being promoted to associate director of the Television Laboratory, WNET's experimental unit, she was asked to rewrite the script for a film adaptation of Ursula K. Le Guin's classic science fiction novel *The Lathe of Heaven*. The movie, which was PBS's first full-length motion picture for television and which aired in 1980, earned English a nomination for a Writers Guild Award.

By then, English had already embarked on a career as a freelance writer. She had also become *Vogue* magazine's first television columnist, a position she held from 1977 until 1980. Those successes, coupled with her realization that a life in the theatre would be, in her words, "a long, long struggle where you could wind up the toast of the town and still not be able to pay the rent," contributed to her decision to commit herself to her television career.

Meanwhile, English had married Joel Shukovsky, whom she had met at WNET. Shukovsky was a graphic designer who owned a successful advertising agency. He thus possessed talents that complemented those of English ("I was words, and he was pictures," English told Michael Bandler), and together they plotted a strategy to achieve success. The first step was to move to Hollywood, where English was to gain a reputation as a gifted writer. For his part, Shukovsky planned to focus his energies on learning all the couple would need to know about the television business. "He learned everything about every deal you could make, and took people to lunch, and became a total expert on all the things I didn't want to know anything about," English explained to Michael Bandler. "It was tough for him—I was living a very different life, with deadlines and late-night rewrites. He was really just kind of waiting until the time was right."

English had written nine television movie scripts (three of which were produced) when, in 1985, CBS gave her the chance to create and produce *Foley Square*, a comedy about a young female district attorney. At first, English was unenthusiastic about the project, but her husband convinced her that the experience and the potential financial rewards to be derived from producing the series made the venture worthwhile. Although *Foley Square* ran for only fourteen episodes, Warner Brothers was sufficiently impressed by English's work to offer her a job as the executive producer of another new series, *My Sister Sam*, a comedy about a successful photographer whose life is turned upside down after her teenage sister moves in with her. English accepted, on the condition that Warner Brothers agree to back a series of her own. Although *My Sister Sam*, which premiered on CBS in the autumn of 1986, received mixed reviews and lasted for just two seasons, English found the experience valuable, for she "learned a great deal about story writing."

English was now ready to create a series herself. After Warner Brothers rejected her first proposal, she came up with another, a comedy centering on Murphy Brown, a blunt-spoken, intelligent, and enormously successful female broadcast journalist who is also a recovering alcoholic. One of English's aims in conceiving the character was to offer television viewers a more accurate portrayal of the 1980s woman. "I had never seen a strong, competent woman on television who also had the courage of her convictions, who wasn't trying to please everyone, who allowed herself to be rude, and who didn't edit herself," she explained to Kenneth R. Clark in an interview for the *Chicago Tribune* (November 29, 1992). "These are traits you would normally find in a man. I really, basically, wrote Murphy as a man in a skirt."

Convincing Warner Brothers and CBS that the character would have wide appeal "was not an easy task," according to English, but, to her delight, the network eventually agreed to air the show. English had less trouble persuading the actress Candice Bergen to play her workaholic heroine: Bergen knew she wanted to play the part as soon as she finished reading the script. "There was a real power to the writing," she told Jeremy Gerard in an interview for the *New York Times* (October 16, 1989). "It came from a very confident and sure intelligence. I loved that she had an edge. It's not interesting to me to play comedy that's benign; I loved Murphy's irony, her wit, her silliness. I love the occasional moments of dopiness. You get this incredible range with Diane."

Murphy Brown premiered in November 1988, and, as might be expected, English was both excited and apprehensive about the show's prospects. "We have a lot of trepidation," English told Kevin Goldman in an interview for *New York Newsday* (November 20–26, 1988). "This is our third series, and three strikes and you're out. We come to the plate with two strikes." As it turned out, however, *Murphy* charmed the critics, including the notoriously hard-to-please Tom Shales, who, in his *Washington Post* (November 14, 1988) review of the first episode, wrote that *Murphy* "is one of the few even half-decent shows on [CBS's] fall roster. Actually it's more than half decent. It's magnetic."

In terms of its ratings, *Murphy* did not get off to a roaring start—it ended its first season in thirty-sixth place—but it gained steadily in popularity and after four seasons reached number three. By then it had also received forty-five Emmy nominations and won fifteen awards, two of which were for outstanding comedy series and one of which English received for outstanding writing in a comedy series. Additionally, the show won the 1990 Golden Globe Award for best comedy series, was twice selected by the Television Critics Association as best comedy series, was cited as the best quality comedy in 1991 by Viewers for Quality Television, and in 1991 earned the George Foster Peabody Award for significant and meritorious achievement. "The most gratifying thing to me," English said, according to the *People* article, "is that we can be in the Top Ten and not be a stupid show."

Although *Murphy*'s popularity among viewers derived principally from Candice Bergen's consistently believable portrayal of the title character, it also owed its success to English's "deft, dead-on comedy writing," as one observer described it, and her success in recruiting a winning cast. Moreover, the show profited from English's efforts to make individual episodes as topical as possible. During the four years that English served as executive producer, the series treated many of the burning social and political issues of the day, including homelessness, environmental protection, and freedom of speech. In some episodes, the characters also took shots at public figures, including members of the administration of President George Bush. "On this show, we all have political and social concerns, and we get to express them," Candice Bergen told Alan Carter in an interview for *Entertainment Weekly* (May 15, 1992). "We always have a point of view even when we don't have a political message."

At some point during the 1990–91 season, English decided that Murphy Brown needed something in her life other than her career and colleagues. "This is a character who's never let anyone into her life," English explained to Bandler. "She has no consistent relationships other than her co-workers. She can't even keep a plant. There's something kind of discomforting, and maybe a little sad, about somebody who goes into the second half of her life without anybody but herself." After discussing the matter with her writing team, English concluded that Murphy was ready to become a mother. By introducing the subject of single motherhood into the story, English reasoned, she would not only be able to prevent the show from becoming stale, but she would be able to focus on the dilemmas encountered by a growing number of women in American society. At the end of the spring of 1991, Murphy was pregnant.

As momentous as the coming event was for Murphy herself, its significance was magnified one hundredfold when, in May 1992, in the heat of the presidential campaign, Vice-President Dan Quayle publicly criticized Murphy Brown for deciding to give birth to a child out of wedlock; in his view, the character was "mocking the importance of fathers by bearing a child alone and calling it 'just another lifestyle choice.'" In speaking out against a fictitious television character, Quayle presumably hoped to establish the Republican party in the popular mind as the custodian of what politicians liked to call "traditional family values," but he instead ended up drawing the ire of many individuals working in the entertainment industry and the millions of Americans who tuned in each week to watch *Murphy Brown*.

In response to Quayle's comments, English issued the statement, "If the vice-president thinks it's disgraceful for an unmarried woman to bear a child, and if he believes that a woman cannot adequately raise a child without a father, then he'd better make sure abortion remains safe and legal." Two months later, she vigorously denounced the vice-president. "To be singled out as this evil person who's tearing down the moral fabric of America was very upsetting to me and to my family," she declared during an interview with Bill Carter of the *New York Times* (July 20, 1992). "And I thought it was enormously irresponsible and very political." English pointedly added that she had offered to debate the vice-president "anytime, anywhere" but had received no answer. "I'm sure he won't debate me. I have better writers," she said. At the Emmy Awards ceremony on August 30, English, along with Candice Bergen and other celebrities, continued to poke fun at the vice-president and the other members of the Bush administration. Throughout the controversy, English enjoyed the wholehearted support of CBS executives.

The controversy virtually ensured that the 1992–93 season's first episode of *Murphy*—which English dubbed "Murphy's Revenge"—would become one of the most widely viewed shows of the year. By then, however, English was no longer directly involved with *Murphy*, having decided at the end of the previous season to strike out on her own and establish an independent production company, Shukovsky English Entertainment. *Murphy*'s new writers and producers nevertheless consulted with English on how to handle Murphy's new identity as a mother, and English is still credited with being the show's creator. In her interview with Hilary de Vries, English elaborated on her decision to leave *Murphy*: "The show had done everything possible for me—I had won every kind of award and we had pretty much got all the money out of it that we were going to."

Another reason was that English and her husband had negotiated an extremely lucrative contract with CBS for several new series for which English was to serve as executive producer and creator. The first of those series was *Love & War*, which debuted in the autumn of 1992. The show featured Jack Stein (Jay Thomas) and Wallis "Wally" Porter (Susan Dey) as an oddly mismatched Manhattan couple: she is a successful, sophisticated, recently divorced restaurant owner; he is an uncultured newspaper columnist. "After *Murphy Brown*, I felt like I had kind of exhausted the single-woman thing," English told de Vries, in explaining why she had decided to create a romantic comedy. "I just felt that right now, particularly after the Clarence Thomas–Anita Hill hearings, sexual politics was the more interesting frontier. I was in a solid relationship where the balance of power was constantly shifting and required attention, and it seemed like a lot of women were trying to figure out how to take everything we had gained in the last decade and maintain that in a relationship." Following its premiere, the series received respectable reviews, with a writer for *USA Today* (September 21, 1992) calling it "a sophisticated, perfect fit for CBS's first-rate Monday." At the end of the 1992-93 season, Susan Dey was replaced by Annie Potts.

Diane English's creative talents have been matched by her formidable negotiating skills. When she was recruiting the cast for *Murphy Brown*, for example, she insisted on giving Bergen the title role, despite the fact that many executives opposed the choice on the grounds that Bergen had not yet proven herself in a comedic role. But some of English's business moves have also earned her the scorn of craft union workers and disconcerted some of her colleagues. In 1992, for instance, Shukovsky English Entertainment reportedly fired its film crew for the *Love & War* pilot after a union tried to organize them and failed. A crew member (some sources say several crew members) subsequently filed charges against the company with the National Labor Relations Board; in February 1993, the board ruled in the company's favor, noting that the union's claims were unsubstantiated. Shukovsky English Entertainment has insisted that the move was rooted in pure, unsentimental pragmatism. "We had to protect our ability to produce the show," John Drinkwater, the general counsel of Love and War Productions, which produces *Love & War*, was quoted as saying in *Forbes* (November 23, 1992).

In addition to her Emmy Award for outstanding writing in a comedy series, Diane English has won numerous prizes, including two Writers Guild awards, in 1990 and 1992, for outstanding writing in a comedy series, the American Women in Radio and Television's 1990 Genie Award, the National Commission on Working Women's Commissioner's Award, and the PEN Center USA West's 1992 Freedom-to-Write Award. In 1992 the Feminist Majority Foundation named her Feminist of the Year. English's work has made her a millionaire several times over, but her success has been achieved at a great cost. "I work eighty hours a week," she said, according to the *People* article. "I write all day, get involved in casting, do everything except cater the meals."

Diane English is a self-contained woman whose imperturbability has become legendary in Hollywood; she has even maintained her aplomb during an earthquake. She can also be "hilariously funny, someone who is very warm and very capable of letting her hair down and getting very bawdy," according to one of her colleagues. "[But] Diane is never really out of control because she knows her own mind and she always has a plan." Industry observers have speculated that Diane English may someday become the first woman to run a network's entertainment division. For her part, English has said that she is not interested and intends to continue to build her own television company. When they are not working, she and her husband lead a quiet, very private existence in a modest, ranch-style house in Malibu Canyon. On weekends, English relaxes by riding her American paint horse. That is apparently one of the few activities that she pursues separately from her husband; Shukovsky prefers to ride his motorcycle.

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Espy, Mike

Nov. 30, 1953– United States Secretary of Agriculture. Address: Department of Agriculture, 14th St. and Independence Ave. SW, Washington, DC 20250

In January 1993 Mike Espy was sworn in as the twenty-fifth United States secretary of agriculture, succeeding Edward R. Madigan of the outgoing administration of President George Bush. Espy is the first black and the first southerner to hold the post that traditionally has gone to a midwesterner with strong rural ties. He brings to the task of heading the fourth-largest federal department a strong congressional background in agricultural matters. As a member of Congress from an impoverished farming district in Mississippi from 1987, Espy was

U.S. Department of Transportation

Mike Espy

a self-styled "spokesman for rural America" when he served on the Agriculture Committee and its subcommittees on conservation, credit, and rural development; cotton, rice, and sugar; and domestic marketing, consumer relations, and nutrition. He was also a member of the House Select Committee on Hunger and the Budget Committee, and he eventually became chairman of the latter's Subcommittee on Community Development and Natural Resources. As a freshman lawmaker, Espy was a leading architect of the Lower Mississippi River Valley Development Act, which researched the widespread poverty of that region and drew up a blueprint for its economic development. During his first months as secretary of agriculture, Espy began to reorganize and trim the department's bureaucracy and to upgrade the federal meat inspection system.

Espy belongs to the new generation of black leaders who rose in the wake of the civil rights movement of the 1960s. A scion of one of the most prominent black families in Mississippi, he emerged from the ranks of state government, where he earned a reputation for fairness and quiet determination, to become the first black since the Reconstruction period to represent Mississippi in Congress. Perhaps because his Mississippi Delta district is composed of nearly as many whites as blacks, Espy distinguished himself from many of his black colleagues in Congress who represent overwhelmingly black districts by establishing a more moderate voting record, remarkable for his opposition to gun control and his support for the death penalty and prayer in public schools. A former governor of Mississippi, Ray Mabus, said of Espy in an interview with Peter Applebome of the *New York Times* (December 25, 1992), "He's always shown an ability to reach across a lot of divisions and build coalitions."

Albert Michael Espy was born in Yazoo City, Mississippi on November 30, 1953 in the Afro-American Sons and Daughters Hospital, the first black hospital in the state, which had been built in 1921 with funds raised by his maternal grandfather, T. J. Huddleston Sr. Espy and his twin sister, Michelle, are the youngest of the seven children of Henry and Willie Jean (Huddleston) Espy. After securing the construction of the hospital in Yazoo City by persuading blacks all over the state to buy a brick for one dollar, T. J. Huddleston Sr. founded a chain of funeral homes that eventually numbered twenty-eight units. By the time of his death, in the 1950s, Huddleston was one of the largest landowners in Mississippi and one of the most prosperous blacks in the South.

Espy's father, a graduate of Tuskegee Institute, in Alabama, worked as a United States Department of Agriculture county extension agent in Pine Bluff, Arkansas during the 1930s and 1940s. He then joined the family funeral-home business, overseeing nine of its mortuaries in the Mississippi Delta region until his death, in 1977. As a youngster Mike Espy helped out at the funeral homes by assembling caskets and driving the family's black Cadillac, which also served as a hearse and as a limousine for mourners. Unlike most black children of his day, Espy did not attend segregated schools. Instead, his parents enrolled him in the local Roman Catholic parochial school, which he attended until it closed at the end of his sophomore year. In 1969 he transferred to the formerly all-white Yazoo City High School, where, as the only black, he confronted for the first time the violent racism of the local whites. Until then his exposure to prejudice had been limited to such quiet indignities as drinking from the "colored" drinking fountain or being forced to use a back door, but at Yazoo City High School he had to arm himself with a large stick to fend off attacks from whites. He recalled those grim days with equanimity in an interview with Carla Hall of the *Washington Post* (December 19, 1986): "Relative to the civil rights experiences of snarling dogs and whips and things, it was pretty tame. But I'd always have a fight. The teacher would leave the room, and then you're one of thirty-five in a classroom and they'd make racial jeers." His isolation ended after just one year, when Yazoo City High School was fully integrated, and Espy was eventually elected black senior class president to serve alongside the white senior class president.

After graduating from high school, Espy left the South to continue his education. He received a B.A. degree in political science from Howard University, in Washington, D.C., in 1975 and a law degree from the University of Santa Clara, near San Jose, California, in 1978. Later in the same year, he returned home to accept an appointment as the first black assistant secretary of state of Mississippi. His main responsibility in that capacity was to act as the managing attorney in charge of the Central

Mississippi Legal Services Division. Two years later he became an assistant secretary of state for the Public Lands Division, charged with enforcing the state law that sets aside one out of every thirty-six square miles of land for the benefit of education. Espy traveled throughout the state to collect lease fees on such land and, sometimes, to drive out squatters.

During his four years in that office, Espy made his first forays into the political arena. In 1983 he acted as Second Congressional District coordinator for Ed Pittman's campaign for state attorney general, and in 1984 he was a member of the Democratic National Committee's Rules Committee. His efforts were recognized in 1984, when he was the recipient of the Jack H. Young Sr. Award from the National Association for the Advancement of Colored People as well as an award from the Yazoo Hometowners Club.

From 1984 to 1985 Espy served as the assistant state attorney general (the first black to be named to the post) in charge of the Consumer Protection Division. Stepping up the collection of fees on behalf of consumers, he netted $2.4 million, more than had been collected in nearly a decade before his arrival. During that period, Espy began accepting more and more speaking invitations, boosting his name recognition around the state.

Following the 1980 census, Mississippi's Second Congressional District was redrawn to give blacks a slight majority. After a black legislator, Robert Clark, had narrowly failed to unseat the incumbent, Republican congressman Webb Franklin, in 1984, Espy scrutinized the returns carefully and concluded that with the proper deployment of resources he might succeed where Clark had failed. Two years later he entered the Democratic primary against two white candidates whose last names were household words in the state of Mississippi—Pete Johnson, whose grandfather Paul B. Johnson had served as governor, and Hiram Eastland, a cousin of the segregationist United States senator James O. Eastland.

Although Espy managed to squeak by in the primary with a 50.1 percent victory, avoiding a runoff by only seventy-nine votes, many observers doubted that he could stand up to Franklin in the general election. "They saw me as a nice, shy, capable government lawyer who did not identify with the grass roots nor speak to them and motivate them," Espy said of his critics in his interview with Carla Hall. Nevertheless, Espy was able to conduct a remarkably efficient campaign. He not only drew black voters out in larger than usual numbers with his upbeat message but at the same time courted the white Democratic establishment, including several white sheriffs and state officials. Composed of the fertile Mississippi Delta and the cities of Greenville and Vicksburg, the Second Congressional District is the most impoverished district in the poorest state of the Union, with persistently high unemployment that has driven 42 percent of its residents below the poverty line. Tapping into that discontent with his promises of reform, Espy won over crowds with a cadenced refrain reminiscent of the sermonizing rhetoric of clergymen: "Stand by me, pray for me, vote for me." In the end, blacks turned out in such force that he needed only 10 percent of the white vote to defeat Franklin by a margin of 52 percent to 48 percent and become the first black to represent Mississippi in Congress since the immediate post–Civil War period.

In his three subsequent bids for reëlection, Espy was returned to office by impressive majorities that included substantial numbers of white voters. The 1988 campaign, against the Republican attorney Jack Coleman, turned ugly when Coleman sought to tag Espy as the candidate of the "radical left." In his campaign leaflets, Coleman accused his opponent of being "for unions, for abortions, against jobs, against defense, against America, and against Americans." When vandals scrawled racial epithets on the walls of Espy's home, Coleman charged that Espy had staged the incident to win sympathy. In spite of such rancor, Espy was reelected by a nearly two-to-one margin, drawing 40 percent of the white vote. He received 70 percent of the white vote against Republican Dorothy Benford in 1990 and defeated her again in a rematch two years later.

Espy was able to command such majorities at least in part because he devoted much of his energy to the routine constituent services on which so many successful congressional careers are based. Another reason was his willingness to disagree with the Democratic leadership over issues important to the rural conservatives of his district. Espy not only opposed gun control measures but also touted his longtime membership in the National Rifle Association, going so far as to appear in one of its ads. (He is the first federal lawmaker ever to do so.) He also advocated prayer in public schools and capital punishment for those who commit certain drug-related crimes. In an interview with Robin Toner of the *New York Times* (March 30, 1989), Espy explained the importance of addressing such entrenched conservative attitudes among southern voters, blacks and whites alike: "You've first got to be invited past the door. And we [Democrats] don't get invited past the door because of these visceral issues—gun control, flag, patriotism. They don't want to hear your ideas on the economy and foreign affairs and on defense because they don't like you." On most other issues, however, Espy established a solidly liberal record. For example, he opposed the Reagan-era defense buildup and support for the Contra rebels in Nicaragua, voted against the use of force to expel Iraq from Kuwait in 1991, and consistently championed abortion rights.

Espy established his reputation in the House as a member of the Agriculture Committee, using his position to serve his disadvantaged district and poverty-stricken farmers everywhere while maintaining a good working relationship with the large growers as well. Because his district produces 90 percent of the world's supply of pond-raised catfish, employing some 17,000 people, mostly women, on tens of thousands of acres of man-made ponds and processing plants, Espy beat the drum for the consumption of catfish at every opportunity. He helped to establish the annual observance of National Catfish Day and persuaded the United States Army to serve catfish once a week at bases around the world. With the Democratic senator Dale Bumpers of Arkansas, he cosponsored legislation that established the Lower Mississippi Delta Commission to assess the extent of poverty in the region and to develop meaningful assistance programs to combat it. "You can't move the whole region forward without moving the bottom third," Espy declared in sponsoring the Lower Mississippi River Valley Development Act in 1988. To focus attention on the issue, he helped to create and later served as chairman of the Lower Mississippi Delta Congressional Caucus, a bipartisan group recruited from the seven-state region. Among other things, the caucus succeeded in persuading Congress to add provisions—written and sponsored by Espy and Congressman Bill Emerson, a Missouri Republican—to the 1990 Housing and Community Development Act that increased appropriations for some underserved counties in the area.

During the 1992 presidential campaign, Espy was one of the first black leaders to endorse the candidacy of Governor Bill Clinton of Arkansas. He was Clinton's most prominent defender amid the furor over the candidate's criticism of the rap singer Sister Souljah, whose remarks seemed to excuse as an understandable reaction to racial injustice the riots in Los Angeles in 1992, which followed the acquittal of white police officers in the beating of Rodney king, a black motorist. Espy appeared on NBC's *Today* show to demonstrate his approval of Clinton's stand, and he also helped to improve strained relations between Clinton and the Reverend Jesse Jackson over the issue. After Clinton's election to the presidency, Espy was widely seen as a leading contender for the post of secretary of agriculture. Far from shy about promoting himself for the job, he went so far as to send Clinton a list of the top ten reasons why he should be appointed, among them his service on the House Agriculture Committee and the fact that he would be the first black and the first southerner to hold the post. In the end, Clinton agreed, calling Espy "[his] neighbor, [his] friend and [his] supporter" in announcing the appointment.

With a budget of some $68 million, the Department of Agriculture employs about 126,000 people in Washington, D.C., and in field offices all over the country. Its mission is to assist the nation's two million farmers, expand food exports, which currently make up 10 percent of all United States exports, improve the environment, and ensure the quality of the nation's food supply. At his confirmation hearing before the Senate Agriculture, Nutrition and Forestry Committee on January 14, 1993, Espy vowed to overhaul the sprawling department by streamlining it from "top to bottom." He kept his vow. On January 22, 1993, his first full day in office as secretary of agriculture, he announced an across-the-board job freeze and plans to trim the staff at the headquarters in Washington before taking on the field offices. In a Department of Agriculture radio interview, he declared, "We need to show the country that we fully realize that the Washington operation of the United States Department of Agriculture is too large and doesn't adequately serve the needs of farmers and consumers. We need to correct that and correct that quickly."

In the wake of the outbreak of food poisoning in the Northwest that had left four children dead and had been traced to contaminated hamburgers sold by Jack-in-the-Box fast-food restaurants, Espy promised to overhaul the nation's meat inspection system, which he condemned as inadequate. Among other things, he took steps to convert from a visual inspection system, which misses many cases of bacterial contamination, to a more scientific method; hired more meat inspectors; sought out whistleblowers within the department for their input; urged wider use of organic sprays to kill surface bacteria on carcasses; promoted safer handling of all raw meat and poultry products; and encouraged the rapid approval of irradiation for beef. In May 1993 Espy announced that, because surprise inspections of ninety plants that process ground beef had revealed instances of dangerous contamination in one-third of them, he would close down the offenders pending changes in their operations. At the same time, he made public several new goals to ensure the safety of the nation's meat supply, including the installation of scientifically based quality-control programs at slaughterhouses and the addition of a public health adviser to the staff of the agency's Food Inspection Division. Despite Espy's efforts to upgrade the inspection process, in September 1993 the Clinton administration announced that as part of its efforts to streamline government it intended to transfer the responsibility for inspecting meat, poultry, and eggs from the Department of Agriculture to the Food and Drug Administration, which regulates other food. Although he disagreed with the change, Espy did not oppose it.

Espy also promised to make school lunches more nutritious by cutting down on their fat and salt content without sacrificing flavor and by increasing the amount of fruits and vegatables on the menus. "We know that school lunches do a good job of delivering vitamins, minerals, and protein," he was quoted as saying in the *New York Times* (March 17, 1993). "But we also know that we must move aggressively to reduce the fat and sodium in school lunches. The challenge we face is to achieve these reductions and not lose our customers. A nutritious meal is only effective when a child consumes it."

Among Espy's other goals is an increase in sales of American grain and meat abroad. As part of his effort to increase exports, in October 1993 Espy became the first member of the Clinton cabinet to visit China. Espy met with Chinese leaders in an attempt to persuade them to lift their country's restrictions on importing wheat from the United States. He has also tried to encourage more young people to take up farming. During an interview for the magazine *Successful Farming* (March 1993), he said, "We have to make farm life appealing to the young . . . , showing them that the government will be helpful to them on alternative crops . . . , making sure that they get a friendly hand at the commercial bank if they can't get a direct loan [from the government]."

During the summer of 1993, Espy was thrust into the national spotlight by the catastrophic Mississippi River floods, which ravaged millions of acres of farmland. In Congress he fought for aid for farmers, and the final $6.2 billion flood-relief bill included $2.35 billion for crop losses. The disaster not only presented the immediate problem of helping those whose crops had been destroyed but also revealed many inadequacies in the federal farm insurance program, which Espy has said needs to be overhauled.

Mike Espy is a scholarly looking man with horn-rimmed glasses and impeccably tailored clothing. He has been described as low-key, unassuming, and businesslike. "He's not flamboyant," the Democratic congressman Glenn English of Oklahoma, who served with Espy on the Agriculture Committee, observed recently, as quoted by Sean Piccoli of the *Washington Times* (January 14, 1993). "For those who are looking for fire and brimstone, that's not Mike's style." He has two children, Jamilia and Michael, from his marriage, in 1978, to the former Sheila Bell, which ended in divorce.

Espy has served on the boards of directors of Mississippi First, Inc., in Jackson, Common Cause of Mississippi, and the Jackson, Mississippi Urban League. He was the vice-chairman of the advisory committee of the United Way in Jackson. He also was a member of the National Conference of Black Leaders and the president of the Howard University Alumni of Mississippi in Jackson. Espy belongs to the bar associations of Mississippi, Hinds County, and Yazoo County as well as to the American Bar Association and the Magnolia Bar Association, of which he has served as executive secretary. His religion is Baptist.

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Faludi, Susan

Apr. 18, 1959– Journalist. Address: c/o Sandra Dijkstra Literary Agency, 1155 Camino del Mar, Ste. 515, Del Mar, CA 92014

In her best-selling book, *Backlash: The Undeclared War Against American Women* (1991), Susan Faludi argued that during the 1980s there was a concerted "backlash" against the advances women had made in all spheres of life in the previous decade. The backlash tried to instill in women three ideas that Faludi exposed as myths: first, that feminism was no longer necessary because women had already achieved their goals; second, that women's expanded roles had made them miserable; and finally, that feminism had caused women's predicament by daring to claim that women can and should "have it all"—a fulfilling personal life, which may or may not include a family, as well as a successful career. The forces behind the backlash, Faludi has contended, were aided by trendmongers in the media who invented a host of new problems that were supposedly besetting contemporary middle-class women, among them a "man shortage," an "infertility epidemic," a surge in the number of cases of child abuse in day-care centers, and a higher incidence of neurosis and depression among single, childless, or career-minded women. One by one, Faludi debunked those stories by revealing the flawed research, skewed statistics, and conservative ideology behind them.

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Hailed as "feminism's new manifesto" by Eleanor Smeal, the former president of the National Organization for Women, *Backlash* propelled its author to the status of "feminist du jour," as Faludi once referred to herself with self-deprecating humor. Her highly praised book won the National Book Critics Circle Award for general nonfiction and elicited more attention, including a healthy dose of criticism, than any feminist work since

1963, when Betty Friedan published *The Feminine Mystique*. A well-respected reporter who won a Pulitzer Prize for explanatory journalism in 1991, Faludi had already distinguished herself for ten years as a thorough, detail-oriented writer with a flair for presenting the human consequences of business decisions and legislation.

Susan Faludi was born on April 18, 1959 in New York City, the only daughter of Steven Faludi, a Hungarian-born Jewish photographer who had spent part of his childhood hiding from the Nazis, and Marilyn Faludi, a writer and editor who had been a homemaker until her divorce in 1976. Susan and her younger brother, Rob, grew up in a conservative Irish and Italian neighborhood in Yorktown Heights, New York, where on one occasion a petitioner who objected to a black family's moving into the area was castigated by an outraged Marilyn Faludi. "We were the neighborhood weirdos," Susan Faludi revealed in a wide-ranging, in-depth interview with Carol Pogash for *Working Woman* (April 1992).

The changes in what were considered acceptable roles for women in the 1960s and 1970s created conflicting ambitions among girls growing up in that era, as Faludi recalled in her interview with Pogash: "I would look at the women in my neighborhood, and they were all mothers, Cub Scout leaders, and cooking chocolate-chip cookies, and part of me wanted to grow up and have a station wagon. But the other part of me wanted to be mayor of New York City." Faludi's mother became frustrated with her circumscribed existence, as she admitted to Pogash: "I could no longer play this role of submissive wife." Pogash quoted an angry Susan Faludi as saying, "My mother has been cheated, and the world's been cheated of her talents."

Determined to make an impact on society in a way denied her mother, Faludi was exhibiting reporter's instincts as early as the fifth grade, when she polled her classmates about their views on such controversial issues as the Equal Rights Amendment, abortion rights, and the Vietnam War. When the results of her poll showed that the students were pro-choice, supported the ERA, and opposed the war, she was attacked by a member of the local chapter of the John Birch Society for inciting Communism with her findings. A similar outcry met her valedictory speech at Yorktown High School, in which she spoke of the need for energy conservation and the social consequences of allowing the creation of test-tube babies.

Faludi began preparing for a career in journalism in high school, where she edited the student newspaper. Something of a crusader even then, she succeeded in putting a halt to student-teacher meetings of born-again Christians by writing articles in which she argued that the meetings violated the principle of the separation of church and state. Following her graduation from high school, Faludi enrolled at Harvard University, in Cambridge, Massachusetts, which she attended on an Elks scholarship. There, she continued to work for social change as the managing editor of the *Harvard Crimson*, for which she wrote about sexual harassment on campus over the objections of both the dean and a professor who had been accused of the crime; the professor was asked to take a leave of absence after Faludi's story was published.

A history and literature major, Faludi earned membership in Phi Beta Kappa in 1980 and graduated, summa cum laude, in 1981, having won an Oliver Dabney History Award for her senior thesis. She spent the summer before her senior year working as an intern reporter for the daily *Staten Island Advance*, and in 1981 she was a stringer for the *Boston Globe*. Upon leaving Harvard, Faludi joined the *New York Times* as a news and copy clerk. In her spare time, she wrote freelance stories for the national, metro, living, and business sections of the newspaper until she left the staff in December 1982. During her stint at the paper, she also served as an intern reporter for the business news section. In one of the many instances of sexism in Faludi's life that she recounted to Carol Pogash, a male journalist at the *New York Times* told her that because women were able to carry a baby for nine months they were "biologically more patient than men," as Pogash put it, and that therefore Faludi was "well suited to be an assistant."

In 1983 Faludi accepted a job with the *Miami Herald*, which assigned her to its suburban bureau. The following year, she moved on to a general-reporting position at the *Atlanta Journal-Constitution*, where she eventually became a staff writer for the Sunday magazine section. In 1985 she won first prize for news reporting and feature reporting from the Georgia Associated Press. Moving to the West Coast, from 1985 to 1989 she contributed articles to *Mother Jones*, *Ms.*, and *California Business* while serving as a staff writer for *West*, the Sunday magazine of the *San Jose Mercury News*. During that period she won awards or citations from such professional organizations as Women in Communications, the *Columbia Journalism Review*, the California Newspaper Publishers Association, and the Associated Press of California and Nevada. She also won a Robert F. Kennedy Memorial Journalism Award citation.

From January 1990 to February 1992, Faludi was a staff writer for the San Francisco bureau of the *Wall Street Journal*. In 1991 she won a John Hancock Award for Excellence in Business and Financial Journalism and, in April of that year, a Pulitzer Prize for "The Reckoning," an investigative piece on the human costs of the $5.65 billion leveraged buyout in 1986 of Safeway Stores, Inc., by Kohlberg, Kravis, Roberts & Company that appeared on the front page of the *Wall Street Journal* on May 16, 1990. Going behind the headlines, Faludi revealed that the layoffs, lower wages, and demands for increased productivity had driven one former employee to suicide and that others had suffered heart attacks. "The great success for investors of the Safeway leveraged buyout," Norman Pearlstine, the managing editor of the *Wall Street Journal*, was quoted as saying in the April 10, 1991 edition of that paper, "made it important that business readers understand the deal's human side as well. Susan Faludi provided that understanding through brilliant reporting and penetrating analysis. We're very proud of her work."

"The Reckoning," which was based on more than 100 interviews, generated an almost unprecedented response from the *Wall Street Journal*'s readers, who flooded the newspaper's offices with letters, most of them favorable. Among those who found fault with the piece were the conservative monitoring group Accuracy in Media and Peter A. Magowan, the chairman and chief executive officer of Safeway, who charged Faludi with distortion and selective quotation. James B. Stewart, the front-page editor of the *Wall Street Journal*, told Carol Pogash that the controversy "only underscored the power of her story and how much people had been affected by it." Faludi, he declared, was a more thorough researcher "than almost any other reporter here."

Backlash grew out of Faludi's curiosity about the background of a 1986 *Newsweek* cover story proclaiming that a college-educated single woman over the age of forty had a greater chance of being shot by a terrorist than of finding a husband. The article was based on an unpublished and incomplete study (which was first mentioned in a Valentine's Day article in the Stamford, Connecticut *Advocate*) of women's marriage patterns by a team of sociologists from Harvard and Yale Universities. When she took a closer look at the study, Faludi discovered that the research was flawed and the statistics—that women over thirty had a 20 percent chance of marrying, which dwindled to 5 percent at thirty-five and to 1.3 percent at forty—were groundless. "What was remarkable to me was that there was so little interest in finding out whether the study was true or false," she said in an interview with Kim Hubbard for *People* (November 11, 1991). "The story simply fit the notion of where women were at that point in history."

Even though Faludi and others wrote articles that exposed the marriage study as invalid, the mainstream media, she has contended, continued to perpetrate the trendy myth of a shortage of men. "No one suggested that women were taking their time because there was no compelling reason to marry," she stated in an interview with Jane Ayres for the *Chicago Tribune* (September 29, 1991). "Women are not economically motivated to marry now, and that's why they don't marry quickly in desperation. But this deliberation is threatening to men. After the *Newsweek* article, I began to see the same theme of women who asked for equality being punished. It appeared in popular novels, movies."

Taking an eighteen-month leave of absence from *West* magazine, Faludi resolved to publicize the extent of the backlash in a book. "I myself and many women like me were voiceless," she explained in her conversation with Carol Pogash. "Here I was, running around playing social worker, holding up the microphone to all these other sectors of the population who were being shoved off the public stage, and finally I woke up and realized that this was happening much closer to home." Unearthing evidence of backlash in virtually every industry, from the rewriting of the script of Adrian Lyne's 1987 blockbuster movie *Fatal Attraction* to the budget cuts instituted by President Ronald Reagan to the balloon dresses created by the fashion designer Christian Lacroix, Faludi took four years to research and write her book, which was originally scheduled to be published in 1988. She completed work on the book while serving a two-year appointment, beginning in 1989, as an affiliated scholar with Stanford University's Institute for Research on Women and Gender, and in October 1991 Crown Publishers rushed thousands of copies of *Backlash* to bookstores, "just when women were ready to wake up," Faludi acknowledged to Pogash. "Abortion rights were threatened, women were upset by the Clarence Thomas hearings and by the William Kennedy Smith rape case."

Backlash immediately began climbing the *New York Times* bestseller list, and it was quickly taken up by leading feminists as their "clarion call," in Eleanor Smeal's words, to action in the 1990s. Among those who offered early endorsements of the book were the Harvard economist Robert B. Reich, who called it "spellbinding and frightening," and the social critic Barbara Ehrenreich, who found it to be "a rich and juicy read, informed by powerful logic and moral clarity." Published in Great Britain by Chatto & Windus in March 1992, *Backlash* was expected to have the same far-reaching effect overseas as it had had in the United States. Jane Hill, writing in the *Guardian* (March 24, 1992), concluded that "the backlash, clearly, is not just an American phenomenon. . . . Susan Faludi analyzes brilliantly the cultural and political messages with which women are bombarded and reminds us that it is more critical than ever to reject the lie of 'postfeminism.' The truth about women's lives is all the ammunition we need."

The truth, as Faludi discovered, was far different from the version disseminated by the mass media. The "infertility epidemic" among women over the age of thirty, who were explicitly admonished for having pursued careers instead of listening to the ticking of their biological clocks, turned out to have been erroneously extrapolated from a French study of women who were trying to get pregnant via artificial insemination because their husbands were sterile. The only real increase in infertility that Faludi found was among younger women—and it was due not to careerism but to chlamydia. Among the dozens of other examples of media distortion that have contributed to the backlash, Faludi cited the difficulties in persuading male programming executives to broadcast television shows with feminist themes; the eager embrace of breast-implant surgery by doctors (and patients) before all the facts about the dangers of silicone were known (or made available); and the promotion of the idea that women were leaving the fast track at work for the "mommy track," a term coined by a *New York Times* reporter in reference to the ideas of Felice N. Schwartz, the founder of Catalyst, a consulting organization that advises corporations on how to deal with women's career advancement.

Some reviewers of *Backlash* criticized Faludi for "massaging reality" by omitting statistics or examples that did not support her thesis that women have been victimized by misogynistic forces, such as her neglecting to mention that the character Hope, the stay-at-home wife and mother on the popular television series *thirtysomething*, finally strikes out in independence in the last episode. "What is also missing," Ellen Goodman wrote in the *New York Times Book Review* (October 27, 1991), "is recognition of the difference among hostility, hypocrisy, and plain old ambivalence. The backlash told women they couldn't have it all and shouldn't even try. But no one invented the ambivalence that many working mothers feel. Ms. Faludi's dark portrait of the new men's movement could also be many shades grayer, tinged with some acknowledgment of mixed male feelings. She is too dismissive of the new school of 'relational' feminists and blames researchers like Judith Wallerstein [the author of *Second Chances: Men, Women and Children a Decade After Divorce*] and theorists like Carol Gilligan [the author of *In a Different Voice*] for the misuse of their ideas." Despite such reservations, Ellen Goodman praised Faludi's "breezy, sharp style" and commended her for not perpetuating a conspiracy theory, concluding that *Backlash* "is an invigorating and thorough report."

Other reviewers, such as Karen Lehrman, who evaluated the book in an article for the *New Republic* (March 16, 1992), were less charitable. "Though her account is full of qualifiers, it is basically a conspiracy theory," Lehrman wrote. "Faludi essentially implies that a cabal of villains has been at work successfully intimidating a large class of victims: women." Gretchen Morgenson concurred in a scathing critique that appeared on the same date in *Forbes*: "[*Backlash*] is badly written, shoddily reported, and insulting to intelligent women. . . . In encouraging women to think of themselves as victims, Faludi discourages them from making the efforts required to succeed in a murderously competitive society; people who feel sorry for themselves don't usually put forth maximum effort. . . . In the opinion of this career woman, *Backlash* is a last gasp of seventies feminism, a final attempt to rally women to a shrill, antimale cause that has been comatose for years."

In her discussion with Jane Ayres, Faludi conceded that "any time women speak up, it will be seen as antimale," but she added that throughout the writing process she had shown the book to a male friend, implying that she had wanted to avoid sounding gratuitously opposed to men. According to more than one reviewer, she was successful. Lauren Green's assessment for the *Chicago Tribune* (December 29, 1991) represents a commonly held view: "*Backlash* is guaranteed to make some readers furious, but it would be wrong to dismiss it is a man-hating screed. . . . Her mountain of evidence and example is thorough, carefully documented, and persuasive." Jane O'Reilly was even more enthusiastic in her review for *New York Newsday* (November 17, 1991): "*Backlash* is more than an important and readable book. It is a gift. Every page provides a click! of recognition, of clarity and consciousness raising." In her interview with Carol Pogash, Faludi expressed her hope that the book would influence women to take action: "To the extent that *Backlash* arms women with information and a good dose of cynicism, I think it will have served its purpose. It's also very large, so it can be thrown at misogynists."

Susan Faludi lives alone in an apartment in San Francisco's Haight Ashbury district. "Her face is pretty, pale, unlined," Carol Pogash wrote in her *Working Woman* profile. "Ruler-thin, with long, sixties-style hair, she tilts her head to one side when she speaks, as if seeking approval or apologizing for an unseen slight." As shy in person as she is bold in her hard-hitting reportage, she intensely dislikes public speaking, bemoaning the disparity between her public and private personas. "It's not intentional, and it bothers me," she admitted to Pogash. Her next project, a book tentatively entitled "The Man Question," was scheduled to be published by William Morrow and Avon in 1994.

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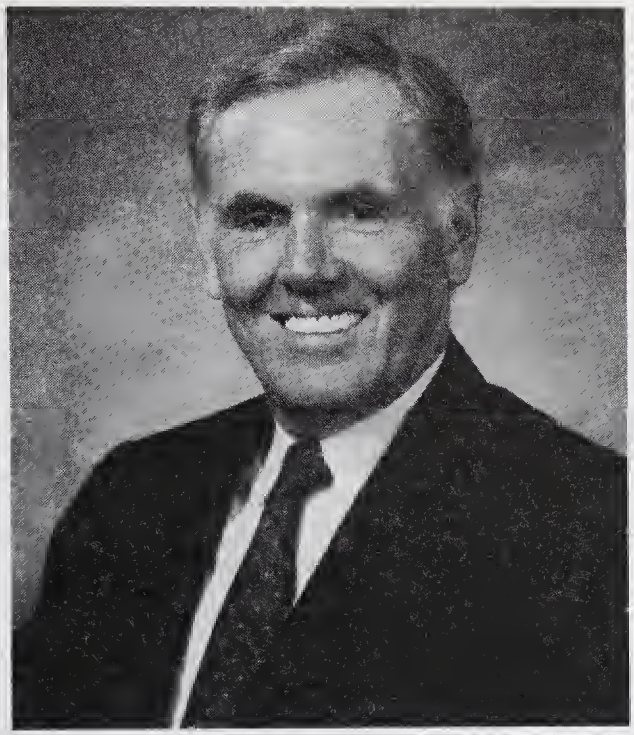
Flynn, Raymond

July 22, 1939– United States Ambassador to the Vatican; former mayor of Boston. Address: United States Embassy, Villino Pocelli, Via Aurelia 294, 00165 Rome, Italy

When he was mayor of Boston—the first "Southie," or native of the poor Irish section of South Boston, ever elected to city hall—Raymond Flynn seemed to be a whirlwind of activity who sacrificed his sleep and sometimes his own safety to safeguard the city he loved. Dubbed "Raybo" and "the human 911," Flynn often made front-page news by entering a burning building to save lives, manning a snowplow during a blizzard, or helping police to apprehend a sniper. From 1983, when he was elected to the first of his three terms as mayor, until 1993, when President Bill Clinton named him ambassador to the Vatican, Flynn, by all accounts, upgraded conditions in Boston. He restored the city to fiscal solvency, improved race relations among citizens who had been bitterly divided over busing and school integration, and forced downtown developers to devote some of their resources to the



Bachrach Studio

Raymond Flynn

restoration of deteriorating neighborhoods. As president of the United States Conference of Mayors in the early 1990s, he urged a greater national attention to urban problems, prodding the 1992 presidential candidates of both parties to address those concerns. "If there's one outstanding characteristic that the mayor has, it's an understanding and an empathy," Alana Murphy, the director of the Boston Commission on Women, was quoted as saying in *People* (October 1, 1984), early in Flynn's first mayoral term. "He's one of the very few men who can understand what it's like to be a single parent and not be able to get into a job-training program because there's no day care."

Raymond Leo Flynn's understanding and empathy are the products of an impoverished and insecure childhood. He was born on July 22, 1939 in a Polish-American neighborhood in the South Boston section of Boston, Massachusetts, one of the five sons of Stephen Flynn, a longshoreman, and Lillian Flynn. His brothers Dennis, a firefighter, Albert, a printer, and Stephen, a longshoreman, live in Boston. When Ray Flynn, as he prefers to be known, was a child, his father contracted tuberculosis and was unable to work for some time, and the family had to survive on welfare for a year, until his mother found work cleaning a downtown office building.

Flynn got his introduction to politics by watching his congressman, John W. McCormack, the future Speaker of the United States House of Representatives, ply the streets of South Boston. "McCormack used to stop by a little newsstand in the neighborhood, and he was always kind and encouraging," Flynn has recalled, as quoted in *American City & County* magazine (June 1991). "No problem was ever too unimportant to him. One day you would see him in the paper talking to Harry Truman, and the next day he would be discussing issues with the longshoremen at Boston Harbor."

For Flynn, as for many disadvantaged adolescents, sports provided an escape route out of poverty. At the age of thirteen, he spent $125, which he had scraped together with money he earned from odd jobs, to install a small basketball court in his backyard. There, and at the local Boys' Club, he perfected his game by practicing as many as 1,000 free throws a day. As a triple-threat athlete at South Boston High School, he excelled in basketball, baseball, and football. Flynn had offers of athletic scholarships from several colleges by the time of his graduation in 1958, but he decided instead to join his father on the Boston docks as a longshoreman. He eventually accepted a basketball scholarship to Providence College, in Rhode Island.

Although Flynn never had trouble finding the basket, he was not a well-rounded player when he entered college, according to the testimony of his fellow students. "Ray Flynn could put the ball in the hole from nearly everywhere in the gym," one of his schoolmates, Robert M. Silva, recalled in an interview with John Kiffney of the *Providence Journal* (November 13, 1983). "But he was quite limited in handling the ball and in going to his left. I said to myself that this kid is going to have a hell of a lot of trouble. But every time I went by Alumni Hall at any crazy hour, and the lights were on, you could bet your boots that Ray Flynn was there, dribbling, learning to go left, dealing with all those facets of the game he never had to learn in high school." Flynn went on to lead the team as captain during his senior year, in which the Providence Friars won the National Invitational Tournament. During that tournament, in 1963, he scored a total of eighty-three points and was named the most valuable player.

Following his graduation from Providence College with honors in 1963, Flynn was drafted by the Syracuse Nationals (later the Philadelphia 76ers). Traded to the Boston Celtics in 1964, he was cut from the team before the end of training camp. Disappointed by his failure to make the grade as a professional basketball player, Flynn returned to his old high school as a substitute teacher, coached basketball and baseball at Stonehill College, in North Easton, Massachusetts, and helped to organize the Boston Neighborhood Basketball League. In 1965 he took a job as a probation officer with the Superior Court in Boston. His first encounter with politics took place when he worked as an aide to the 1968 Democratic presidential nominee, Vice-President Hubert H. Humphrey.

Flynn himself ran for office in 1970, winning election to the state legislature from the South Boston and Dorchester districts when he edged out the former state representative Jimmy Condon by fewer than 700 votes. The issue that dominated Massachusetts state politics in the 1970s was the busing of students in order to achieve racial balance in the public schools, a policy that had been imposed by the federal district judge W. Arthur Garrity Jr. in

1974. Like most white political leaders in the city at the time, Flynn opposed busing.

In 1975 Flynn ran unsuccessfully for the Boston City Council. When he tried again three years later, he won the election. Because the Boston City Council was composed of nine at-large seats, Flynn no longer represented only the narrow interests of South Boston; he represented all of the city. During his three terms on the council, he began to broaden his views to encompass the concerns of blacks and other minorities. In short, Flynn became decidedly more liberal, and he came to be regarded as a "healer" by many Bostonians. He came out in favor of the Equal Rights Amendment, for example, and sponsored civil rights laws. He not only led a demonstration protesting the Ku Klux Klan's attempt to set up an office in racially charged South Boston but also won lasting respect in the black community for risking his own life to rescue a black couple from an angry white mob and for standing out as the only council member to vote against weakening the city's fair-housing law. Meanwhile, he continued his formal education and obtained a master's degree in education from Harvard University in 1981.

In 1983, with five years' experience in municipal government to his credit, Flynn decided to run for mayor of Boston, to succeed Kevin H. White. In the October preliminary election, which limits the field to the top two candidates, Flynn placed first over Melvin H. King, an independent state representative and the first black ever to make it to the Boston mayoral final election. Projecting himself as a populist during the ensuing campaign, Flynn showed up at rallies in his beat-up, nine-year-old station wagon and promised to improve neighborhoods, schools, housing, and race relations. Melvin H. King's chances were impaired by his image as a radical who had kind words for such demonized figures as Fidel Castro and Yasir Arafat, and in the end, Flynn was elected by a margin of two to one. He was reelected handily over the Democratic city councilman Joseph M. Tierney in 1987 and the Democrat Edward Doherty, the president of the Boston Teachers' Union, in 1991.

Flynn was inaugurated as Boston's forty-sixth mayor on January 2, 1984. In his inaugural address he made it clear that he would not tolerate any form of bigotry in the city, and he vowed to bring the full weight of his office down on anyone who, in his words, denied "equal access to any home, any school, any street, any park, or any neighborhood." In his first official act as mayor, he signed an executive order guaranteeing equal rights and equal pay for women in Boston. As mayor, Flynn soon made good on his unequivocal promise to promote racial harmony. During his first weeks in office, he personally helped three black families settle into a predominantly white neighborhood and relocated two other black families whose apartments were without heat. He filled some 40 percent of the vacancies in his administration with members of minority groups, launched development projects in neglected black sections of the city, and integrated public housing projects. Flynn also enjoyed the distinction of being the first mayor in the country to forbid his city to purchase oil products from Shell Oil—a move made to protest that company's decision to continue to supply fuel to the police and army of South Africa.

Such magnanimous gestures and accomplishments inevitably enhanced Flynn's standing in the black community. Adding to his general popularity in Boston was his habit of showing up in response to emergencies at all hours of the day or night. During a blizzard, for example, Mayor Flynn could be seen at the helm of a snowplow, and in January 1986, when a fire broke out at the Prudential Tower, Flynn directed the evacuation and personally escorted two elderly women from the building. In other much-publicized incidents, he corralled a pit bull terrier that was preventing police from subduing a sniper, helped to rescue survivors following the crash of a cargo plane in a Boston neighborhood, and carried a crippled elderly man from a burning building. Although critics derided such heroic efforts as mere publicity stunts, Flynn, who did not seem to resent his new nicknames—"Raybo" and "the human 911"—viewed his acts as those of a populist mayor. "People want to be able to see you," he explained, as quoted in the *New York Times* (October 31, 1987). "They want to be able to touch you and talk to you. It makes them feel better about themselves and their government."

As reported in the *Christian Science Monitor* (January 24, 1991), Lawrence DiCara, a former Boston city councilman, once described Flynn as "a blue-collar, down-to-earth mayor." A self-styled "neighborhood mayor," Flynn believed that a city was only as strong as its neighborhoods. To improve some of Boston's worst sections, he launched or fortified so-called linkage programs designed to involve downtown business interests in the future of the neighborhoods. Developers of lucrative downtown sites were required to contribute to a low-income housing fund and to build on neglected parcels of land in depressed neighborhoods. By 1991 the linkage programs had generated $28 million from developers and produced 2,900 new housing units.

The local economy in general improved markedly under Flynn, who had inherited a deficit of $40 million in 1984. Although limited in his power to generate revenue by a state legislature that rebuffed his request to authorize him to raise most taxes in the city, Flynn managed to win passage of new excise taxes on jet fuel and hotel and motel rooms, which had only a minimal effect on state residents and which, combined with a reviving economy, restored the city to solvency by 1986. In each year after that, Flynn produced a balanced budget. During his administration, Boston's credit rating reached a record high. Among other accomplishments, he undertook a major overhaul of the city's infrastructure, repairing roads, bridges, and park facilities, streamlined trash collection service, and fully funded the city's pension system. Perhaps his most controversial proposal was to follow the example of New York City in offering sterile hypodermic needles to intravenous drug users to help curb the spread of AIDS.

Also active in national organizations, Flynn served as chairman of the United States Conference of Mayors' Task Force on Hunger and Homelessness and its Commission on Community Development, Housing and Economic Development. He was a member of the National League of Cities Election '88 Task Force and a vice-chairman of the 1984 Democratic National Platform Committee. In 1991 he was named chairman of the United States Conference of Mayors. During his tenure, he set forth a national agenda, calling on the federal government to provide tax incentives to encourage private investment in the cities, establish computer training centers for urban young people, and fund a federal linkage program, similar to the one in Boston, by means of which federal contracts would carry with them an obligation to provide jobs or training to deprived inner-city youths. When he appeared on the nationally televised *Meet the Press* on September 1, 1991, Flynn blamed the federal government and both major political parties for letting urban problems fester for so long. "There has been a really callous indifference toward America's cities," he said. "And that's the reason why we're seeing some of the problems that are being played out each and every night in our communities—problems of crime and problems of violence and homelessness and problems with our young people. . . . It's been the whole Washington bureaucracy, and that includes the White House, the Congress, Democrats as well as Republicans. There has been no policy whatsoever dealing with building strong families, strong neighborhoods, strong American cities."

By the time the United States Conference of Mayors was convened in December 1991, President George Bush had decided to help see the former Soviet Union through an anticipated winter food shortage. At a news conference during the mayors' meeting, Flynn could barely conceal his indignation. "Something is very wrong in America," he said, as quoted in the *Washington Post* (December 17, 1991). "We are calling on the president and the Congress to match every new dollar sent to Russia with new dollars to feed needy families in America. If it is a good policy to feed hungry people in the Ukraine . . . then why isn't it good to feed hungry people here in the United States?" In 1992 Flynn was equally incensed by the Democratic presidential candidates, who gave short shrift to urban problems during their televised debates. Part of the problem, according to Flynn, was the primary system, which diluted the voting strength of the cities. He called on the party to scrap Super Tuesday, in which a number of states, mostly in the South, all vote on the same day, in favor of a nationwide urban primary that would begin in 1996.

Despite his pronounced antiabortion views, Flynn campaigned extensively for Bill Clinton, who is pro-choice, among Roman Catholics in 1992. Following Clinton's election, Flynn reportedly was under consideration for the posts of secretary of labor and secretary of housing and urban development, but he was instead named ambassador to the Vatican. At his confirmation hearing, on June 22, 1993, he revealed that he envisioned expanding his activities as ambassador beyond the traditional, ceremonial ones normally associated with the position. He told members of the Senate Foreign Relations Committee that he wanted to travel around the world to promote human rights and help build bridges between disparate groups. During an interview with Sara Rimer for the *New York Times* (June 9, 1993), he said, "I want to go to Sudan and Somalia. Northern Ireland, Peru, Cambodia. I want to really focus on the issues of AIDS and poverty . . . [and] to be able to make a contribution to advancing the United States' interest in concerns over economic justice." Flynn's confirmation was strenuously opposed by such pro-choice groups as the Planned Parenthood Federation of America and the Association of Reproductive Health Professionals. He was sworn into office on July 9, 1993.

Ray Flynn is a handsome man who has not lost the distinct "Southie" accent of his youth. Interviewers and associates have described him as compassionate, somewhat tense, and confrontational. The most paradoxical characterization of him is as an "outgoing loner" who, although gregarious, never lets anyone get too close. "Part of Ray is afraid somebody's going to see all the way through," Larry Rasky, a Flynn campaign strategist, observed in an interview with Charles Kenney of the *Boston Globe* (February 26, 1989). "There was a time he thought maybe he was hiding something. He's become a lot more sophisticated and a lot more sure of himself." By his marriage to his high school sweetheart, the former Catherine Coyne, he has six children: Raymond Jr., Edward, Julie, Nancy, Kathleen, and Maureen. Never dedicated to making money or to leading a lavish lifestyle, he rarely takes vacations and gets by on as little as four hours of sleep a night. When he was mayor, Flynn's idea of a good time was a drive around the city in quest of potholes or a visit to a neighborhood bar to sound out ordinary voters. "He really retains what people tell him, what he hears on the street, and that has an effect on him," an unidentified Flynn watcher was quoted as saying by John Strahinich. "And so at the right moment, in the right place, if you're sitting in the right stool next to him, you can shape policy." Flynn keeps fit by jogging (while mayor, he ran in both the New York City and Boston marathons) and by playing basketball in neighborhood playgrounds.

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Jim Bulman/Boston Globe

Fornos, Werner H.

Nov. 5, 1933- Population scientist; organization executive; social activist. Address: c/o Population Institute, 107 Second St. NE, Washington, DC 20002

"Humanity is growing much too fast for its own good," Werner H. Fornos, the president of the Population Institute and a leader in the struggle for global population stabilization, has said. With what one reporter described as "the passion of the totally committed," Fornos has dedicated himself to awakening laypeople and government leaders everywhere to the reality of the population explosion—"the silent explosion that's sweeping the world," in his words—and to urging immediate action to arrest it. "If we continue to ignore the overpopulation crisis, as we have done for so many years," he has warned, "we may be involved in committing the ultimate global blunder, one from which I believe there is no recovery." Fornos hammers home his message with sobering statistics. It was not until 1830 that the number of people on Earth reached a total of one billion. By 1930, the population had doubled; in the next thirty years, it grew to three billion, and in the following fifteen years, to four billion. It took only eleven more years to climb to five billion, in 1986. In 1992 alone, the population increased by an estimated 100 million—that is, by 274,000 people every day—to a total of about 5.5 billion. It may reach six billion as early as 1995. At current rates of increase, the populations of many developing nations will double in less than a single generation, and that of the whole world in less than forty years.

Were that to happen, Werner Fornos maintains, poverty, hunger and starvation, infant and maternal mortality, the incidence of epidemics, unemployment, urban congestion, civil strife and disorder, depletion of natural resources, and environmental degradation and destruction would undoubtedly surge at the same time. "Such conditions would have a direct and indisputable impact on the nations of the industrialized Northern Hemisphere as well [as on developing nations]," he has cautioned. "Americans, Canadians, Japanese, and Europeans would see their societies transformed by the pressures created by social and economic disintegration in the neighboring Third World, pressures that could well unhinge Western economies and undermine international security."

Buoyed by his conviction that "the world today possesses all the tools it needs to bring population growth into a more stable pattern," Fornos contends that controlling that growth is "not so much a problem as it is a challenge." His indefatigability in trying to secure reproductive freedom for women everywhere, and thus to slow the rate of population increase, mirrors the extraordinary determination and courage he displayed when, as a youth in Germany, he strived to escape to the United States in the 1940s. An astute analyst of social, economic, and political problems and an outstanding educator, negotiator, and advocate of social reform, he has been an administrator in state and national government, a state legislator, a businessman, the head of a university population information program, and an independent consultant in family planning. As president of the Population Institute, he has won renown for his dynamic leadership and unceasing efforts in the fields of family planning and population education. "I don't know of anyone who has worked harder than Werner Fornos to raise the level of public understanding of the consequences of rapid population growth," Lester R. Brown, the president of the Worldwatch Institute, told *Current Biography*.

Originally named Werner Horst Fahrenhold, Werner Horst Fornos was born on November 5, 1933 in Leipzig, Germany, one of the six children of Heinz Fahrenhold and Lotte (Laemmer) Fahrenhold. His life with his parents and siblings came to an abrupt end during World War II, when, on December 3, 1942, the Allied forces bombed Leipzig, and the apartment building in which the Fahrenhold family lived was destroyed. For three days Werner remained trapped under a mountain of rubble, banging on water pipes until he attracted the attention of a search party. With no knowledge of what had become of his parents, immediately after his rescue the boy found himself charged, in effect, with treason: just before the bombing, he and a few of his friends had been caught playing with firecrackers on the roof of a church, an activity that, in light of the Allied attack, local Nazis interpreted as "a plot to aid enemy forces in locating the city," Fornos recalled to *Current Biography*. All the boys were sent to a political reform school, where they were subjected to rigid discipline. Once, for example, as punishment for reading a magazine without permission, Fornos was whipped and imprisoned in an unlit solitary-confinement cell, where his meals consisted of bread and water. In July 1944 he managed to escape not only from the school but, by hiding in the brake box of a troop train, from Germany as well. He wound up in Normandy, France, in the midst of the fierce fighting between German and Allied forces for control of Saint Lô. Stunned by an artillery blast, he was rescued by members of the Twenty-ninth Infantry Division of the United States Army.

The American soldiers took the ten-year-old Werner under their wing and became his "family," as Fornos told Nina McCain, who interviewed him for the *Boston Globe* (March 9, 1987). "They clothed me, fed me, took care of me." In his new milieu the boy learned to play baseball and to speak and read English, sharpening his language skills with the aid of an army officers' handbook. As the infantry moved into Germany, he "helped to get food and acted as a spotter," he told *Current Biography*; crossing the front lines, he located German positions for the Allied troops. In 1945 his American protectors smuggled him onto the ship that was to carry them back to the United States, but their plans went awry when his presence was discovered while the vessel was still docked in Bremerhaven, and army officers handed him over to representatives of the German welfare system.

Undaunted, Fornos made four more attempts over the next four and a half years to slip into the United States and find a new home for himself. He stowed away on troop ships three times, twice reaching the port in Brooklyn, New York before being sent back to Germany and on his third try getting as far as a town in Ohio, where he had gone in search of an American corporal who had told him to "look him up if [he] made it to the U.S." By the time I reached the address he had given me . . . , he was gone," Fornos told *Current Biography*. "Out of money and hungry, I entered a short story contest held by the local ladies auxiliary. I won fifty dollars, but the telling of my tale led to my being turned over to immigration officials."

Deported from the United States yet again, Fornos was sent to what had become Germany's Soviet zone. His knowledge of English and his possession of a United States army handbook aroused the suspicions of Soviet administrators, who questioned him for five days. Accused of being a spy, he received a life sentence, and he was sent to the uranium mines outside Annaberg, where he was assigned to work in the bakery. Three weeks later, with the help of other workers, he escaped by hiding in a truck, in one of the huge baskets used to transport bread to the guard posts surrounding the camp. Under cover of darkness, he jumped off the truck just outside one of the guard posts. Traveling by night, he made his way to Helmstedt, and by crawling through fields, he crossed over into Germany's British zone.

While working as an interpreter for the British High Command, Fornos learned that he was being sought by the Soviets. To evade capture, he went to the American-controlled zone, earning his bed and board by washing cars while he wended his way to the Rhein-Main air base. The Berlin Airlift was then in full swing, and in addition to serving as an interpreter during the day and as a pin boy in the base bowling alley at night, he helped load planes that were carrying supplies to the blockaded, western portion of Berlin. He remained at the base after the airlift ended, all the while planning a fourth attempt to get to the United States. He seized his chance on January 4, 1950, when, dressed in blue jeans and a jacket he had ordered from Sears, Roebuck and lacking official papers, he stowed away in a C54 transport plane being returned to the United States for a periodic overhaul, hiding first in a space beside the hydraulic motor and then shimmying into the rear baggage compartment, where he spent the flight chilled but secure in the knowledge that he would not be discovered.

When the plane landed, at the Westover Air Force Base, in Massachusetts, Fornos pretended to be the son of a pilot. His ruse ended abruptly when an officer who had been at the Rhein-Main air base recognized him, and he again found himself in the hands of immigration authorities. His luck was soon to turn, however, with the agent of change arriving in the person of Elizabeth L. (Warmbold) Fornos, who, along with other members of the Congregational Church of Newton, Massachusetts, had come to visit the displaced persons awaiting deportation at the East Boston Immigration Detention Station. After learning of Werner's plight, Lilly Fornos, as she was known, who was herself an immigrant, and her husband, Jaime Fornos, a businessman, obtained permission to keep the sixteen-year-old youth in their home while the deportation process progressed.

With the help of their neighbors, their congressional representative, Christian A. Herter, community organizations, and others, the Fornoses launched an energetic campaign to have Werner Farenhold declared a legal immigrant. The *Boston Herald and Traveler* (August 17, 18, and 19, 1950) published three articles written by Werner, in which he explained why he so fervently wished to become an American. "I know what it means NOT to be an American," he wrote, after describing some of his experiences in Germany. "That's why I would be a good Yank," a "credit to the U.S.A." Their combined efforts paid off on September 15, 1950, when John W. McCormack, then the majority leader of the House of Representatives, introduced a bill whereby Werner Fahrenhold was "held to have been lawfully admitted for permanent residence." Werner later became a citizen of the United States and changed his surname to that of the Fornoses, his adoptive parents.

Although he had attended school only sporadically, by his own account Fornos "tested well in everything except math" at Newton High School, where he enrolled immediately after coming to live with the Fornoses. A baseball enthusiast, he obtained a job as a cub reporter covering the games of the Boston Red Sox for the *Boston Post*, and he was an outfielder on a neighborhood team. After graduating from high school in 1953, he entered Boston University's School of Public Relations. He had completed one semester when, in January 1954, he was drafted into the United States Army. During two of his four years in the military, he served as a community relations specialist in Germany. For his exemplary performance he received the Commendation Medal, one of the army's highest peacetime awards. A front-page story about that honor in a German newspaper led serendipitously to his reunion with his birth mother, from whom he had been separated since the Leipzig bombing. (His father, he learned, had died during the fighting in Dunkirk, France, in 1944.)

After his discharge, with the rank of sergeant, in January 1958, Fornos remained in the employ of the army, working as a civilian public information officer, first at Fort Meade, Maryland and then at the Rocket and Guided Missile Command Center in Huntsville, Alabama. For two years, beginning in 1960, he attended classes at night at the University of Alabama in Huntsville. In 1962 he was appointed to the President's Missile Sites Labor Commission, in Washington, D.C. Continuing to act upon his desire to dedicate himself to a career in public service, which had taken root when he gained legal residency in the United States, he next obtained a position in the office of the secretary of labor, where he rose to the rank of deputy assistant manpower administrator. After moving to Washington he had transferred to the University of Maryland, in College Park, again taking classes at night, and in 1965 he earned a B.A. degree in political science from that university.

In 1966 Fornos was elected to a four-year term in the Maryland state legislature, serving as a Democratic member of the House of Delegates, where he sponsored tough environmental laws, including ones aimed at controlling water pollution, protecting wetlands, and reclaiming strip mines. He also became known as a strong supporter of legislation designed to protect consumers, improve the quality of education, and secure openness in government. During his term as a delegate, he was elected to serve as a member of the Maryland Constitutional Convention, which drew up a new state constitution. His duties as a state legislator required his full-time attention only three months a year; for the rest of each year through 1970, he worked for Pan American World Airways and with the National Alliance of Businessmen. His accomplishments with the alliance earned him a commendation from President Lyndon B. Johnson in 1968.

In 1970 Fornos was named the assistant secretary of human resources for Maryland and the state's manpower administrator, a dual position that he gave up two years later to take on the post of executive director of Planned Parenthood of metropolitan Washington, D.C. Bracketing his four-year tenure at Planned Parenthood were his two, unsuccessful bids to win election to the United States House of Representatives as the Democratic nominee from a district in Maryland. In 1974 he was elected to a seat in the Democratic National Midterm Convention, in Kansas City, Missouri. Fornos left Planned Parenthood in 1976 to head the globally oriented Population Information Program at George Washington University, in Washington, D.C., where he directed research efforts dealing with policies and technologies related to population and family planning. For a dozen years beginning in 1974, he also pursued a career as an independent management consultant, evaluating family-planning programs in Tunisia, Bangladesh, China, Mexico, Indonesia, and other countries for the American Public Health Association, the United States Agency for International Development (USAID), and Westinghouse Health Systems.

Fornos became the director of the Population Action Council, a new division of the Population Institute, in 1978. He played a key role in gaining support in Congress for family-planning programs in Africa, in 1979, and he helped prevent the Office of Management and Budget from dropping funding for international family-planning projects in the following year. He scored another notable success in 1980, at the World Conference of the United Nations Decade for Women, held in Copenhagen, Denmark. In what has been described as "a politically charged atmosphere where proceedings were bogged down in controversies over the plight of Palestinian women and condemnations of Zionism," Fornos and his Population Action Council team persuaded the delegates to adopt, as their first resolution, a declaration dealing not with Middle East problems but with reproductive freedom, an issue touching women in all parts of the world.

Werner Fornos was named president of the Population Institute in 1982. Headquartered in Washington, D.C., with offices in Belgium, Sri Lanka, and Colombia, the Population Institute (PI) is recognized as the world's "largest independent, nonprofit, grassroots organization specializing in global population issues." It was founded in 1969 with the ultimate goals of bringing the world's population into balance with Earth's resources and environment by means consistent with the preservation of human dignity and freedom, of creating a stable global population, and, simultaneously, of enhancing the quality of life of all people. Its immediate aims include trying to alert people to the existence of what it has labeled a "population crisis"; to the connection between the exponential growth in human numbers and environmental degradation, shrinking natural resources, and severe economic, social, and political problems; and to the almost certain, disastrous consequences of allowing population growth to continue unchecked into the twenty-first century. PI has tried to convince the leaders of developing nations of the benefits of adopting effective, voluntary family-planning programs and has urged decisionmakers in industrialized countries to help implement those programs. The organization seeks no government funding; financial support comes from grants from foundations and the United Nations and contributions from individuals. Its more than 100,000 members include 10,000 from 170 Third World countries.

To achieve its goals, PI disseminates a steady stream of data to the news media and to decision-makers and policy-makers worldwide. It also publishes *Popline*, a monthly newspaper that is the world's largest-circulation periodical dealing exclusively with global population issues, and *Toward the 21st Century*, a series of population monographs. In the belief that "the surest and most effective means" of conveying its message is through the press, it sponsors the annual Global Media Awards in Population Reporting to honor journalists and news organizations that have made "meritorious contributions to an understanding of world population issues." Members of PI's Public Policy Advisory Committee include, among others, Ted Turner, Glenn T. Seaborg, Stewart R. Mott, and nineteen United States senators and representatives. Paul R. Ehrlich, George W. Ball, Robert S. McNamara, Linus Pauling, John Kenneth Galbraith, Albert Szent-Gyorgyi, and others highly respected in their fields serve on PI's International Advisory Committee.

Under Fornos's guidance, PI inaugurated World Population Awareness Week (the last week in October), which in 1992 was cosponsored by almost three dozen other groups and was marked by 2,000 events held in the United States and forty-four other countries, and World Population Days, during which colleges (currently about 100 participate) focus on population-related problems. It has recruited 40,000 volunteers from all sectors of American society and from every congressional district to speak about overpopulation locally and to wider audiences; a growing network of people offers the same service overseas. By giving young people an opportunity to work for six months as PI staff assistants, over the past thirteen years the institute's internship program has trained more than 150 potential leaders, many of whom now hold positions of responsibility in other population organizations and in such places as the offices of United States congressmen, USAID, and the Environmental Protection Agency.

Propelling all of PI's activities is the almost single-minded dedication of Werner Fornos. He has addressed virtually every major forum on the subject of population—including the United Nations World Population Conferences held in Bucharest, Romania in 1974 (the first high-level, global gathering to focus on problems associated with the population explosion) and in Mexico City in 1984—and he has helped to organize many others. He has written extensively about population, in his book, *Gaining People, Losing Ground: A Blueprint for Stabilizing World Population* (1987), and in monographs, popular articles, and op-ed pieces that have appeared in such publications as the *New York Times Magazine*, the *Washington Post*, the *Christian Science Monitor*, and *Technology Review*. Each year he makes more than 200 public appearances, in radio and television interviews and lectures to college students, civic groups, and others. Fornos has frequently testified before congressional committees, and he has lobbied tirelessly to restore or increase funding for family-planning programs. He has conveyed PI's message personally to kings, queens, and heads of state around the world. Indeed, in his book *The Crowded Earth* (1984), Pranay Gupte, then a *New York Times* foreign correspondent, reported that wherever and with whomever he may be, Fornos "rarely talks about anything other than [population]."

In his interview with Nina McCain, Fornos said that his commitment to reproductive freedom for women stemmed from his days as a volunteer job counselor in Baltimore, during his term in the Maryland state legislature. One of his clients, a trained nurse, had been convicted of manslaughter in the death of her fourteen-year-old sister, on whom she had attempted to perform an abortion. Because of that stigma, she could not get a job. "I've been on [a] soapbox ever since," he told McCain.

Through the years Fornos's dedication has intensified, in large part because of his anguish over the human misery he has witnessed during his travels to virtually every country on Earth: the suffering of women like the mother in Senegal who had borne eleven children, eight of whom had died, and who appeared to be fifty years old but turned out to be twenty-five; the grinding poverty pervading the wretched shantytowns that have sprung up around Third World cities, to which millions of people have migrated from their rural homelands in desperate and often vain attempts to find jobs; the exhaustion of the women and young girls who must spend many hours every day walking miles in regions that have been almost completely deforested to collect enough branches and twigs to fuel their families' cooking fires. Fornos has also seen how the pressures of overpopulation intensify the effects of natural disasters. In an article for the *Humanist* (November/December 1991), he explained how the deforestation of the Himalayan foothills in Nepal by people seeking fuelwood compounds the destructiveness of monsoons. Water "cascad[es] out of those mountains with tremendous force," he wrote, causing devastating floods in Bangladesh that have claimed the lives of thousands of people who, because land has become so scarce, settled in the Ganges Delta, on bars of sand and silt.

Fornos has insisted that such catastrophes can largely be avoided through population stabilization, by means of voluntary, comprehensive family-planning programs. In Thailand, South Korea, Colombia, Mexico, and other countries that have implemented them, significantly lowered birth rates provide solid evidence that such programs can succeed. The governments of most Third World countries favor family planning, having abandoned the pronatalist policies that they adopted a generation ago in the belief that economic development required ever greater numbers of people and that racism had prompted Western warnings about overpopulation. Faced with their increasing inability to provide basic services for their swelling citizenry and other, worsening problems, government leaders concluded that uncontrolled population would hinder, not foster, economic growth.

To lower birth rates, Fornos has said, governments must not only make contraceptives readily available but also motivate people to use them. According to the UN-sponsored World Fertility Survey, which was conducted in the late 1970s and early 1980s, an estimated 500 million women in developing nations who do not use contraceptives would do so if they had access to them. Millions of couples, however, still desire large families, partly to ensure that enough of their children will survive to adulthood and thus be able to care for them in their old age. Governments that encourage smaller families, therefore, must also try to reduce infant mortality and provide some sort of social security for their elderly citizens. Fornos has also emphasized that a crucial component in any effort to reduce family size is raising the status of women, by "extending educational and employment opportunities [to them] and breaking down legal barriers that have prevented them from becoming full partners in development." "Whenever a girl has achieved an eighth-grade education, she has half the number of pregnancies of her uneducated sister," he told Safir Ahmed, who interviewed him for the St. Louis *Riverfront Times* (March 3-9, 1993).

"Extending the availability of contraceptives is the single most effective way of reducing fertility," Fornos declared in *Gaining People, Losing Ground*. He often points out that "there is already a sufficient variety of family-planning methods to substantially reduce human growth." Moreover, when contraceptives are purchased in bulk by agencies like the United Nations Population Fund (known by the acronym UNFPA) and the International Planned Parenthood Federation (IPPF), their cost is minimal: one-third of a cent for a condom, fifteen cents for a cycle of oral contraceptives. Nevertheless, without financial assistance from industrialized nations and agencies like UNFPA and IPPF, most Third World nations cannot afford to maintain effective family-planning programs. Under the administrations of Presidents Ronald Reagan and George Bush, the United States reversed its longstanding policy of support for UNFPA, IPPF, and other agencies to protest the use of any funds—even private donations—for abortion. Fornos has battled ever since for a resumption of aid, urging that the United States contribute $2.5 billion annually for family-planning programs around the world.

In 1987 Werner Fornos wrote, "If Americans now feel anguish over witnessing the recent human suffering and needless deaths in Ethiopia, just imagine a world in which virtually the entire Third World will be wracked by vast poverty and human misery. If Americans now think they have a problem with illegal immigration, imagine a world in which spreading despair will create tremendous new pressures on U.S. borders. . . . And if Americans are now troubled by the specter of instability, revolution, and authoritarianism in the Third World, they have only to imagine the consequences of inaction, because the fragile seed of democracy cannot survive long in societies with escalating misery, crippled economies, and dying environments."

"Although Werner Fornos is a crusader, he is not a humorless crusader," Nina McCain commented; according to Pranay Gupte, he is "a risible character who enjoys a good joke." From his two marriages, which both ended in divorce, Fornos has three adult children: two sons, Werner H. Fornos Jr. and Jaime M. Fornos, and a daughter, Elizabeth Anne Fornos O'Donnell. He lives in Washington, D.C., and owns what he has described as a "retreat," in the Shenandoah Valley. A fan of the Washington Redskins football team and an avid tennis player, he also enjoys gardening, traveling, skiing, and cooking.

Fornos has served as chairman of the Conference of Washington Representatives on the United Nations, and he is an elected member of the International Union for Scientific Study of Population. He holds honorary doctoral degrees from Universitas Gadja Mada, in Indonesia, and Sichuan University, in China, where he is an honorary professor of international relations. He received the Distinguished Population Service Award from the nonprofit organization Population Dynamics, in 1980, and he was made a Paul Harris Fellow by Rotary International in 1991. Also in 1991, the American Humanist Association named him Humanist of the Year for his contributions to the education of the public on environmental concerns.

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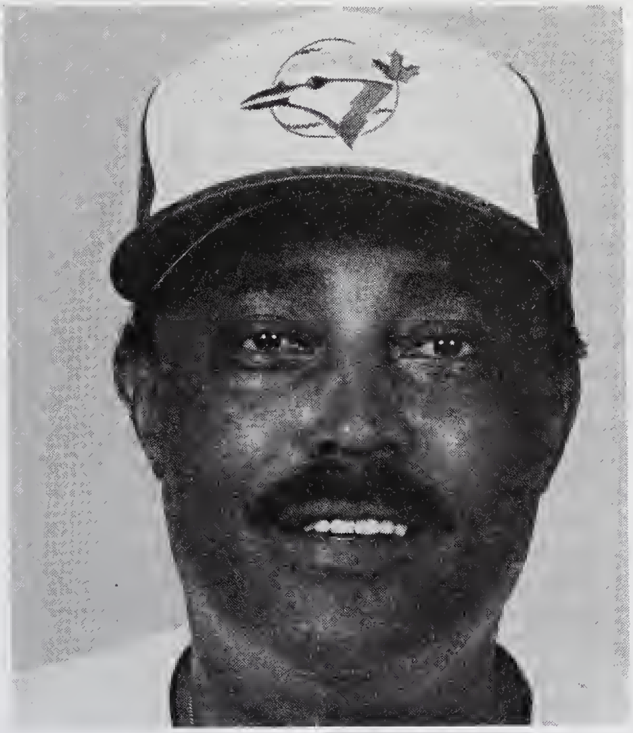
Gaston, Cito

Mar. 17, 1944– Baseball manager. Address: c/o Toronto Blue Jays, 300 Bremner Blvd., Ste. 3200, Toronto, Ontario M5V 3B3, Canada

When, in May 1989, Cito Gaston was promoted from hitting instructor to manager of the Toronto Blue Jays, the team had the second worst record for the first thirty-six games of the season in the history of the franchise. There was concern in the Toronto front office that Gaston was too friendly with the players to be a successful manager, but the team responded well to his easygoing manner and fought their way to a division crown, the first of four in Gaston's five years as manager. A victim of high expectations, he was mercilessly criticized by the fans and the media for the talented squad's late-season collapses, and he faced the prospect of be-



Toronto Blue Jays

Cito Gaston

ing fired if the Jays did not reach the 1992 World Series. Silencing the critics, Gaston piloted the Blue Jays past the Atlanta Braves in 1992 to become the first black manager to win the World Series, and in 1993 he became the first manager since 1976 to lead a team to consecutive World Series championships, as Toronto topped the Philadelphia Phillies.

Cito Gaston was born Clarence Edwin Gaston on March 17, 1944 in San Antonio, Texas, where he grew up in a working-class neighborhood, the only boy among six children. His father was a truck-driver, and his mother was a a part-time waitress. Although his family was Baptist, Gaston attended Catholic schools, which, as he told *Toronto Star* reporter Rosie DiManno, in a profile reprinted in the Montreal *Gazette* (September 3, 1989), "taught [him] good values to live by, about the rights of the people." He played sports on the streets and sandlots of the city, and he was a star athlete at Holy Cross High School, in Corpus Christi, Texas. The nickname "Cito" was bestowed on him by a childhood friend who thought he resembled a Mexican wrestler. Gaston knew nothing about the wrestler, but as Franz Lidz reported in *Sports Illustrated* (September 11, 1989), he welcomed the nickname. "If your given name is Clarence," Gaston explained to Lidz, "you take any nickname you can get." Despite growing up under Jim Crow restrictions, which included having to ride in the rear seats of buses and sit in the "colored" sections of movie theatres, Gaston was ill-prepared for life as a minor-league baseball player in the South.

An outfielder, Gaston began his professional baseball career in the Milwaukee (now the Atlanta) Braves farm system in 1964, and he spent most of the next five years in the minors. In those years, many southern towns that his team visited would not allow black players to share amenities with their white teammates. "We'd roll into some towns, and I couldn't get off the bus to eat," Gaston recalled when interviewed by Rosie DiManno. "The black players couldn't stay overnight with the rest of the guys. We'd have to stay in the black motels out in the country. [My teammates] did what they could. They'd buy me a hamburger and pass it through the window. They'd say 'Sorry Cito, we know how you feel.' But they didn't, not really. They couldn't. . . . I'm not angry about it now. It's over, in the past. My parents didn't raise me to spend my life hating people."

Acquired by the San Diego Padres in the expansion draft for the 1969 season, Gaston welcomed the opportunity to play in the major leagues, and he responded by giving the young team his best years as a ballplayer. In 1970 he batted .318 with twenty-nine home runs and ninety-three runs batted in, made the All-Star team, and was named the Padres' most valuable player. He never came close to achieving those numbers again, but he had several productive years in San Diego before being traded, in 1975, back to the Atlanta Braves, where he saw limited playing time as an outfielder and pinch hitter. He stayed with the Braves until the final weeks of the 1978 season, when he was sold to the Pittsburgh Pirates. Those few days with the Pirates, Gaston's last in the major leagues, were the only ones that he spent on a team with a record above .500. Over his ten-year career in the majors, Gaston had a .256 batting average, drove in 387 runs, and hit ninety-one home runs. After leaving the big leagues, he played in Mexico and Venezuela, where conditions were not always up to major-league standards. He told Franz Lidz that one Mexican League stadium had an outfield that was bisected by a railroad track: "They'd stop the game to let the train pass through. It wasn't too bad though. They were short trains."

Gaston, who had met and developed a friendship with his boyhood idol, Hank Aaron, the all-time home run leader, during a brief stint in the majors in 1967, had intended to open a day-care center in San Antonio after his playing days ended, in 1980, but while he was recovering from knee surgery, Aaron, who had become director of player development for the Braves, persuaded him to return to baseball as an instructor in the minor leagues. "I wasn't interested," Gaston told Rosie DiManno. "He phoned me three times before I agreed to go to the Instructional League in Sarasota." Gaston proved to be a good teacher. "He'd spend hours in the batting cage working over and over with kids in 100-degree heat," Franz Lidz quoted Aaron as saying. "I saw patience, which is what you need in the majors."

When Bobby Cox, who had been fired as the Braves' manager, was hired to manage the Toronto Blue Jays in 1982, he took Gaston along to become hitting instructor. In Gaston's first year with Toronto, the team batting average jumped from .226 to .262, and it rose again in his second season, to .277.

The Jays, who had joined the league in 1977, won their first division title in 1985, but that triumph led to the first of several late-season tailspins that began to overshadow their accomplishments. Toronto had a three-games-to-one lead against the Kansas City Royals in the 1985 league championship best-of-seven series, but the Royals won three straight games to advance to the World Series. The Jays led their division by three and one-half games with only a week left in the 1987 season, but they lost their last seven contests and ended the year two games behind the Detroit Tigers.

In 1989 the Blue Jays got off to the second worst start in team history, and Jimy Williams, who had replaced Cox as manager in 1986, was fired on May 15, 1989. The Jays' general manager, Pat Gillick, persuaded a reluctant Gaston to take the job on an interim basis while the team searched for a permanent replacement. Gillick insisted that they were looking only outside of their organization to fill the spot, thus ruling out Gaston, who they thought was too close to the players and who had shown no interest in the position. The Jays' front office wanted to hire Lou Piniella, a former manager of the New York Yankees who was working for the Yankees as an interviewer for their television broadcasts and as an occasional minor-league batting instructor, to succeed Williams, but the Yankees' owner, George Steinbrenner, put an end to that plan by insisting on getting two players in exchange for releasing Piniella from his contract. Since he could not have Piniella and could not choose among several other candidates, on May 31, 1989 Gillick awarded the post to Gaston, who had led the team to an eight-and-six record as interim boss.

Gaston's appointment made much bigger news than the usual managerial change would generate, since he was only the fourth black in history to head a major-league baseball team and only the second since Al Campanis, a former Los Angeles Dodgers executive, declared on *Nightline*, on April 6, 1987, that perhaps blacks did not have the "necessities" to be big-league managers. Dr. Harry Edwards, an adviser on minority hiring for major-league baseball, was quoted in *Jet* (June 19, 1989) as saying that the Blue Jays "should be commended" for awarding the job to Gaston. In the same article, Ray Burris, the executive director of the Baseball Network, an organization representing minorities in baseball, also applauded the decision: "It's a milestone. We're very pleased to see Cito's hiring." Gaston's take on the Campanis interview was characteristic of his forgiving nature. "I felt sorry for [Campanis], although I would be the first to tell him I can swim," he told Christine Brennan for the *Washington Post* (June 11, 1989), referring to Campanis's contention that black people were unable to swim. "He probably had a little bit too much of whatever and he got to talking and it came out, but it just goes to show you it was there all the time. He just kept it in." As Franz Lidz reported, Gaston does give Campanis some credit for inadvertently helping to get him hired: "If Al Campanis hadn't said blacks lacked the necessities to manage, I might not even have been considered for this job. I know I never asked for it."

Toronto's players were supportive as well. "When he was saying he didn't want the job, a lot of guys went in and put in their two cents worth, telling him to go for the job," Bob Brenly, a Toronto catcher, told Christine Brennan. "He not only paid his dues in this organization, he paid his dues in baseball. He is a very deserving man." Under Gaston, the Jays quickly turned their season around. From a 12–24 record when Gaston took over, the team went on to post eighty-nine wins and seventy-three losses—good enough to finish in first place by two games over the Baltimore Orioles, who were managed by Frank Robinson, the only other black manager in the majors.

When Gaston's Blue Jays went up against Frank Robinson's Orioles on June 27, 1989, it was the first time two black managers had ever faced one another in a major-league game. According to *Jet* (July 17, 1989), Gaston took a typical, low-key approach to the historic game. "It's great to be part of history," he was quoted as saying. "But it's just another ball game. Without a doubt it's important. But I didn't wake up this morning thinking about it." Despite the successful and historic regular season, the Jays were destroyed in the play-offs by the Oakland A's, four games to one.

The 1990 season saw the Blue Jays finish 86–76, two games behind the first-place Red Sox, but in 1991 they again won their division, with a record of ninety-one wins and seventy-one losses. It was a tough season for Gaston, who missed thirty-three games due to a painful herniated disc in his lower back. Gene Tenace, the batting coach, took over the duties of manager on August 21, when Gaston was hospitalized for ten days. It was thought that he needed an operation and would be out for the rest of the season, including the play-offs, but a new technique, which involved being stretched on a special table to relieve pressure on the discs between the vertebrae, reduced the pain enough for Gaston to return to the dugout on September 27. Gaston's courageous leadership was not enough to take the Jays to the World Series, for they again disappointed their fans in the play-offs, losing three straight at home to fall in five games to the Minnesota Twins. Gaston underwent back surgery in the off-season.

Frustrated Blue Jays fans began to vent their anger at the team, and especially at Gaston, during the 1992 season. Letters to sports editors and callers on radio talk shows accused Gaston of being a do-nothing manager, and columnists and sports announcers joined in the fray. Much of the criticism centered on Gaston's reputation as a player's coach. For example, he usually allowed a pitcher to try to work himself out of a jam instead of calling in a reliever, and he chose not to bench a batter in the midst of a slump. He explained to *Maclean's* Trent Frayne (November 4, 1991) that he just tried to "stay out of the way and let 'em play." "I think I get the most out of my players simply by treating them with respect," Gaston contended, according to James Deacon in *Maclean's* (September 28, 1992). "I was a player—I know what it is like—and until you get thrown into a game with two out and bases loaded with the team needing a hit or at least a walk to tie or win the game, then you don't know what it's really about." Although Gaston usually shrugs off the pressure from fans and critics, he admitted to Claire Smith for an article in the *New York Times* (October 16, 1992) that it was occasionally frustrating: "There were many times where I was criticized, and I eventually stopped reading the papers." He told *Maclean's* Trent Frayne (October 12, 1992) that the fans' complaints never bothered him but that he thought the sportswriters "should know better." "The thing is critics don't have to think ahead of the play the way the guy in the dugout has to do," Gaston explained to Frayne. "They manage after the fact."

The American League East title, which was won by the Jays in 1992 with a 96–66 record and was Toronto's third division title in Gaston's first four years at the helm, was not enough for the team's fans. Gaston was still being flayed, and there was widespread speculation that Toronto had to reach the World Series for him to retain his job. "There are three [American League East–title pennants] flying out there," Gaston told Claire Smith, in discussing his harsh treatment by the fans. "I think I had something to do with them. But I just try not to let it get to me because I love this game, this team, and I think I've made some contributions." The Blue Jays had to get past the formidable Oakland A's to make it to the World Series. The A's, a powerful, veteran team, had reached the World Series in 1988, 1989, and 1990, winning the championship in 1989, and their manager, Tony LaRussa, was generally considered to be one of the finest field leaders in the game. The pivotal contest of the play-offs was the fourth game, in which Oakland, trailing two games to one, took a 6–1 lead into the eighth inning and handed the ball to relief ace Dennis Eckersley in the hope that he would close out the Jays and even up the series. The Blue Jays broke through against Eckersley, the American League's 1992 most valuable player and a Cy Young Award winner, to score five runs in the eighth and ninth innings, and they won on a sacrifice fly in the eleventh, to take a three-games-to-one lead. After an Oakland win in the fifth game, the Jays won the sixth, 9–2, to become the first Canadian team to advance to the World Series.

The series, against the National League champion Atlanta Braves, who were managed by Toronto's former manager Bobby Cox, was marked by close (only two of the games were decided by more than one run), well-played games. Atlanta, with perhaps the finest young pitching staff in baseball, won the first game, 3–1, behind their ace, Tom Glavine. Gaston pulled all the right strings in the second game. In the fifth inning, the pitcher David Cone, who had been somewhat erratic, was allowed to bat for himself with a man in scoring position. Cone came through with a run-scoring single. With the Jays trailing 4–3 in the ninth, Gaston inserted Derek Bell to pinch-hit for Manny Lee. After Bell drew a walk, Ed Sprague, pinch-hitting for the pitcher, hit a two-run homer, for a 5–4 victory. Gaston's heavily criticized reluctance to pull players from a game was rewarded in game three, the first World Series game played outside of the United States. Although his team was behind 2–1 in the bottom of the eighth, Gaston allowed Kelly Gruber, who was 0-for-23 in the postseason, to bat, and Gruber responded with a game-tying home run. Toronto eked out a 3–2 triumph when Candy Maldonado hit a clutch RBI single in the ninth.

After the clubs traded wins in the fourth and fifth games, the series returned to Atlanta. In a dramatic extra-inning game, Dave Winfield's double gave the Jays a two-run lead in the top of the eleventh. Toronto allowed one run in the bottom of the inning before finally recording the last out of the series. Gaston, the first black manager to win, or reach, the World Series, was singled out for acclaim by many associated with baseball, including Al Campanis, who was quoted as praising Gaston by Ira Berkow in the *New York Times* (October 28, 1992): "I thought he did a fantastic job. This was a tough series. . . . Bobby Cox did a great job managing the Braves, but I thought Cito anesthetized almost every one of Cox's moves. At the end of the last game, for example, Cox didn't have any more right-handed—or was it left-handed—pinch hitters. He had used up completely one side of the plate. It was like what Mr. Rickey [Branch Rickey, the former president of the Los Angeles Dodgers] used to say about managing, 'You have to look three batters ahead, offensively and defensively.' Cito did."

The World Series victory capped a ten-year run in which the Toronto Blue Jays were not only the winningest team in major-league baseball but also one of the top franchises in the sport, having become, in 1991, the first team to break the four-million mark in attendance for a season. Following the 1992 season, the Blue Jays' management rewarded Gaston with a three-year contract. Gaston's success in the World Series not only took the pressure off him, but it may have opened doors for other members of minority groups. Soon after the 1992 play-offs, the Colorado Rockies, an expansion team, announced that their first manager would be Don Baylor, a black major-league veteran, and on October 30, 1992, Cuban-born Tony Perez was named manager of the Cincinnati Reds. As John Roseboro, a former Dodger catcher, pointed out to Ira Berkow, "The only thing we didn't have was a chance."

The Blue Jays fielded another strong team in 1993. Behind the bats of the top three hitters in the American League, John Olerud, Paul Molitor, who had joined the team in the off-season, and Roberto Alomar, Toronto won the East with a 95–67 record and went on to best the Chicago White Sox, four games to two, in the league championship series. In the World Series the Blue Jays and the Philadelphia Phillies split the first two games, in Toronto. When the series moved to Philadelphia, where the designated hitter would not be allowed, Gaston faced the unusual problem of possibly having to bench one of the two top batters in the American League. Molitor, the Jays' regular DH, was most comfortable playing first base, but that was Olerud's position. Though he had been a third baseman for much of his career, Molitor had not played that position recently, and his arm was not as strong as it once was. Facing a left-handed pitcher in game three, Gaston chose to replace the left-handed Olerud with the right-handed Molitor, and he responded by going three for four, with a home run, a triple, and three runs batted in, in a 10-3 rout by the Blue Jays. In order to get both potent bats in the line-up, Gaston decided to take a chance on Molitor's weak arm and use him at third base in games four (a wild come-from-behind 15-14 Toronto victory that broke the record for most runs in a World Series game) and five (a 2-0 loss). It is a credit to Gaston's managerial style that both Olerud and Ed Sprague, the regular third baseman, accepted being benched without complaint.

Toronto returned to Canada with a 3-2 series lead, and in one of the most dramatic finishes in World Series history, they became the first team to repeat as champions since the New York Yankees in 1977 and 1978. (No manager had won back-to-back titles since Sparky Anderson coached the Cincinnati Reds to victories in 1975 and 1976.) Going into the bottom of the ninth of game six, the Jays trailed 6-5 after blowing a 5-1 lead. Following a walk by Rickey Henderson, a fly out, and a single by Molitor, Joe Carter blasted a 2-2 pitch over the left-field fence for a three-run homer, to become only the second hitter to win the fall classic with a bottom-of-the-ninth home run.

Gaston has been married twice. His first marriage ended in divorce after nineteen years, and his ex-wife lives in San Antonio with his daughters Shawn and Rochelle. He met his present wife, Denise Gaston, a native of Ontario, while he was grocery shopping. The couple live with her two children, Carly and Adrian, whom Gaston has adopted, in Dunedin, Florida. Gaston leads a quiet private life and unwinds by watching sports or a movie on television. He has a few other business interests, including a successful Toronto restaurant and bar called Studebakers, which is frequented by many ballplayers.

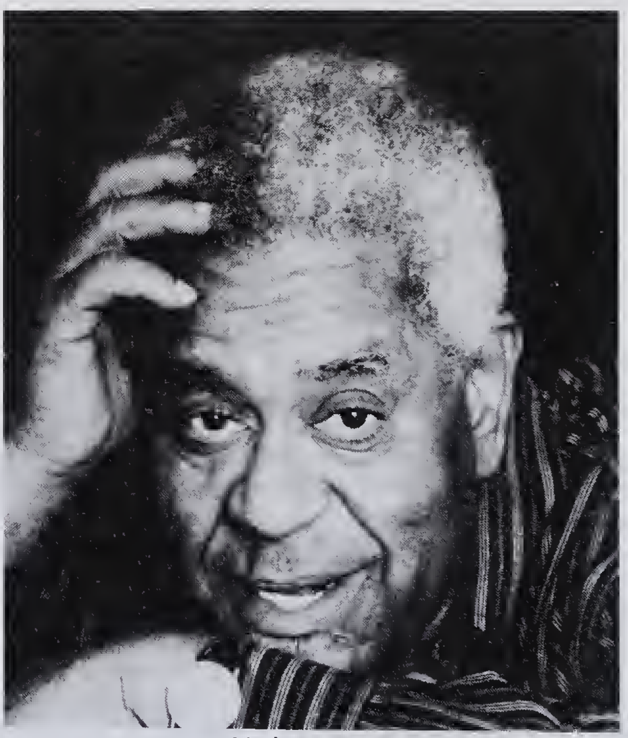
Selected Biographical References: Montreal Gazette C p7 S 3 '89 por; N Y Newsday p24+ Je 11 '89 por; Sports Illus 71:21+ S 11 '89 pors; Washington Post B p8 Je 11 '89 por, D p1 S 30 '93 por; Who's Who in America, 1992-93

Gillespie, Dizzy

Oct. 21, 1917- Trumpeter; composer. Address: c/o Columbia Artists Management, Inc., 165 W. 57th St., New York, NY 10019; c/o Charismic Productions, 2604 Mozart Place, Washington, DC 20009

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1957.

BULLETIN: Dizzy Gillespie died of pancreatic cancer at Englewood Hospital in Englewood, New Jersey on January 6, 1993. *Obituary: N Y Times A p1+ Ja 7 '93*



Marlene Wallace/Charismic Productions

Perhaps no jazz musician is as instantly recognizable as Dizzy Gillespie, whose upturned trumpet, seemingly buoyed by his distended cheeks, has become a symbol for jazz worldwide. A creator of bebop, along with the saxophonist Charlie Parker, the iconoclastic Gillespie gained a reputation in the early 1940s not only for his unorthodox, incredibly virtuosic trumpet playing but also for his eccentric, proto-beatnik style of dress—thick horn-rimmed glasses, a beret, and a hint of a goatee—which became the favored attire of bebop's followers. His evolution during the next decade from an ostensibly revolutionary "practitioner" of bebop into a brilliantly inventive adapter of Latin rhythms to the jazz genre eventually contributed to his status as the acknowledged father of Afro-Cuban and, later, Brazilian jazz. By the beginning of the 1960s, after his celebrated State Department-sponsored international tours, Gillespie had come to be regarded as a musical ambassador of sorts, carrying American music to new audiences and bringing back unusual sounds and styles, most of which he incorporated into his music.

Gillespie's impish sense of humor and penchant for onstage antics, combined with his ebullient personality, have at times eclipsed the seriousness of his musical vision. One only has to consider, however, the number of stellar musicians who regard him as a mentor and the sheer quantity of awards and tributes he has received, especially in the past two decades, to comprehend the endurance and scope of his musical legacy. As he entered the sixth decade of his performing career—at an age at which most musicians of his stature would have been content to rest on their laurels—Dizzy Gillespie was as busy as ever, spending more than half of a typical year on tour and much of the remainder in the recording studio.

The last of the nine children of James and Lottie Gillespie, Dizzy Gillespie was born John Birks Gillespie in Cheraw, South Carolina, on October 21, 1917. A stern taskmaster who whipped his children every Sunday, James Gillespie was a bricklayer and a part-time musician, and he made all of Dizzy's older siblings take piano lessons. Gillespie himself, however, has often cited a favorite elementary school teacher, Alice Wilson, as his first real musical influence. Wilson had organized a student band, which Gillespie enthusiastically joined. Originally interested in learning to play the trombone, he eventually switched to the trumpet because his arms were too short to operate the trombone's slide.

On the strength of his trumpet playing, in 1933 Gillespie won a full scholarship to the Laurinberg (North Carolina) Technical Institute, where he studied both trumpet and piano. Two years later, after his family moved to Philadelphia, he secured a spot in the brass section of the renowned Frankie Fairfax Band. It was around this time that he acquired his famous nickname, which was bestowed on him by his bandmates, who were amused by his habit of breaking into dance onstage. Gillespie remained with the Frankie Fairfax Band until he moved to New York City.

Gillespie's trumpet playing in the 1930s was steeped in the virtuosic, long-phrased style of his idol, Roy Eldridge. He got his first big break in New York when he successfully auditioned for a berth in Teddy Hill's band, which Eldridge had recently left. Gillespie faced some animosity from the band's veteran members. "None of them believed in giving young guys a break . . . ," he recalled with some bitterness in his memoir, *To Be, or Not . . . to Bop* (1979). "Those guys were just keeping our music motionless, trying to stop it from moving forward so somebody old could sit there and hold a horn." Some of the players were also undoubtedly put off by Gillespie's tendency to clown around onstage; when the band toured Europe in 1937, for example, he attracted attention for, among other things, wearing his trumpet mute on his head. During his tenure with Teddy Hill's band, Gillespie began collaborating with the drummer Kenny Clarke, whose unorthodox style of playing, which included punctuating a 4/4 rhythm with oddly timed "bombs," would soon dovetail with the trumpeter's equally unconventional, harmonically advanced approach.

Instrumental in Dizzy Gillespie's musical evolution was his knowledge of the piano, whose design is ideal for experimenting with chord inversions because every note is presented visually. Also key was his "discovery" of the flatted, or diminished, fifth. As he described it in his memoir, his awareness of the flatted fifth—a note not technically part of the scale of the key being played—showed him that "there were a lot of pretty notes in a chord that were well to hold, instead of running over them." The inclusion of the flatted fifth also implied a key different from the tonic key—that is, the key in which the musicians are playing—and in effect allowed them to jump from one key to another. The quicksilver progression of keys and chords is a defining characteristic of bebop. In fact, by the end of the decade the overuse of the flatted fifth had become a—if not the—cliché of the bebop genre, and the note itself was often referred to as the "bebopper's calling card."

In the early 1940s, while performing with some of the best-known big bands of the era, Gillespie was a fixture at the impromptu after-hours jam sessions flourishing in New York City nightclubs, among them, Monroe's Uptown House and Minton's Playhouse, the legendary Harlem nightspot where such jazz greats as Kenny Clarke, pianist Thelonious Monk, saxophonist Don Byas, bassist Milt Hinton, and guitarist Charlie Christian improvised into the early morning, creating what would become bebop. Writing in the *New York Times Magazine* (June 25, 1978) with the benefit of a thirty-five-year perspective, Gary Giddins described the then-new style of music: "Bebop took the large, ineluctable leap from a diatonic [based on a standard major or minor scale containing five tones and two semitones], riff-based music of a few chords and fewer keys to a labyrinthine chromaticism with elaborate chord substitutions and a marked preference for the diminished scale [of which the flatted fifth is a note]. Although the fast, angular melodies of bebop sounded chaotic to skeptics, a new virtuosity was required to play them."

The mindbogglingly fast chord progressions that came to characterize bebop can also be at least partly attributed to the musicians themselves. To weed out inferior, less experienced musicians, the superior players developed a kind of initiation rite, as Gillespie recalled to Nat Hentoff in an interview for *Down Beat* (June 18, 1952). "Cats would show up [at Minton's] who couldn't blow at all but would take six or seven choruses to prove it," he explained. "So on afternoons before a session, [Thelonious] Monk and I began to work out some complex variations on chords, and we'd use them at night to scare away the no-talent guys. After a while, we got interested in what we were doing as music, and as we began to explore more and more, our music evolved."

Between 1939 and 1943 Dizzy Gillespie put in time with a succession of bands, including those led by Cab Calloway, Benny Carter, Les Hite, Lucky Millinder, and Fletcher Henderson. As bebop became more popular, "establishment" bands sought to duplicate the new sound. Several of them, including Jimmy Dorsey's and Woody Herman's, even commissioned Dizzy Gillespie to write arrangements for them, a job for which he was well suited, given his knowledge of the piano and complex harmonic theory. Gillespie's landmark 1942 engagement with the legendary Earl ("Fatha") Hines Band, which featured the vocalists Billy Eckstine and Sarah Vaughan, offered him the opportunity to collaborate with the alto saxophonist Charlie Parker, who was with Hines's group at the time. The two became close friends and often obsessively jammed all night. In 1943 Eckstine left Hines to form his own band, taking with him Gillespie, as his musical director, Charlie Parker, and Vaughan. Recognized by cognoscenti as one of the all-time brilliant bebop collaborations, Eckstine's group enjoyed Dizzy Gillespie's services for only a short time, for he left after seven months to establish his own group, along with, as coleader, the bassist Oscar Pettiford.

Gillespie's ensemble took its music "downtown" to the relatively prestigious Onyx Club, on Fifty-second Street—an engagement that conferred a measure of legitimacy on the genre. "The opening at the Onyx Club represented the birth of the bebop era . . . ," Dizzy Gillespie recalled in *To Be, or Not . . . to Bop*. "We had finally come through to an age of concerts. Our music had developed more into a type of music for listeners [as opposed to dancers]." It was during the run at the Onyx Club that the word "bebop" first appeared in print. "We played a lot of original tunes that didn't have titles," Gillespie explained in his book. "We just wrote an introduction and a first chorus. I'd say, 'Dee-da-pa-da-n-de-bop . . . ,' and we'd just go on into it. People, they'd wanna ask for one of those numbers and didn't know the name, would ask for bebop."

Dizzy Gillespie organized his first big band in 1945, engaging, among others, the drummer Max Roach, Miles Davis, who was then only nineteen years old, on trumpet, and Charlie Parker, who was an intermittent member. But while the band fared well with urban audiences, the group's much-publicized tour of the southern United States proved disastrous. Less sophisticated southern audiences expected music they could dance to, and were disappointed when confronted with Dizzy Gillespie's more intellectual, "sit-down" style of jazz.

On the group's return to New York, Gillespie dissolved the band and formed a quintet that, at one time, included Charlie Parker, Max Roach, and the quintessential bebop pianist Bud Powell. They set up shop at the Three Deuces, another Fifty-second Street club. To Gillespie, in that incarnation the quintet represented "the height of perfection." "Yard [Charlie Parker, variously nicknamed "Yardbird," "Yard," and "Bird"] and I were like two peas. . . . [On recordings] sometimes I couldn't tell whether I was playing or not because the notes were so close together." Miles Davis once said of the uncanny rapport between the two musicians, "Dizzy and Bird played the same thing. They used to play lines together just like each other. You couldn't tell the difference."

By the middle of the decade, the accoutrements of bebop's burgeoning cult following had come to include Dizzy Gillespie's trademark goatee, horn-rimmed glasses, and beret, and a "hipster" vocabulary based on pig Latin and African-American speech patterns. The darker side of bebop involved the abuse of narcotics and alcohol. One of the more egregious drug abusers was Charlie Parker, who often showed up for concerts so high on heroin that he would fall asleep onstage. Gillespie's habit of dancing and singing onstage and joking with the audience helped to counteract the sometimes negative press the genre received, providing a welcome contrast to the tortured personas that some of his contemporaries revealed to the public. As Richard Harrington noted in the *Washington Post* (June 5, 1987), "Bebop desperately needed a . . . public relations man, . . . and no one was better suited for the role than Gillespie, . . . [who] melded his technical virtuosity and harmonic adventurousness with ingratiating showmanship to become the single most effective advocate for public acceptance of the new music."

In 1946 Gillespie formed his second big band, which played extended engagements at various Fifth-second Street venues and toured for the next three years. Its ever-shifting lineup read like a who's who of bebop, at various times including Bud Powell, Max Roach, Thelonious Monk, Charlie Parker, and saxophonist Sonny Stitt as well as vibraphonist Milt Jackson and pianist John Lewis, who would later go on to found the more sedate Modern Jazz Quartet. If the 1944 run at the Onyx Club signalled the emergence of bebop as a legitimate, if still avant-garde, musical genre, the Gillespie band's milestone concert at Carnegie Hall in 1947 represented bebop's increasing status as a fundamental jazz form—a foundation upon which all jazz thenceforth would necessarily be structured. In his *New York Herald Tribune* (September 26, 1947) preview of the concert, Bill Gottlieb presciently proclaimed, "Like other jazz forms before it, bebop, in diluted form, will eventually alter even the most commercial forms of popular music."

The year 1947 also marked the beginning of Gillespie's association with the Cuban percussionist Chano Pozo, who sparked the trumpeter's interest in Afro-Cuban music. Gillespie regards his collaboration with Pozo as the birth of Afro-Cuban jazz itself. Among their compositions are the now classic "Manteca," "Cubana Be, Cubana Bop," and "Tin Tin Deo." In early 1948 Gillespie's band, with Pozo on drums, toured Europe, collecting accolades wherever they played. (Pozo died later in the same year, the victim of a shooting in a Harlem bar.) By 1950, however, bebop had lost its cult appeal, and Gillespie was forced to disband his group.

Over the next several years, Gillespie continued to play with a variety of bands, ranging from Stan Kenton's to Charlie Parker's. It was during this period that yet another Gillespie trademark was born, the result of a fortuitous accident. At a party for Gillespie's wife, Lorraine, James ("Stump") Cross (of the comedy team Stump 'n' Stumpy) leaned on Dizzy's trumpet, bending the bell to a 45-degree angle. As Gillespie related in his autobiography, when he tried to play the damaged instrument, he became so intrigued by the slightly muted sound that he decided to perform with the horn. To this day, Gillespie has continued to play a custom-made trumpet with an upturned bell.

In the late 1950s there was a resurgence of interest in bebop that was as least partly due to the popularity of the impresario Norman Granz's prestigious Jazz at the Philharmonic concert tours. A veteran of those tours, Gillespie was recruited by the State Department in 1956 to lead a musical "mission" to Africa, the Near East, the Middle East, and Asia. The hugely successful tour—the first ever sponsored by the United States government—not only brought Gillespie's music to audiences around the world but also introduced the trumpeter to many different musical styles, some of which he incorporated into his ever-expanding repertoire. Gillespie's piece "Rio Pakistan," for instance, is based on the scales used in the raga.

On its return to the United States, Gillespie's band was reengaged by the State Department for a tour of South America. Among the countries in which the group performed was Brazil, where Gillespie first heard live performances of samba, that country's dominant musical genre. As Gillespie, who was by then already steeped in African music, recalled in his memoir, "Brazil really broadened my scope of what music is about. It showed the oneness of music and how music from different ethnic backgrounds can be merged in complete oneness, without each losing its distinctive qualities, without losing its diversity."

For the remainder of the decade and into the 1960s, Gillespie toured tirelessly, pursuing his goal of establishing jazz "as a concert music, a form of art," in his words. To that end, he brought his various groups to such bastions of "serious" art as the Museum of Modern Art, Lincoln Center for the Performing Arts, and Carnegie Hall, all in New York City. This phase of Gillespie's career was marked by a turning away from pure bebop toward a further integration of Brazilian and Afro-Cuban influences. A typically ambitious Dizzy Gillespie concert at that time included several bossa nova pieces and a premiere of a work by the Argentine composer and pianist Lalo Schifrin, accompanied by a twenty-seven-piece orchestra.

Although Gillespie's music was by this time widely accepted, his bands continued to face obstacles, particularly racial ones. One especially egregious incident occurred in 1960, when Tulane University, in New Orleans, canceled a scheduled Gillespie concert because of a Louisiana state ordinance that banned racially mixed groups from performing (Gillespie's pianist at the time, Lalo Schifrin, was white). To put a stop to such discrimination, Gillespie became involved in an effort, backed by Norman Granz, among others, to include in the contracts of jazz musicians nonsegregation clauses that applied to both the bands and their audiences. Gillespie's interest in civil rights led him, in 1963, to declare his candidacy for the office of president of the United States. With the music critic Ralph Gleason as his campaign publicist and Gleason's wife, Jean, as campaign adviser, Gillespie ran as a write-in candidate on a platform that included the elimination of the federal income tax, the dissolution of the FBI, and the deportation of the archsegregationist George Wallace, then the governor of Alabama, to Vietnam and the appointments of Max Roach, Charles Mingus, Louis Armstrong, Duke Ellington, and other jazz musicians to cabinet posts. As it turned out, Gillespie never got on the ballot, although he reportedly garnered a respectable number of write-in votes.

In the 1960s the popularity of bebop began to decline as younger music lovers turned to "free jazz" and rock-'n'-roll. While many of his veteran fellow jazz musicians languished, Dizzy Gillespie continued to flourish. He led a quintet (with saxophonist/flutist James Moody) from 1963 to 1967, and after that, he performed frequently with various ensembles. In 1967, for example, he participated in the first major jazz festival in Latin America, which took place in and around Mexico City, and in the 1970s he was a regular headliner at the Newport Jazz Festival, which relocated from Rhode Island to New York City at the beginning of the decade. Around the same time, Norman Granz founded Pablo Records, which signed Gillespie, among other well-established jazz artists, to its roster. By the middle of the decade, there appeared to be something of a bebop renaissance, with musicians like Gillespie finding themselves once again in the spotlight.

Audiences at Dizzy Gillespie's performances found that his trumpet-playing style had mellowed over the years. He tended to avoid the instrument's more taxing upper register, exploring instead its rich and full-bodied middle range, and his solos, if less dazzling technically, were marked by a new warmth and moodiness. He also demonstrated a growing affinity for playing the conga drums and for vocalizing onstage. One thing that had not changed was his habit of clowning with his listeners. The mischievous Gillespie never tired of his favorite prank: After announcing his intention to introduce the members of his band, he would "introduce" the musicians to one another. Although Gillespie had always been recognized for fostering untested talent in his ensembles, his groups' role as a virtual proving ground was never so apparent as he moved, in the 1970s and 1980s, beyond bebop toward other genres, increasingly ceding the musical spotlight to his onstage colleagues. "I like playing with young artists . . . ," Gillespie explained with characteristic humor to Marilyn Marshall for

Ebony (September 1986). "It broadens your scope—and you can steal a lot."

Befitting his role as jazz's elder statesman, in 1977 Gillespie took part in a heavily publicized tour to Havana, Cuba, on the first American tourist ship allowed to dock in that country since 1961. While there, he listened to and jammed with such top-flight Cuban musicians as the trumpeter Arturo Sandoval and the saxophonist Paquito d'Rivera. When Gillespie established the United Nations Orchestra about a decade later, Paquito d'Rivera and Arturo Sandoval were among the internationally renowned artists who joined the ensemble. At a JVC Jazz Festival event at Carnegie Hall in 1990, Gillespie led his orchestra through a characteristically eclectic set that included his standards "Manteca" and "A Night in Tunisia" and several Afro-Cuban and Calypso-tinged numbers that spotlighted the stellar members of his group.

Well into his seventies, Gillespie continued to maintain a full touring schedule. In 1989, for example, he gave about 300 concerts, appearing in no fewer than 100 cities across the United States, and he recorded four albums. In 1990 he performed at more than 250 concerts in twenty-seven countries, prompting one wag to liken his itinerary to a PanAm schedule. Dizzy Gillespie's seventy-fifth year, 1992, was ushered in by a month-long stint at the Blue Note, New York City's venerable Greenwich Village jazz club. A fitting retrospective of Gillespie's multifaceted career, the engagement featured a week of performances by veteran beboppers who had put in time with Gillespie, a weeklong run of the United Nations Orchestra, and a weeklong tribute to Charlie Parker. The final week paid homage to Gillespie the mentor, featuring a world-class lineup of trumpet players, many of whom—such as Red Rodney and Jon Faddis—had been Gillespie's musical protégés at one time or another.

Gillespie's long list of credits also includes a number of films. He played on the soundtrack of *The Cool World* (1963), and he lent his voice and music to two animated films, *The Hole* (1962) and *The Hat* (1964). Gillespie was also the subject of the 1989 film *A Night in Havana*, which documented a trip to Cuba he had made in the previous year. He made his dramatic debut in *The Winter in Lisbon* (1990), in which he played a disillusioned American jazz musician who immigrates to Europe.

In the description by Whitney Balliett, who interviewed the musician for the *New Yorker* (September 17, 1990), Dizzy Gillespie "has a medium-length grayish Afro, and he looks grizzly. . . . He has a scimitar smile and a thousand tiny, even teeth. He likes to smile and roll his eyes in mock surprise. . . . His voice is potatoey, blurred, edgeless. . . . His laughter barks." Gillespie's most identifiable feature, his Michelin-Man cheeks, are so distinctive that a doctor created a name for the medical phenomenon—Gillespie's Pouches. Since 1968 Dizzy Gillespie has been an adherent of the Bahai faith, which accepts equally the prophets of Judaism, Christianity, Islam, and Buddhism as messengers of God's word. In accordance with his faith, he does not drink alcohol, though he has an admitted weakness for Cuban cigars. He and his wife, the former Lorraine Willis, have been married since 1940; they make their home in Englewood, New Jersey.

Over the course of his career, Dizzy Gillespie has collected awards, in the words of one critic, "like tricker-treaters collect candy." In 1989 alone he was named a regent professor at the University of California at Los Angeles; was honored with a Stanford University scholarship established in his name; was voted a Grammy Lifetime Achievement Award; was designated a commandeur of the Ordre des Arts et des Lettres in France; was awarded the National Medal of Arts; and was made a tribal chief, or "Baashere," in Iperu, Nigeria—perhaps the tribute he relishes most. Among the many other honors accorded Gillespie over the years are the Handel Medallion, New York City's highest cultural honor, an ASCAP Duke Award, a James Smithson Bicentennial Medal from the Smithsonian Institution, a Paul Robeson Award from the state of New Jersey, and a Kennedy Center Honor for Lifetime Achievement in the Performing Arts.

Selected Biographical References: American Visions 7:42+ O/N '92; Atlantic 269:114+ Mr '92; Chicago Tribune XIII p4+ N 11 '90 pors; Down Beat 52:19+ D '85 pors, 57:16+ Ag '90 pors, 59:16+ Jl '92 pors, 60:16+ Ap '92 pors; Ebony 19:143+ Je '64 pors, 48:76+ D '92 pors; N Y Times C p11+ Ja 17 '92 por; New Yorker 66:48+ S 17 '90; Wall St J p32 O 13 '87; Washington Post C p3+ D 28 '74; International Who's Who, 1991–92; New Grove Dictionary of American Music (1986); Who's Who in America, 1992–93

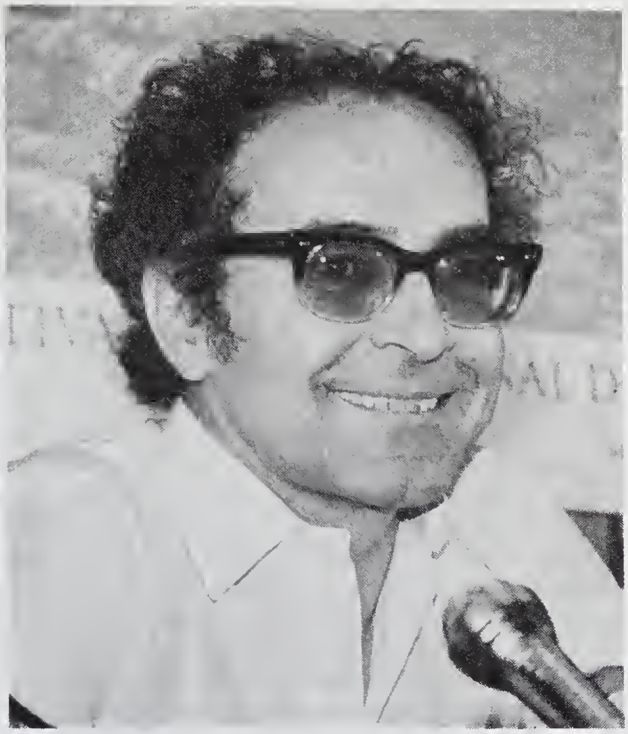
Godard, Jean-Luc

(gô-där´)

Dec. 3, 1930– French filmmaker. Address: c/o Peripheria Productions, 99, avenue du Roule, Neuilly-Sur-Seine 92200, France

NOTE: This biography supersedes the article that appeared in Current *Biography* in 1969.

Since 1960 the controversial director Jean-Luc Godard has been among the most influential filmmakers in the world. The most radical and inventive, and often the least accessible, of the small group of directors who constituted the *nouvelle vague*, or New Wave, of cinematic expression that emerged in France in the late 1950s, Godard has repudiated the elaborate production values and extravagant expense of Hollywood films to make low-budget movies that are highly experimental in both technique and narrative approach. Film historians invariably divide Godard's career into three phases.



AP/Wide World Photos

Jean-Luc Godard

The first period, in which Godard defined himself as an iconoclast by exploiting and parodying traditional social and cinematic conventions, consists of his feature films prior to 1968. The first release, *Breathless*, and the last, *Weekend*, of that phase are considered by many critics to be his greatest achievements. A political period followed, during which he abandoned commercial filmmaking in order to examine a wide array of topics from a left-wing perspective. Many of the films he made during that time received only limited distribution, but most have nevertheless come to be regarded as innovative and probing. In the 1980s Godard made his long-awaited return to commercial filmmaking and the critical spotlight with such titles as the provocative *Hail Mary*. Over the course of his career, Godard and his films have been the subjects of countless books and articles, and although none of his movies has been an international box-office smash, he has had an immeasurable impact on mainstream cinema. As the British film historian Peter Wollen noted nearly twenty-five years ago in his seminal *Signs and Meaning in the Cinema* (1969), "More than anybody else, Godard has realized the fantastic possibilities of the cinema as a medium of communication and expression. . . . His films have conceptual meaning, pictorial beauty, and documentary truth. It is no surprise that his influence should proliferate among directors throughout the world."

Jean-Luc Godard was born on December 3, 1930 in Paris, the second of the four children of Paul Godard, a Swiss physician, and Odile (Monod) Godard, the daughter of a wealthy Parisian banker. For most of his childhood, he lived in Nyon, Switzerland, where his father had a clinic; when he was about thirteen he returned to Paris and attended the Lycée Buffon. After receiving his *baccalauréat* degree from the Lycée Buffon, he enrolled at the University of Paris to study ethnology, but he seldom attended classes. Instead, he led a rather bohemian lifestyle and quenched his thirst for knowledge by reading voraciously and by watching films. Viewing as many as a thousand movies a year at Parisian cinematheques, he became associated with a small circle of film enthusiasts, which included Claude Chabrol, Eric Rohmer, and François Truffaut, who, with Godard, subsequently formed the nucleus of the French New Wave.

Cut off financially by his family after they discovered that he was spending all his money at the cinema, in the early 1950s Godard, by his own account, committed a number of petty robberies to support himself. He also worked in a bookstore, as a television cameraman, and as an assistant film editor for Swiss television. In 1950 Godard and his filmgoing friends founded the short-lived magazine of film criticism *Gazette du cinéma*, and soon thereafter he became a contributor, usually under the pseudonym Hans Lucas, to *Cahiers du cinéma*, which became the major avant-garde film journal in France. Godard's idiosyncratic essays on various cinematic subjects, the bulk of which have been collected in *Godard on Godard* (1986), constitute an important key to understanding his films. In many of his essays, he was highly critical of the packaged American and French films of the day. Like his New Wave colleagues, Godard admired film noir and the techniques of such maverick and unconventional directors as Alfred Hitchcock and Nicholas Ray.

Godard first tried his hand at filmmaking in 1954, when he made *Opération Béton*, a twenty-minute documentary on the construction of the Grande-Dixence Dam, on which he had worked as a laborer during a visit to Switzerland for his mother's funeral. While in Switzerland he also produced, directed, and acted in *Une femme coquette* (1955), a ten-minute adaptation of the short story "Le signe" ("The Swan"), by Guy de Maupassant. Upon his return to Paris, Godard continued to hone his craft with short subjects, including *Tous les garçons s'appellent Patrick* (All the Boys Are Called Patrick, 1957), based on a script by Eric Rohmer; *Charlotte et son Jules* (Charlotte and Her Jules, 1958); and *Une histoire d'eau* (A Story of Water, 1958), which Godard assembled from footage shot by François Truffaut during floods in the Paris basin.

With the help of Chabrol and Truffaut, Godard was able to persuade the producer Georges de Beauregard to provide $70,000 to produce his first feature, *A bout de souffle* (1959). Released in the United States as *Breathless*, the film starred Jean-Paul Belmondo and the American actress Jean Seberg. *Breathless* was made in four weeks, with a script improvised by Godard from a scenario by Truffaut. The story of a gangster and his lover on the run from the police, *Breathless* showcased a wide range of new cinematic techniques that both exploited and exploded the conventions of contemporary motion pictures. Although he filled *Breathless* with images that alluded to Hollywood films, Godard used odd angles, long takes, jump cuts, a hand-held camera, and special, extrasensitive film stock to create a movie unlike any other. Bosley Crowther, in the *New York Times* (February 8, 1961), called *Breathless* "a chunk of raw drama, graphically and artfully torn with appropriately ragged edges out of the tough underbelly of modern metropolitan life." The winner of the prestigious Jean Vigo Prize in 1960, *Breathless* established Godard's reputation; it also opened a debate among film critics regarding the merits of his work that continues to this day. While some critics esteem his films as groundbreaking works of art, others dismiss them as "pretentious," "sophomoric," or "self-indulgent," and even those who generally admire his works occasionally fault them for being difficult to follow or wearisomely protracted. The opinions on *Breathless*, for example, ranged from "powerful" and "fascinating" to "there is nothing to commend."

Godard completed his next film, *Le petit soldat* (The Little Soldier) in 1960, but because it concerned the Algerian war, the focus of considerable controversy in France at the time, it was banned in the country until 1963. *Le petit soldat* was the first of several of Godard's films to star the actress Anna Karina, whom he married in 1961. *Une femme est une femme* (A Woman Is a Woman, 1961) is the story of a Parisian stripper (Anna Karina) who turns to her lover's best friend to become pregnant. Although it won two awards at the Berlin Film Festival, the movie was panned by most French and American critics. Anna Karina also starred in *Vivre sa vie* (*My Life to Live*, 1962), in which she played a housewife who has left her family and become a part-time prostitute. *Vivre sa vie* introduced two devices that were to be used again and again in the director's films: voice-over narration by Godard himself and the use of prostitution as a symbol of the degradation caused by a capitalist society. In contrast to *Vivre sa vie*, which did extremely well at the box office, Godard's next film, *Les carabiniers* (The Riflemen, 1963) fared poorly in France. Essentially an antiwar fable, *Les carabiniers* received generally respectful notices when it was released in the United States five years later, in the midst of the Vietnam War, with the reviewer for *Time* (May 17, 1968) hailing it as "quite possibly Godard's finest film since his first, the artful *Breathless*." Renata Adler of the *New York Times* (April 26, 1968) concurred, calling *Les carabiniers* "a film of such extraordinary and understated brilliance that it advances the possibilities of film a step."

Le mépris (*Contempt*, 1963) was a milestone for Godard, for it was the first of his films to have a big budget and the first to feature marquee actors, among them Brigitte Bardot. In *Le mépris*, Godard returned to the theme of prostitution, but in this case the prostitute is a writer who compromises his talent by writing a screenplay for a commercial production of the *Odyssey* at the behest of a sleazy producer (Jack Palance). One of the filmmakers whose work Godard most admires, Fritz Lang, appears in *Le mépris*, in the role of the veteran and principled director (named Fritz Lang) who wants to make the film version of the *Odyssey* a work of art. At least partly because of the presence of Bardot, *Le mépris* is possibly the most widely distributed of Godard's films—even though, in its initial release, it generated some of the most venomous reviews of Godard's career. Frances Herridge of the *New York Post* (December 20, 1964) called the film "an hour and a half of repetitious talk that, for the most part, is immature drivel," and Judith Crist of the *New York Herald Tribune* (December 19, 1964) claimed that it "offers proof positive that the New Wave has ebbed into a puddle of infantilism." By all accounts, the making of *Le mépris* paralleled its plot, as Godard repeatedly clashed with the producers over his vision of the film. "It was the one time I had the impression of being able to make a big film on a big budget . . . ," Godard wrote some fifteen years later, in his book *Introduction à une véritable histoire du cinéma* (1980). "In fact, the budget of the film was small because all the money went to Brigitte Bardot, to Fritz Lang, and to Jack Palance. . . . In fact, the film was a great failure."

Godard returned to the gangster genre for his next feature, *Bande à part* (Band of Outsiders, 1964), which he has described as "Alice in Wonderland meets Franz Kafka." Commenting on *Bande à part*, along with other films by the director, in the *New York Times* (September 19, 1964), Eugene Archer observed that Godard's "films offer rich rewards to a limited audience, who will find them stimulating, provocative, controversial—the very essence of the avant-garde." Among those who found "rich rewards" in Godard's witty *Une femme mariée* (*The Married Woman*, 1964), about an adulterous wife, was Bosley Crowther of the *New York Times* (August 17, 1965), who called it "thoughtful and fascinating" and "Godard's most interesting film" since *Breathless*. On the other side was Richard L. Coe, who complained in his review for the *Washington Post* (September 23, 1965), "It is repulsive because under the guise of being a lofty, intellectual exercise, it is inhuman, unintelligent, pretentious, and as pornographic as the sleaziest magazine emporium."

Over the next several years, Godard further developed his recurrent themes, particularly the social alienation and moral decay that are, in his view, the inevitable results of capitalism. In *Alphaville* (1965), he created a frightening, nightmarish world in which computers are omnipotent and the robotic humans are compelled to behave logically. "I set [*Alphaville*] in the future," Godard explained to John Ardagh of the *Guardian* (March 12, 1966), "but it's really in the present—the menace is already with us. . . . The job of artists like me is to set ambushes for the planners. We can't hope to win, but we can delay things." In *Deux ou trois choses que je sais d'elle* (Two or Three Things I Know about Her, 1966), prostitution once again served as a metaphor for the "depersonalizing effects of modern life," as one critic put it. The director focused on other disturbing aspects of contemporary life in *Masculin-féminin* (Masculine-Feminine, 1966), a free-form examination of the youth scene in France in the mid-1960s; *Made in U.S.A.* (1966), a critique of unbridled consumerism; and *La Chinoise* (The Chinese Woman, 1967), a satire about some students who organize a Maoist terrorist cell in Paris.

By general consensus one of the most significant films of the 1960s, *Weekend* (1967) is perhaps Godard's most admired achievement. A loosely structured tale of a bourgeois couple, who, on their way to commit a murder, are thrown into a world without rules by a chaotic traffic pile-up, the film reflects the decade's social turbulence through savage satire and striking imagery. Widely praised upon its release in the United States in 1968, *Weekend* consolidated Godard's reputation for technical innovation and personal idiosyncrasies, including his love of puns and elliptical dialogue. The film "must be seen," Renata Adler advised in the *New York Times* (September 28, 1968), "for its power, ambition, humor, and scenes of really astonishing beauty." Tom Milne of the London *Observer* (July 7, 1968) agreed, calling *Weekend* "a genuinely revolutionary poem because it cares enough about what *was* to feel doubtful about what might be."

In spite of its critical success, *Weekend* was the last full-length feature that Godard was to make for several years, but with its angry political subtext, it proved to be a harbinger of the second major phase of his career. Two 1968 releases, *Le gai savoir* (The Joy of Learning) and *1+1*, Godard's first English-language picture, serve as a transition to the next period. Originally made for television, *Le gai savoir* dispensed with plot in favor of a discussion of the ways in which language is used by the capitalist establishment to maintain the status quo. In *1+1*, Godard interspersed footage of contemporary revolutionary activities with that of the Rolling Stones rehearsing their song "Sympathy for the Devil" in a recording studio. (The film's producers, against Godard's wishes, added an uninterrupted performance of "Sympathy for the Devil" to the end of *1+1* and released their version of the film under the title *Sympathy for the Devil.*)

The second period of Godard's career began in earnest in mid-1968, following the massive demonstrations by French students and workers that paralyzed the nation in May. Godard himself joined the protesters in the streets and helped to close down the Cannes Film Festival. Soon after the turmoil ended, he turned to the production and direction of explicitly political films. According to Julia Lesage, in her extensive bibliography *Jean-Luc Godard: A Guide to References and Resources* (1979), "Godard seemed to be searching both for the best way to make a political film and the best way to integrate his métier, filmmaking, with militant Marxist-Leninist political activity." Many of Godard's political films were made in collaboration with Jean-Pierre Gorin, a friend with whom he formed the Dziga-Vertov Group, named after a revolutionary Russian filmmaker. Working quickly and using 16-mm film and videotape, he and Gorin turned out a series of films with political aims, among them *Pravda*, *British Sounds* (which was called *See You at Mao* in the United States), *Vent d'Est* (Wind from the East), and *Luttes en Italie* (Struggles in Italy)—all released in 1969. Two years later Godard made *Vladimir et Rosa*, about the conspiracy trial of the so-called Chicago Seven following the 1968 Democratic National Convention in Chicago. In 1972 Godard and Gorin teamed up again for *Tout va bien* (All Is Well), a misguided attempt to make a film that was at once commercial and intensely political. Notwithstanding the appeal of its two stars, Yves Montand and Jane Fonda, the movie, about a labor conflict, was poorly received in France, but in the United States, critics were mostly generous. Following Fonda's controversial visit to North Vietnam as part of her campaign against the Vietnam War, Godard made *Letter to Jane* (1972), a critique of her dual role as film star and revolutionary.

The Dziga-Vertov Group disbanded in about 1973, but Godard continued to make politically relevant films. With a new collaborator, Anne-Marie Miéville, Godard formed a production company, Sonimage, in 1974 and moved his base of operations from Paris to Grenoble. Godard and Miéville created such films as *Ici et ailleurs* (Here and Elsewhere, 1975), which examines the ways in which recorded sounds and images can be used to distort meaning and manipulate audiences' reactions. The influence of the media and the significance of language are also the subjects of *Comment ça va* (How Goes It, 1975), about the problems of running a Communist newspaper, and the television programs *Six fois deux/Sur et sous la communication* (1976), a series of interviews with ordinary French citizens, and *France-tour-detour-deux-enfants* (1978), an in-depth examination of the daily lives of two French children. *Numéro deux* (Number Two, 1975), which examines a woman's role in a working-class family, was released to largely positive notices in the United States in 1981.

In 1979 Godard moved his base of operations from Grenoble to Rolle, Switzerland and embarked on a new series of commercial films. The first of these was *Sauve qui peut (la vie)* (*Every Man for Himself*, 1980), which starred Isabelle Huppert as a proud country-girl-turned-city-prostitute who is drawn into a *ménage à trois* with a restless television producer (who is named Godard) and his disgruntled mistress. Like virtually all of Godard's films, *Sauve qui peut* is filled with social and political commentary and with cinematic experimentation, particularly stop-motion photography, which is used to emphasize certain moments of the film. "[The stop-motion photography] works here," Vincent Canby wrote in the *New York Times* (June 1, 1980), "but it would seem to be the kind of thing that . . . will encourage lesser filmmakers to discover meanings where none actually exist." According to Canby, *Sauve qui peut* "demonstrates that one of our greatest filmmakers is alive and well and speculating on the nature of things in the form of a film that is the logical result of everything he has done before." Godard went to the Cannes Film Festival for the first time since 1968 to promote *Sauve qui peut.*

Prénom: Carmen (*First Name: Carmen*, 1982), an updated adaptation of the nineteenth-century novel by Prosper Mérimée, revolves around love, crime, and art. Godard himself played the part of Carmen's uncle, a burned-out filmmaker, who drolly comments on the action. Instead of familiar excerpts from Bizet's opera *Carmen*, the director used as his musical soundtrack Beethoven's string quartets. When *First Name: Carmen* was released in the United States in 1984, it was extravagantly praised by American reviewers. In the opinion of David Denby of *New York* (August 6, 1984), Godard's "art has never been more vital." "[He] has made one of the rare serious erotic films," Denby wrote. "Our movies are full of uncovered bodies, but these actors are really naked—their fears and longings are exposed." *Prénom: Carmen* was awarded the Lion d'Or at the Venice Film Festival in 1983.

The most controversial, and hence the most widely known, of Godard's recent films is *Je vous salue, Marie* (1983), a quasi-comic, contemporary version of the story of the Virgin Mary, which was released in the United States in 1985 under the title *Hail Mary*. In Godard's version, Mary works in a gas station and is courted by a taxi driver named Joseph, who, after Mary is told by Gabriel that she is pregnant, is highly skeptical of her chastity. The film provoked both commendation and outrage in Europe—including criticism from Pope John Paul II, who called it blasphemous—and created a similar stir at the 1985 New York Film Festival, where it was picketed by some 5,000 demonstrators and denounced by such groups as the American Society for the Defense of Tradition, Family, and Property. "We must understand," Godard stated in response to the pope's charges, as quoted by E. J. Dionne for a *New York Times* (May 11, 1984) article, "that the Holy Father cannot accept seeing his daughter running around his house in his city in the basic state in which we portrayed her." Although *Hail Mary* received mixed reviews, in terms of both judgment and interpretation, even the critics who detested the film felt that its sin was that it was boring, not that it was sacrilegious.

Godard directed a number of other films in the 1980s, including *Passion* (1982), which examines the nature of filmmaking, *Détective* (1984), and *Grandeur et décadence d'un petit commerce de cinéma* (The Grandeur and Decadence of the Commercial Film Industry, 1986). In 1987 Godard released a screen adaptation of *King Lear*, in which there were roles for Woody Allen, Burgess Meredith, Molly Ringwald, and the director Peter Sellars. Godard's *King Lear*, which has little to do with Shakespeare's play, was made in conjunction with the Cannon Group, which was reportedly so displeased with the film that it curtailed its distribution. Also in 1987, Godard directed the *Armide* segment of the omnibus film *Aria*, in which several renowned directors presented their interpretations of excerpts from operas. One of his most recent efforts, *Nouvelle vague* (New Wave, 1990), a visually lush boy-meets-girl story starring Alain Delon, was called, by the reviewer for *Variety* (May 23, 1990), "a sort of lifestyles of the rich and existentially disaffected."

A lean five feet, eight inches tall, Jean-Luc Godard was described by Robert Goldberg of the *Wall Street Journal* (January 21, 1987) as having "the head of an anarchist—dark stubble and a fringe of mad-scientist hair popping out in all directions—" which gave him the appearance of "a cross between a court jester and a philosopher." Others have found him to be a "moody" and "bookish" man with a "courtly," "reticent" manner. Over the years he has spoken fervently in interviews about his own work and about filmmaking in general, but he is otherwise laconic. Godard's marriages to Anna Karina, in 1961, and Anne Wiazemsky, the star of his film *La Chinoise*, in 1967, ended in divorce. He has one daughter.

Godard operates Peripheria Productions with Anne-Marie Miéville in offices on the outskirts of Paris. His films have garnered numerous prizes at film festivals and competitions, and in 1987 he was awarded an honorary César (the French equivalent of the Oscar). In 1992 the Museum of Modern Art in New York City presented a monthlong retrospective of Godard's work since 1974. "Cinema represented a possibility of seeing the world and, thanks to this vision, of understanding things not understood before," Godard said in an interview for the French magazine *Le Point* (December 28, 1987). "This is indeed the idea of the word 'projection,' which signifies at once movement, aggrandizement, and analogy. Contrary to what everyone says, cinema is not essentially a spectacle, but a way of thinking."

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Goldin, Daniel S.

July 23, 1940- Administrator of the National Aeronautics and Space Administration. Address: c/o Office of the Administrator, National Aeronautics and Space Administration, Washington, DC 20546

"Exploration is not simply a pastime for the curious; it's a biological imperative—wired right into

NASA

Daniel S. Goldin

our DNA," Daniel S. Goldin, the ninth administrator of the National Aeronautics and Space Administration, declared in a speech delivered to the Association of Space Explorers in Washington, D.C., on August 24, 1992. "It's why those first lizards and turtles crawled up from the primordial sea to try living on the beach. There is something intrinsic to life itself that says, 'To grow is to live; to stop is to die.' Exploration is part of what we live for. It's how we grow as intelligent beings."

Goldin brings to his current post, which he assumed on April 1, 1992, an interest in—some would say obsession with—exploring the uncharted regions of the Solar System. Combined with his enthusiasm for such goals as manned missions to Mars and beyond is his hardheaded awareness of current federal budgetary constraints, a quality that made him an especially attractive candidate for the top NASA post in a time of economic uncertainty. A self-described "agent of change," Goldin has undertaken several reforms designed to enhance both the efficiency and cost-effectiveness of NASA's operations. "Goldin understands where the problems are," Bruce Murray, a planetary scientist at the California Institute of Technology and a frequent critic of NASA's willingness to tolerate huge cost overruns, told Kathy Sawyer in an interview for the *Washington Post* (June 16, 1992). "He is clearly a man of action. The trick is to help him succeed."

Daniel S. Goldin was born on July 23, 1940 in New York City and was raised in the South Bronx, where he attended public schools. He fell in love with the idea of space travel at a very early age. Unable as a youth to take part in contact sports because of poor eyesight, he spent his leisure time reading science fiction instead. On Saturday afternoons, he also enjoyed going to the local movie theatre, where he kept up with the latest adventures of Buck Rogers or Flash Gordon, the fictional space explorers of the big screen. Whenever his father took him on camping trips, he would stare up at the night sky and fantasize about other solar systems.

As a student majoring in mechanical engineering at the City College of New York, in New York City, Goldin was inspired to join the government space program, which had just received its mandate from President John F. Kennedy to land a man on the moon by the end of the 1960s. After graduating from the school in 1962, he did just that, taking a job at NASA's Lewis Research Center in Cleveland, Ohio. Over the next five years, he helped to design rocket engines for interplanetary travel, including an engine for a nuclear-powered ship capable of traveling to Mars. Goldin was lured away from NASA in 1967 by TRW, an aerospace and defense contractor headquartered in Cleveland, where he continued his work on rocket engines. "I needed growth, and I thought I could get it there," he told Judy Pasternak, who profiled him for the *Los Angeles Times* (August 5, 1992).

Goldin remained at TRW for twenty-five years, starting out as a member of the company's technical staff and eventually rising to executive-level positions. As the manager of the classified programs division from 1976 to 1983, he oversaw the development of many major satellites, including such spy-in-the-sky devices as the *KH-11* photographic spy satellite and the *Magnum*, which has been described as the most sophisticated "ear" in space because its outsized antenna is capable of monitoring missile tests, radio broadcasts, telephone conversations, and military and diplomatic communications.

In 1987 Goldin was promoted to vice-president and general manager of TRW's Space and Technology Group in Redondo Beach, California. During his five years in that position, Goldin's group built thirteen communications satellites and other spacecraft and facilities, including NASA's Tracking and Data Relay Satellite System and the Compton Gamma Ray Observatory. Goldin also oversaw the development of the "Brilliant Pebbles" project, which was part of the Strategic Defense Initiative Organization's effort to design space-based, antimissile missiles capable of knocking out incoming nuclear weapons before they reenter the earth's atmosphere, and he supervised the testing of the world's two largest x-ray mirrors for NASA's Advanced X-ray Astrophysics Facility, a $2 billion probe to be launched in 1999. Additionally, Goldin managed the Defense Department's *Milstar* communications satellite. Goldin's Space and Technology Group won several prizes during his tenure as the group's head, including, in 1990, NASA's Goddard Award for Quality and Productivity. As a manager, Goldin developed a reputation as a stern taskmaster who, in his quest for speed, simplicity, and cost-efficiency, at times bellowed at those who did not measure up. Although not everyone under him appreciated his hard-driving style (one employee filed an age discrimination suit against him), he turned out a series of successful products.

In February 1992 Richard H. Truly, who had served as NASA administrator since 1986, resigned under pressure from the Bush administration, which he had reportedly rankled by opposing White House plans to phase out the space-shuttle program and other costly engineering projects in favor of smaller, less expensive missions with more tangible and immediate benefits to society. The principal figure behind Truly's ouster was said to be Vice-President Dan Quayle, who was chairman of the National Space Council, which advises the president on space policy. Quayle, who took responsibility for hiring Truly's successor, recommended Goldin for the top NASA post because of his reputation at TRW for innovation and cost-efficiency and because he would arrive at the job unbeholden to the old guard at NASA, which was still devoted to the shuttle program. In announcing the nomination on March 11, 1992, President Bush called Goldin "a leader in America's aerospace industry and a man of extraordinary energy and vitality . . . [who] will assure America's leadership in space as we enter the twenty-first century."

The nomination surprised many in the nation's capital, where Goldin was not well known. Democrats in particular looked askance at the nomination if for no other reason than that he was Quayle's top choice. "It's reasonable to assume that one reason Dan Goldin is being nominated is that he will take direction from the Space Council—which operates out of the White House and is not accountable to Congress—on the fundamental direction of our nation's space program," Al Gore, then a senator from Tennessee and the chairman of a subcommittee that was to act on Goldin's nomination, was quoted as saying in the *Washington Post* (March 12, 1992). Others, including John E. Pike, the director of space policy for the Federation of American Scientists, in Washington, D.C., questioned the wisdom of appointing an individual who had spent virtually his entire professional career in private industry.

Administration officials, on the other hand, defended the choice, with one saying, according to the *Washington Post* article, that Goldin was an attractive candidate because he is "someone with no [political] baggage at all. He is a very competent guy with a good reputation in the industry." Bruce Murray also praised Goldin's nomination, saying, according to the *New York Times* (March 12, 1992), "This is the first NASA administrator who is an accomplished leader in robotic space technology. He has solid technical understanding about what it takes to get these things done." Goldin was confirmed by a voice vote in the Senate on March 31; he was sworn in on the following day.

Almost immediately after taking office, Goldin set about learning as much as he could about NASA's space programs and how well they served the United States' long- and short-term goals. To do so he consulted scientists, technicians, futurologists, former NASA chiefs, and astronauts. He even solicited the views of longtime critics of NASA and let it be known to NASA's 24,000 employees that he valued their opinions. "My first job as administrator is to listen, because you have much to share," he wrote in the *Phi Kappa Phi Journal* (Summer 1992). "We need to examine ourselves individually and collectively to see what can be improved, what we should start doing, and what we should stop doing. We must not continue to allow millions to turn into billions, and years to slip into decades, and fail to deliver what our country expects, and deserves, from its space program." According to Judy Pasternak, Goldin's fact-finding mission was "much more thorough" than similar, previous efforts and was "the first to include agency employees."

Before long, Goldin set about instituting significant administrative reforms. The inspiration for most of his initiatives could be traced to his conviction that NASA must learn to operate "faster, better, cheaper." For instance, after learning about a Government Accounting Office study of twenty-nine NASA projects, which found cost overruns averaging 75 percent, he established an independent cost assessment group to ensure that future estimates would be more realistic. He also ordered an in-house review of each existing program by a "blue team," made up of workers on the project under scrutiny, and a red team, consisting of NASA employees from other projects. Through this initiative, Goldin hoped to cut NASA's budget by about a third by 1994. Among the other reforms initiated by Goldin were stationing managers at field offices near contract sites rather than at NASA's Washington, D.C., headquarters and launching a program designed to unify the often competing departments within NASA behind their common mission.

Accompanying the reforms was Goldin's warning to NASA employees that the bloated space bureaucracy was about to go on "the UltraSlimfast diet," which, as might be expected, worried some staffers, especially mid-level managers. "This man is almost frantically, energetically reaching out in every direction," John Logsdon, the director of the Space Policy Institute at George Washington University, told Judy Pasternak. "It's got a lot of people confused. Change is coming, but the outlines of where it's headed are not clear."

Operationally, Goldin seemed to support the Bush administration's position that the costly space-shuttle program should be phased out. He had signaled his opposition to the program in a policy paper he cowrote for the American Astronautical Society in 1990, in which he blamed the shuttle's shortcomings on "the lack of a rapid, reliable, economical launch technology." Goldin also seemed prepared to revise plans for Space Station *Freedom*, an orbital facility to be inhabited by researchers for extended periods of time and one whose construction cost was expected to be as much as $30 billion. Eventually, however, he threw his support behind the project. "Goldin discovered he had no degrees of freedom to change the space station," a space analyst told Kathy Sawyer in an interview for the *Washington Post* (September 30, 1992). "People in the Congress and the White House have gone to the mat saying this a good space station. It's embarrassing to have Daniel Goldin come along and say, 'Well, it could be even better.'" Goldin found himself in a slightly different situation following the inauguration of President Bill Clinton, who had been elected on the promise that he would revive the nation's flagging economy. In keeping with this commitment, in early 1993 the Clinton administration ordered a redesign of the space station, with the aim of substantially reducing its construction costs. The difficulties that Goldin faced in 1993 as a result of federal budgetary constraints were compounded by a string of failed NASA missions in that year, the most notable of which was the loss of contact with the *Mars Observer* spacecraft in August.

As part of his reform effort, Goldin also revamped NASA's hiring practices, after learning that NASA's Senior Executive Service (SES), its top management corps, contained only a handful of women and members of minority groups. "We can't be a world-class agency if we don't reflect the broad diversity of America," he said in a speech delivered at a Space Station *Freedom* utilization conference in Huntsville, Alabama, as reported in the *Birmingham News* (August 5, 1992). "It's time that the system understand[s] how robust an organization you can have when you have cultural diversity in it." He added, "Our astronaut corps has the best cultural diversity of any group in the United States, but I'm concerned that we're not creating enough role models for the young in the form of minority or female senior executives." He suspended promotions and transfers to the SES pending a review of possible remedies.

By the end of 1992, Goldin had identified several new areas of interest. He called for the development, by the year 2005, of a 300-seat, Concorde-like passenger jet capable of traveling at speeds of up to two-and-a-half times the speed of sound. He also expressed interest in turning out a new generation of aircraft with fully computerized avionics. In addition, he proposed a joint venture with the Defense Department in research on hypersonic speed, which is five or more times the speed of sound, and he has insisted that the nation's aeronautical testing facilities, including wind tunnels, propulsion stands, and flight-test resources, be upgraded.

With the end of the Cold War, NASA, which had long been locked in a feverish competition with its Soviet counterpart, began to try to foster a spirit of cooperation with the United States' former adversary. As part of that effort, Goldin in July 1992 led a delegation, consisting of representatives from the National Space Council, the air force, the Defense Department, the State Department, the Central Intelligence Agency, and the National Security Agency, to the newly independent states of Russia and Ukraine, where they met with scientists and engineers to work out the details of future joint space efforts. The two sides agreed to cooperate on satellite studies of the earth's environment and on biomedical research to improve life support systems and space-walking techniques. Russian cosmonauts are to fly aboard the NASA shuttle, while their American counterparts are to spend several months aboard *Mir*, the Russian space station, before the two spacecraft rendezvous sometime in the mid-1990s.

Nothing engages Goldin's passions more than the debate over whether to press forward with the costly effort to continue the manned exploration of space. Despite his willingness to downsize NASA to accommodate the economic conditions prevailing in the 1990s, he has remained a strong advocate of space travel. A review of his speeches and writings on the subject reveals him to be a man convinced that he is on the right side of history. "To those who say Apollo [II, the first manned mission to the moon] was a one-shot deal, never to be repeated, that we have problems to solve here on Earth, I say: Right now we risk making the same mistake the Chinese emperors made more than 700 years ago . . . ," he wrote in the *Phi Kappa Phi Journal* article. "Consumed by other priorities at home, they banned further exploration of Africa, made leaving the country a capital offense, and burned their fleet to ensure that such 'wasteful' exploring would never happen again. Instead of spreading its culture and influence, China turned inward, leaving the exploration of Africa and the Americas to Columbus and other Europeans. All this is my way of saying that we must not pretend that the decisions we make today do not have historic consequences for the future."

Similarly, in the speech delivered to the Association of Space Explorers in August 1992, Goldin cast opponents of space exploration as the ideological descendants of the benighted souls who have resisted progress throughout the ages. "A former congressman once said he couldn't justify spending money to find microbes on Mars when he already knew there were rats in Harlem apartments," he said. "Yes, there are problems on Earth, just as there have been ever since the first human was eaten by a saber-toothed tiger. There were rats and sewage problems back in Genoa when Christopher Columbus was growing up. Their muddy streets probably even had some hellacious potholes. Columbus's generation also had trouble getting decent health care. Scurvy was a problem; so was the plague. They didn't have CAT scans, or laser surgery, or intensive care units, which got their start—by the way—because of the space program."

Goldin realizes as well as anyone that people will not land on Mars or any other planet anytime soon. "If we had a half-trillion dollars, we'd go to Mars right away," he told Judy Pasternak. In the meantime, he is content to send unmanned probes to prepare for the day when such a mission will be possible. His overarching goal remains to restore to NASA "that magical luster," as he put it in the *Phi Kappa Phi Journal* article, that it possessed at the dawn of the age of space exploration, in the 1960s, "and [to] make the name NASA the definitive example of the term 'best in the world.'"

Daniel Goldin has been described as professorial, hard-driving, and emotional. He speaks rapidly, with traces of the South Bronx accent that he acquired in his youth. He and his wife, the former Judith Linda Kramer, have two daughters—Ariel and Laura. He keeps fit by bicycling. Although he is a registered Democrat, he considers himself to be non-partisan.

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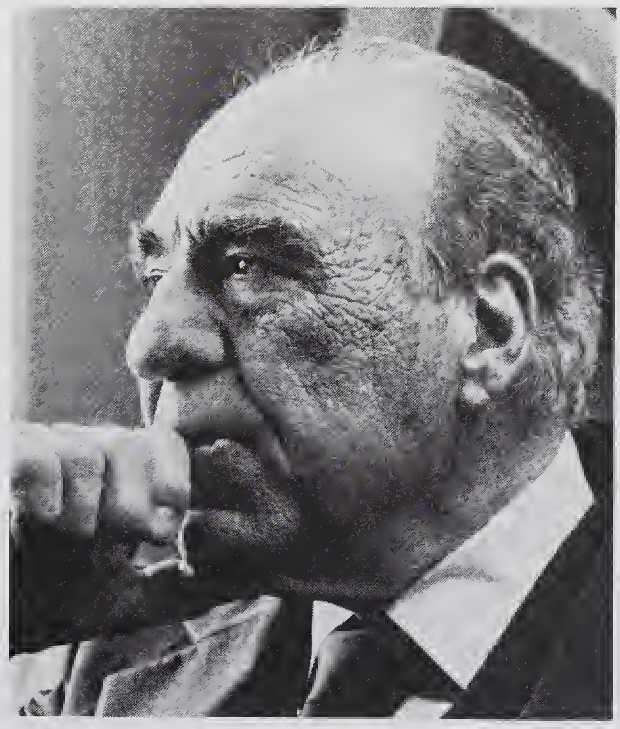

U.S. House of Representatives

Gonzalez, Henry B.

May 3, 1916- United States Representative from Texas. Address: 2413 Rayburn House Office Bldg., Washington, DC 20515

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1964.

"I walked through the mud of San Antonio politics. I walked through the mud of state politics in Austin. And for thirty years, I've walked through the mud in Washington, D.C., and I still haven't gotten the tips of my shoes dirty," the Democratic congressman Henry B. Gonzalez of Texas once explained, in accounting for his sterling reputation for honesty and independence. Although few in Washington would quibble with that self-assessment, Gonzalez was for many years dismissed as a querulous eccentric, a loose cannon whose rhetorical volleys at what he perceived to be the evils of American government seemed to some observers aimless and excessive. In his late-night speeches to an empty House chamber, with only the C-SPAN television camera there to acknowledge his presence, he reacted viscerally to what he saw as the corruption or abuse of power. He sought, for example, the impeachment of Presidents Ronald Reagan and George Bush. He has thrown punches when he has felt that his honor was being called into question, and in 1977 he nearly destroyed the special House panel investigating the assassinations of President John F. Kennedy and the Reverend Martin Luther King Jr. by firing its chief counsel and abruptly resigning as its chairman.

It was therefore with anxiety that many in Congress, including some of his fellow Democrats, greeted his ascendancy to the chairmanship of the House Banking, Finance, and Urban Affairs Committee in 1989, but he earned the respect of skeptics for his hearings on the savings and loan scandal. During those hearings he exposed the lax regulation that contributed to that crisis and helped to draft legislation to stabilize that troubled industry. He also pursued charges that the Bush administration had helped to strengthen Iraq on the eve of the Persian Gulf war in 1991, waiving aside warnings from the Justice Department that such a probe might jeopardize national security.

The former House Speaker Thomas P. ("Tip") O'Neill was delighted to see the long delayed vindication of Gonzalez, a thirty-year congressional veteran. "Henry hasn't changed," O'Neill was quoted as saying by Lesli Hicks of the San Antonio *Express-News* (June 10, 1990). "Henry is a very knowledgeable fellow and can make a speech on any topic without notes, but that wasn't highly respected. He has blossomed in the twilight of his career. He's doing a wonderful job and no one accuses him of being in the pocket of the banks. Henry wears nobody's coat."

Henry Barbosa Gonzalez was born on May 3, 1916 in San Antonio, Texas, one of the six children of Leonides and Genoveva (Barbosa) Gonzalez. His paternal ancestors were Basques from northwestern Spain who helped to settle the state of Durango, in northern Mexico, after their immigration in the sixteenth century. Like many of his ancestors, who were also operators of silver mines, his father was mayor of Mapimi, Durango; his mother was half Scotch-Irish and half Mexican. Gonzalez's parents fled from Mexico during the 1911 Revolution and settled in San Antonio, where Leonides Gonzalez became managing editor of *La Prensa*, which was then the only Spanish-language daily newspaper in the United States. One of Henry Gonzalez's brothers, Leonides, returned to Mexico to work as an engineer, but his other three brothers—Melchior, Carlos, and Joaquin—remained in San Antonio, as did his sister, Luz Tamez, who was later to run her brother's congressional office there.

Frequented by distinguished Mexican-American visitors, the Gonzalez home was alive with talk of politics, philosophy, and the primacy of education. From the age of eight, Henry Gonzalez was an avid reader and habitué of the local public library, and taking a cue from Demosthenes, he recited the classics with pebbles in his mouth to improve his elocution. Like all Mexican-Americans of that era, regardless of their cultural standing, he ran up against a wall of prejudice, having to endure, for example, the indignity of being denied access to certain restaurants and swimming pools in the city. His second-grade teacher at a San Antonio public school, who picked on him because of his heritage, once falsely accused him of pulling a prank on a classmate. "I was scared of the world," Gonzalez said in recalling the incident in an interview with Linda Wallace of the *Philadelphia Inquirer* (January 22, 1990). "[I] was still trying to figure out the world. Who is the enemy and who isn't. . . . I panicked and jumped right out of the window." But his parents, by ordering him back to school, taught him an enduring lesson: to face problems head-on.

After graduating from Thomas Jefferson High School in San Antonio, Gonzalez enrolled at San Antonio Junior College, from which he graduated in 1937. He spent the next two years studying engineering and law at the University of Texas at Austin, where he also boxed as a flyweight in intramural competition. A casualty of the Great Depression, he was forced by lack of funds to return to his hometown, where he earned a bachelor of arts degree and a law degree at the St. Mary's University School of Law, in 1943, as a member of its first full-time day law school class.

Instead of practicing law, Gonzalez ran a Spanish-English translation service owned by his father and worked as a public-relations counselor for a local insurance company. From 1943 to 1946 he was assistant chief probation officer for the Bexar County Juvenile Court—work that gave him access to the homes of some 10,000 families in greater San Antonio. Named chief probation officer in 1946, he resigned after he was refused permission to hire a black staff member. During World War II, Gonzalez served as a civilian cable and radio censor for army and navy intelligence. In 1950 he was appointed deputy family relocation director for the San Antonio Housing Authority to help with the city's slum clearance program, a job that involved resettling 465 families without resorting to eviction. Three years later he was elected to the San Antonio City Council, where he won passage of an ordinance desegregating city facilities. Concurrently, he also served briefly as mayor pro tem.

In 1956 Gonzalez became the first Mexican-American in more than a century to be elected to the Texas state senate. In Austin, the state's capital, he established a solidly liberal record by promoting slum clearance, fighting a regressive state sales tax, and almost singlehandedly resisting then governor Price Daniel's efforts to safeguard racial segregation. Collaborating with the state senator Abraham Kazen Jr. in 1957, he filibustered for thirty-six hours—a state record—against a set of bills designed to perpetuate racial segregation. During his twenty-two hours of the joint filibuster, he declared, "It may be that some can chloroform their conscience. But if we fear long enough, we hate, and if we hate long enough, we fight." All but one of the ten bills were either defeated or struck down as unconstitutional.

Looking back on his first important legislative victory, Gonzalez commented on his motives in an interview with Christopher Hitchens for *Harper's* (October 1992): "People said I must have a lot of black voters in my district, but I had almost none. If a bill violates the constitutional rights of even one person, then it has to be struck down." He proved to be less successful in a six-hour filibuster that he conducted against a proposed state sales tax in 1961. Meanwhile, in 1958, Gonzalez challenged Daniel's reelection to the governorship in the Democratic primary but was defeated by a margin of more than three-to-one. Three years later he ran in a special election for the United States Senate seat that Lyndon B. Johnson had vacated on becoming vice-president. Gonzalez placed sixth in the field of seventy-one candidates, garnering 9 percent of the vote.

Gonzalez had served as chairman of the Viva Kennedy Organization in the 1960 campaign, and when President John F. Kennedy appointed the United States congressman Paul J. Kilday to a military appeals court, Gonzalez ran for his seat, representing the Twentieth Congressional District, which then comprised all of Bexar County. After his opponent, John Goode, a former chairman of the county Republican party, brought in former president Dwight D. Eisenhower to campaign for him, Gonzalez countered with visits from Vice-President Johnson and the popular Mexican film comedian Cantinflas. Winning with 55 percent of the vote, Gonzalez became the first Mexican-American congressman from Texas, an impressive victory since the voting rights of Hispanics and blacks were restricted in those days.

Because he won with significant Anglo support, Gonzalez has never since then run an ethnic-based campaign. Although he was dropped from the congressional Hispanic Caucus and has denounced the efforts of militants to form a more radical separatist party to address Latino concerns, he has remained a hero in the barrios of San Antonio. As Frank Herrera, the chairman of the Mexican-American Legal Defense Fund, explained to Paul Houston of the *Los Angeles Times* (July 15, 1990), "In a number of homes, there are pictures of John Kennedy in one corner and Henry Gonzalez in the other, and in the middle is the Vision of [the Virgin of] Guadalupe with a candle. Henry B. has almost saintlike status." Indeed, in his sixteen reelection campaigns, Gonzalez has never faced primary opposition, and on six occasions he ran unopposed in the general election, most recently in 1992. In each of the races in which he faced a Republican challenger, he took at least 65 percent of the vote.

A stalwart of the John F. Kennedy administration, Gonzalez rode with the president on Air Force One to San Antonio, the first stop on a political fence-mending trip, on November 21, 1963. The congressman urged Kennedy to spend more time there, even if it meant cutting short his next day's scheduled stay in Dallas. When he declined, Gonzalez decided to accompany him to Dallas. According to the historian Arthur M. Schlesinger Jr., in his history of the Kennedy administration, *A Thousand Days* (1965), just before deplaning, Gonzalez turned to the president and joked, "Well, I'm taking my risks. I haven't got my steel vest yet." Just a few minutes later, as he rode into Dallas in a motorcade, Kennedy was assassinated. Throwing his support behind Kennedy's successor, Lyndon Johnson, Gonzalez cochaired the Viva Johnson Organization during the 1964 presidential campaign and endorsed the programs of the new president wholeheartedly.

One of the first to suspect conspiracies in the murders of President Kennedy and Martin Luther King Jr., Gonzalez pressed the House to reexamine both cases, and in 1977 he was named chairman of the House Select Committee on Assassinations. For reasons that remain unclear, Gonzalez became involved in a highly publicized feud with the committee's chief counsel, Richard Sprague, whom he accused of deceit and mismanagement and whom he fired over the objections of everybody else on the committee. With the investigation in turmoil, Gonzalez abruptly resigned on March 2, 1977, with a parting shot at Sprague, whom he denounced as "an unscrupulous individual, an unconscionable scoundrel." He further charged that elements of organized crime were undermining the investigation. In the wake of that debacle, few congressmen took seriously the next lonely crusade of Henry B. Gonzalez, in which he contended that members of organized crime were involved in the murder of Judge John W. Wood in San Antonio. For three years he regularly repeated his charge on the House floor, until finally, in 1982, five men were indicted for the murder. FBI director William H. Webster singled out Gonzalez as a key figure in sustaining the investigation.

In 1981 Gonzalez became chairman of the House Banking Subcommittee on Housing. Over the next eight years, he engaged in a running battle with the Reagan administration over housing legislation. While Gonzalez pushed for more low-cost housing, the Secretary of Housing and Urban Development, Samuel Riley Pierce Jr., set about dismantling the modest program then in place. The openly bitter quarrel between the two men reached its nadir when Gonzalez called Pierce, who is black, "Stepin Fetchit." It was not until 1990, under a new administration, that Gonzalez won passage of the Affordable Housing Act, which assists low- and middle-income home buyers.

Gonzalez also attacked the Reagan administration for its adventurous and interventionist foreign policy. Twice he introduced resolutions of impeachment against President Ronald Reagan—in 1983, for the United States' invasion of Grenada, and again in 1987, for his alleged role in trading arms for hostages with Iran and the diversion of profits from those sales to the Contra rebels in Nicaragua in violation of a congressional ban. In his frequent after-hours floor speeches to an often empty House, Gonzalez called for the removal of the president for abuse of power. "The Reagan administration broke nearly every national and international law on the books," he charged during an interview with Dwight Silverman of the *Houston Post* (January 7, 1990). "Here you had a president who felt that just because he didn't like the leader of some other nation, he could use the military might of the air force to topple him without getting congressional permission."

In 1988 Congressman Fernand J. St. Germain of Rhode Island was defeated for reelection, leaving open the chairmanship of the Banking, Finance, and Urban Affairs Committee. Despite the misgivings of some in his own party, Gonzalez, then the ranking Democrat, was chosen to fill the vacancy. If committee Republicans feared that he might jeopardize their right to be heard, they soon learned otherwise. Jim Leach, the second-ranking Republican on the panel, praised him for his fairness to the minority. "If there were such a thing as chairman-of-the-year, Henry would be the uncontested winner," Leach was quoted as saying in the San Antonio *Express News* (June 10, 1990). "He's brought an even-handed approach to our work." One of his first undertakings as chairman was to conduct hearings concerning the human toll of the mounting Third World debt, and he was appalled by what he found. "Staggering in human terms," he described it, as quoted in the *Austin American-Statesman* (January 5, 1989). "Decisions that led to the crisis may have been made in the high councils of the various governments and in the board rooms of the big banks, but it is the poor, and the children of the poor, who are paying the price."

The savings and loan crisis, which came to a head in the late 1980s, provided Gonzalez with an opportunity to add luster to his reputation. In committee hearings, he grilled M. Danny Wall, the chief regulator of the thrift industry, with such unremitting tenacity that Wall felt compelled to step down. He exposed the attempt of Charles Keating, the director of the California-based Lincoln Savings and Loan, to buy the influence of several senators in seeking regulatory relief. His hearings led to a formal investigation by the Senate Ethics Committee into the conduct of the so-called Keating Five: Republican John McCain of Arizona and Democrats Alan Cranston of California, Dennis DeConcini of Arizona, Donald W. Riegle Jr. of Michigan, and John H. Glenn Jr. of Ohio.

Gonzalez oversaw the drafting of the comprehensive savings and loan bailout bill signed by President George Bush in 1989, which tightened the accounting and lending procedures of the thrifts and provided funds to prosecute cases of past fraud. Bert Ely, a financial consultant and expert on the savings and loan crisis, marveled at Gonzalez's skill in shepherding the final bill through the conference committee. "He did quite a job in the way he handled [the bill]," Ely was quoted as saying in the *Philadelphia Inquirer* article. "He had everybody so tangled up and so confused . . . that the House ended up getting what it wanted." Since Gonzalez also wants to tighten procedures in the banking industry before it goes the way of the thrifts, he has called for the prompt closing of insolvent institutions and the re-regulation of the banks under a single agency answerable only to congressional oversight committees.

In January 1991 Gonzalez called for the impeachment of President Bush for going to war with Iraq over the fate of Kuwait without seeking a formal declaration of hostilities from Congress. Although he was largely unheard in the clamor surrounding the easy military victory, his charges were not so easily dismissed. Gonzalez contended that in the weeks and months leading up to Iraq's invasion of Kuwait, the United States had, wittingly or not, helped Saddam Hussein, the Iraqi president, to build up the arsenal that was soon to be turned on American and allied forces. Gonzalez got his first intimation of the scandal in 1989 from a single paragraph in the *Wall Street Journal* that noted that Iraq had secured $3 billion in loans and letters of credit from the Atlanta branch of the Banca Nazionale del Lavoro, an Italian bank. It piqued his interest, as he later explained to Elaine Sciolino of the *New York Times* (July 3, 1991): "Ordinarily, a transaction of this kind would be initiated out of a big, old international bank in New York. So I wondered, 'Just what kind of a bank is this?'" His suspicions were further aroused when the then attorney general, Richard L. Thornburgh, warned against a formal investigation on the grounds of national security.

Nevertheless, Gonzalez forged ahead, and in early 1992, he began to insert classified information into the public record to bolster his case that the Bush administration had courted Saddam Hussein with offers of agricultural loan guarantees and access to American technology with potential military applications. He further charged that in denying his committee access to certain documents, the administration was trying to cover up its misjudgment, and he was among the first to call for a special prosecutor in what came to be called "Iraqgate." For its part, the administration angrily denied strengthening Saddam Hussein and condemned Gonzalez for the selective disclosure of classified documents. Gonzalez continued his investigation after Bush left office, and in February 1993, he announced that he had uncovered evidence that the CIA had known of Iraq's efforts to acquire the technology and materials necessary for advanced weapons since 1987, two years earlier than the agency had claimed.

Gonzalez has not let those efforts monopolize his attention in 1993. Domestically, he has concentrated on helping American consumers by, among other things, cosponsoring a bill that would make it easier for people to correct erroneous credit reports. Going to battle against the chairman of the Federal Reserve, Alan Greenspan, Gonzalez, who believes that in order to stimulate the economy the Federal Reserve should increase the United States' money supply at a faster rate than Greenspan considers prudent, has proposed a resolution that would reduce the Federal Reserve's independence.

Known as "Henry B." to his friends, Gonzalez is a stocky, imposing figure who stands five feet, eleven inches tall. He has brown eyes, gray hair, and a rough-hewn face that is ill-suited to the age of television and its blow-dried commentators. He laces his often rambling speeches with quotes from Shakespeare and earthy Mexican proverbs. Away from the floor of the House, he is a witty raconteur who enlivens his stories of life on Capitol Hill with impressions of Presidents Eisenhower and Lyndon Johnson. Possessed of a prickly personality, he is never more dangerous than when defending his good name if he feels it has been impugned. In 1963, for example, he punched the Republican congressman Ed Foreman of Texas for calling him a "pinko," and at age seventy, he floored a forty-year-old man in a San Antonio restaurant for calling him a Communist. He has been married to the former Bertha Cuellar since November 1940. They have eight grown children—Henry B. Jr., Rose Mary, Charles, Bertha, Stephen, Genevieve, Francis, and Anna Marie. The couple has twenty-one grandchildren. Gonzalez divides his time between an efficiency apartment on Capitol Hill and a modest home on San Antonio's near north side. He keeps fit by swimming and working out in the House gym. In his leisure hours, he likes to scour second-hand bookstores for additions to his personal library, which now boasts more than 20,000 volumes.

Among Gonzalez's many honors are the Shallcross Award (1985), the M. Justin Herman Memorial Award (1988), the National Alliance to End Homelessness Award (1991), and the Texas Civic Leadership Award (1991). In 1992 he was named the National Rural Housing Legislator of the Year. Over the years he has often contributed articles about public housing, banking, labor, the economy, and the problems of Hispanics to both general and specialized periodicals. In spite of his frenetic schedule, Gonzalez manages to find time to write columns for the San Antonio *Express-News* and for *La Prensa* (in Spanish). His newsletters are called "This Week in D.C. with Henry B." and "Congressional Update."

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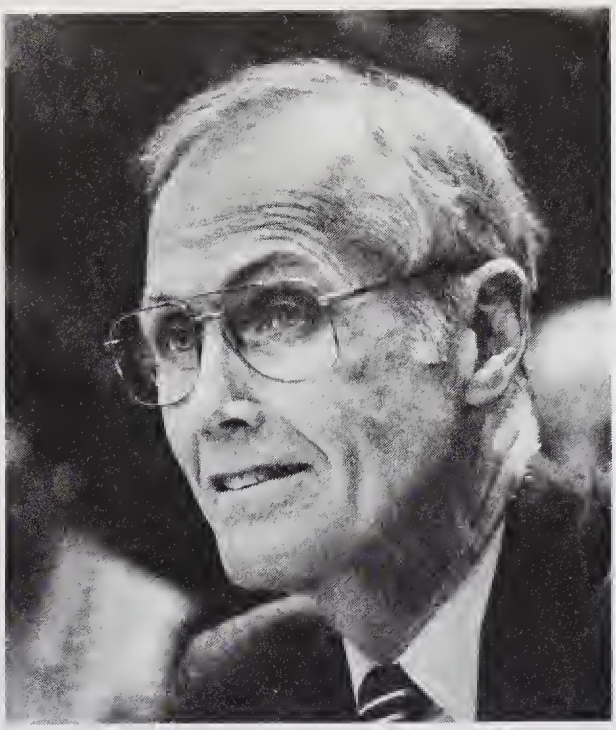

AP/Wide World Photos

Gorton, Slade

Jan. 8, 1928– United States Senator from Washington. Address: 730 Hart Senate Office Bldg., Washington, DC 20510; 3206 Jackson Federal Bldg., 915 Second Avenue, Seattle, WA 98174

In 1980 Senator Slade Gorton of Washington State entered the national political stage as one of the so-called giant-killers—those aggressive Republicans who, riding the coattails of Ronald Reagan in the general election that year, ousted entrenched Democratic incumbents, enabling the Republicans to gain control of the Senate. The freshman senator quickly won the respect of his colleagues on Capitol Hill, but toward the end of his first term he ran into trouble back home because of his support for the conversion of a nuclear power plant into a nuclear waste dump, his advocacy of a freeze in the Social Security cost-of-living allowance, and his flip-flop on a controversial judicial nomination. Unable to dispel the notion that he was an unprincipled politician, he was defeated for reelection in 1986. Just a year later, when Washington State's senior senator, Daniel J. Evans, decided to retire, Gorton received an opportunity to make his political comeback, and in the 1988 general election, he was again elected to the Senate, thus becoming one of only about a dozen senators ever to be returned to the upper chamber after having been voted out of office.

Although he is thought of by some Washingtonians as a slippery politician (his nickname is Slippery Slade), Gorton subscribes to a philosophy of government and a political ideology that have changed little over the years. A self-styled "passionate moderate," Gorton eschews the ultraconservatism that has dominated the Republican party since the early 1980s, though he values the importance of fringe factions on both sides of the political spectrum, regarding them as wellsprings of fresh thought. "I am entranced by the essence of the American experiment, which is a combination of constant new ideas appearing on both extremes, and of the highly pluralistic way in which this society mutes and files down the rough edges of those ideas, so that society can progress without lurching from one extreme to another," he told Ross Anderson, who profiled him for the *Seattle Times* (July 10, 1983). "I regard that process as the single greatest genius of the whole American historical experiment. And I regard myself as consciously in that mainstream, where if one thing doesn't seem to work, you can shift a little and find something that does work."

Thomas Slade Gorton 3d was born on January 8, 1928 in Chicago, Illinois, the son of Thomas Slade Gorton Jr. and Ruth (Israel) Gorton. After his father sold the family business, Gorton's of Gloucester, a fish-processing company, to General Mills, the family settled in Evanston, Illinois, where young Slade grew up and attended public schools. On graduating from high school, in 1945, Gorton enlisted in the United States Army as a private. Following his discharge a year later, he enrolled at Dartmouth College in Hanover, New Hampshire, from which he obtained his A.B. degree in international relations, in 1950. While attending Columbia University Law School in New York City, he interned in the law office of Elliot L. Richardson, who later held several cabinet appointments in the administration of President Richard Nixon. In 1953 Gorton took his LL.B degree and reenlisted in the armed forces, this time as an officer in the United States Air Force, rising over the next three years from first lieutenant to colonel. He remained in the air force reserve until 1980.

In 1956 Gorton decided to leave the security of his wealthy family to strike out on his own. Having adopted his father's moderate Republican ideals (a supporter of Wendell Willkie, the elder Gorton was a staunch critic of President Franklin D. Roosevelt and the New Deal), and having decided that he wanted to pursue a career in politics, the son decided to settle in a city in which an ambitious Republican politician was likely to excel. He eventually narrowed the field to Denver, San Diego, Portland, and Seattle—western cities where machine politics had not yet taken root and where Republicans were electable. During his interview with Ross Anderson, Gorton explained why he chose Seattle. "Washington was not a place where you and your family had to have been for an extended period of time," he said. "It was broader than politics. It was a society as a whole. I liked the climate and the geography of Seattle. But I would not have picked it had I not thought it was an open society, in the broadest and best sense of the term."

After moving to Seattle, in 1956, Gorton established a law practice there and became active in the local Young Republicans organization. In 1957 he was a contestant on the popular television quiz show *Tic Tac Dough*. Endowed with a "memory for miscellany," as he has put it, he was remarkably successful, eventually winning $2,700 in prize money, a large sum in those days. He later declined an invitation to participate in the potentially more lucrative television game show *Twenty-One*.

Gorton embarked on a political career in 1958, when he was elected to the Washington legislature on a platform of reduced spending and lower taxes. He was returned to office in each of the four subsequent elections, which were held biennially; during his final term in the state legislature, from 1967 until 1969, Gorton served as majority leader. After leaving the legislature, he served as state attorney general, a post to which he was reelected in 1972 and again in 1976. During this period he also served as a member (1969–80) and the president (1976–77) of the National Association of Attorneys General; a member (1969–80) and the chair (1969–70) of the Washington State Law and Justice Committee; a trustee of the Pacific Science Center in Seattle (1977–78); a member (1969–80) and the chair (1969–76) of the State Criminal Justice Training Commission; and a member of the President's Consumer Advisory Council (1975–77).

As state attorney general, Slade Gorton earned a reputation for defending ordinary citizens against what he saw as abuse from some of the state's largest corporations. One of his more important moves was helping to bring antitrust action against ten West Coast oil companies that had allegedly conspired to gouge motorists at the pump during the mid-1970s, when gasoline was in extremely short supply. He also urged the state legislature to bar the large, integrated oil companies from selling gasoline at the retail level in Washington State, and he pressed for health warnings on cigarette packaging, unit pricing on groceries, and campaign finance disclosure. In March 1974 Gorton was one of the first Republicans in the nation to call for the resignation of President Nixon for his role in the Watergate affair.

Those actions contributed to Gorton's image among Washingtonians as a moderate Republican willing to break with his party on matters of principle, a reputation that, in turn, enabled him to present a credible challenge to Warren G. ("Maggie") Magnuson, Washington State's septuagenarian, six-term senator, who was up for reelection in 1980. In the Republican primary, Gorton easily beat Lloyd E. Cooney, an ultraconservative television commentator, by 57 percent to 42 percent. In the race against Magnuson, however, Gorton at first seemed to have little chance, at least partly because Magnuson, who chaired the Appropriations Committee, had over the years been able to steer to his home state more federal dollars per capita than any other senator had succeeded in doing. In spite of the odds against him, the upstart would-be senator managed to turn the issue of Magnuson's pork-barreling to his own advantage. "I'm not saying Maggie hasn't done good for this state," Gorton was quoted as saying in *Time* (October 27, 1980). "He has. I'm saying he has now become part of the problem of ravaging inflation and that I'm part of the solution."

Gorton also subtly used Magnuson's age and growing infirmity against him. In one television advertisement, for instance, Gorton was seen opening his campaign with a sixty-two-mile relay run from Seattle to Olympia to pay his filing fee. Another ad told voters, "Imagine a senator with twenty-two years of public service experience who is still in the prime of his life." (As might be expected, Gorton denied trying to exploit the issue of Magnuson's advanced age; he once explained that he merely wanted to inform voters that, in his words, he himself was "physically and mentally able to do a good job.")

For his part, Magnuson, while conceding that his step had slowed, told voters that what they really needed in the Senate was an experienced and influential veteran. As late as the last week of the campaign, polls indicated that Magnuson had a comfortable ten-point lead. But on election day, Gorton reversed that margin and was swept into office with 54 percent of the vote. On capturing Magnuson's seat in the Senate, Gorton became one of the so-called giant-killers—Republicans who ousted senior Democratic senators in the 1980 congressional elections. Their victories enabled the Republicans to win control of the Senate for the first time since 1954.

From his seat on the Budget Committee, Senator Gorton generally supported the Reagan administration's program to cut taxes and spending on social programs; he even went so far as to call for a freeze in the Social Security cost-of-living allowance. On defense and foreign-policy issues, he endorsed the planned military buildup, opposed freezing the manufacture of nuclear weapons, and supported extending military aid to El Salvador and deploying the MX missile. Although Gorton initially balked at the White House's proposal in 1986 that the United States sell sophisticated weaponry to Saudi Arabia, he ended up voting with the administration.

On some issues, however, Gorton broke ranks with the Reagan administration. He supported the Equal Rights Amendment for women and the use of federal funds to pay for abortions for poor women, for example, and he blamed the White House for the wave of corporate takeovers that eventually gave the 1980s its reputation as the decade of greed. "We are experiencing what some experts consider to be a record-breaking merger wave, which may be fueled in part by administration signals that some types of mergers, which would have been prohibited in the past, are now worth a try," Gorton, a member of the Senate's Small Business Committee, declared during its hearings on antitrust policy, as quoted in *Credit and Financial Management* (March 1982). "We are concerned that the administration intends to pursue such a narrow economic approach to questions of monopoly and restraint of trade—departing so far from the traditional view generally accepted in the courts—that the opportunity will be lost to use the antitrust laws." Gorton also continued to defend consumer interests. In 1985, for example, he joined Democratic senator Christopher Dodd of Connecticut in sponsoring a product liability bill that would have made it easier for consumers to receive recompense for injuries sustained by defective products, a bill opposed by many manufacturers.

In early 1986 Gorton's reelection to the Senate seemed to political observers to be a sure bet, for he was respected not only by his colleagues but also by his constituents back home as well. His electoral prospects dimmed considerably in July of that year, however, after he voted in favor of the confirmation of Daniel A. Manion, a conservative of questionable qualifications, for a federal judgeship. Gorton's about-face especially rankled Democrats in the Senate because he had indicated that they could count on his voting against Manion's confirmation and had switched sides just moments before the roll was to be called. Democrats responded to Gorton's action by vowing to make the controversial vote an issue in his upcoming reelection campaign.

Gorton was attacked from the right, as well. What had prompted him to come out in support for Manion was a phone call from a White House staffer who told him that, in exchange, the Reagan administration had agreed to support his nomination of William L. Dwyer, a liberal Democrat who had won a much-publicized libel suit against a prominent conservative Republican, for an opening on the federal district court for western Washington State. The furor arising from the Manion vote thus revived Republican outrage at Gorton's seemingly inexplicable support for Dwyer, a member of the opposition. Back home, the media took up the issue, and before long Gorton was being referred to as "Slippery Slade."

As might be expected, Democrats wasted no time in trying to exploit Gorton's political missteps. Brock Adams, a former congressman and secretary of transportation under President Jimmy Carter, who had earlier announced his entry into the 1986 race, immediately pounced on the Manion vote as evidence of Gorton's base political instincts. One of Adams's radio advertisements intoned, "Integrity. Principle. Leadership. Politics. For Senator Slade Gorton, politics unfortunately comes first." Adams also criticized Gorton for his support for a cut in the Social Security cost-of-living allowance and for his failure to stop the federal government from considering the Hanford nuclear power plant, in southern Washington State, as a dumping site for high-level nuclear waste. The latter charge was underscored by disclosures that a near-accident at the Hanford plant had come close to releasing radiation into the atmosphere and that the Hanford site was included in the short list as a nuclear waste dump not for scientific reasons but because Republican leaders thought it would cause the least political fallout.

For his part, Gorton counterattacked by running advertisements that accused Adams of missing key votes while he was serving as a member of the House of Representatives and of lobbying for Japanese fishing interests at the expense of Washington State fishermen. But he failed to dispel his growing reputation as an unprincipled politician, and by the final week of the campaign Gorton was hardly the shoo-in that he had been thought to be just a few months before. President Reagan's appearance at a campaign rally on the eve of the election only seemed to compound the damage that had already been done: when asked about the Hanford issue, the president appeared befuddled, leaving the impression that Gorton had not even discussed the matter with him. In the end, Gorton was defeated by a vote of 51 percent to 49 percent.

After leaving the Senate, Gorton joined the law firm of Davis, Wright and Jones in Seattle and worked as a consultant for the Department of Energy on matters relating to the Hanford plant. Gorton's political comeback was made possible by Republican senator Daniel J. Evans's decision to retire in 1988. After winning the primary over two conservative challengers on September 20, Gorton squared off against Congressman Mike Lowry, a liberal Democrat. At the outset of the campaign, Gorton tried to inoculate himself on the Hanford issue by proposing that the nuclear power plant be converted into a manufacturing facility for tritium, a vital ingredient in nuclear weapons. Although some experts, including a member of the Nuclear Regulatory Commission, warned that the proposed conversion would violate the Nuclear Non-Proliferation Treaty, Gorton remained a strong advocate of the plan because, if implemented, it would obviate the need to build a new tritium manufacturing facility and, not coincidentally, would win him the support of Hanford-area residents worried about the economic consequences of closing the plant altogether. (The issue became moot when the government chose Nevada, not Washington State, as the site for the nuclear waste dump.) In the end, Gorton edged out Lowry, 51 percent to 49 percent, even as Democratic governor Michael S. Dukakis was carrying the state over Vice-President George Bush at the top of the ticket.

During his second term in the Senate, Gorton maintained his moderately conservative record. Among his more notable moves was his decision to support timbermen in their opposition to restrictions on logging in old growth forests, the northern spotted owl's habitat, after the United States Fish and Wildlife Service declared the owl a threatened species in 1990. "Owls are important," Gorton liked to say. "But people are more important than owls." He also voted to sustain President Bush's veto of the Civil Rights Act of 1990, arguing that it would lead to "a quota-based hiring system," and supported Bush's decision to use force to expel Iraq from Kuwait in 1991.

Slade Gorton, who has been likened in appearance to both George Bush and the actor Henry Fonda, has been described by colleagues as urbane, intelligent, and hardworking but also as cold, aloof, arrogant, and lacking a sense of humor. Extremely articulate on a wide range of issues, he speaks in well-composed paragraphs and typically interrupts others to get his point across. Since June 28, 1958, he has been married to the former Sally Jean Clark, with whom he has three children—Tod, Sarah Jane, and Rebecca Lynn. Gorton enjoys reading history and keeps fit by jogging and bicycling.

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Grisham, John

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When John Grisham's fourth courtroom thriller, *The Client*, landed on the *New York Times* hardcover bestseller list in the number-one position in March 1993, his three other novels—*The Pelican Brief*, *The Firm*, and *A Time to Kill*, all of which he had completed within the previous four years—were among the top five on the *New York Times* paperback bestseller list. With twenty-two million copies of his books in print and $4.4 million from the sale of movie rights in his pockets, Grisham, a former lawyer and state legislator, had accomplished a rare feat in publishing—one that prompted industry analysts to rank him with such perennial best-selling authors as Stephen King, Danielle Steele, and Michael Crichton. Grisham has said that his fiction adheres to a surefire formula in which "you take some horrible, mean, vicious, nasty conspiracy over here, you put a very sympathetic hero or heroine in the middle of it, you reach a point where their lives are at stake—and you get them out of it." The filmmaker Sydney Pollack, who directed the film version of *The Firm*, has attributed the writer's phenomenal success to the "suspicious, cynical decade" of the 1990s, in which "all bureaucratic authorities are suspect." In the summer of 1993 Grisham set another record when Universal Pictures bought the rights to his fifth, as yet unwritten, novel for a reported $3.75 million.

John Grisham was born in 1955 in Arkansas, the son of a migrant construction worker and a homemaker. He and his four siblings traveled throughout the southern United States, settling briefly wherever their father found work. "We'd move into a small town," Grisham recalled in an interview with Tom Mathews of *Newsweek* (March 15, 1993), "and the first thing we'd do is join a local Baptist church, the second was go to the library and get our library cards and check out all the books we were allowed." In about 1967 the family took up permanent residence in Southaven, Mississippi, a suburb of Memphis, Tennessee. "We didn't have a lot of money," Grisham told a reporter for *People* (March 16, 1992), "but we didn't know it. We were well fed and loved and scrubbed."

An extraordinarily self-assured teenager, Grisham applied his energies to baseball in high school. "I've always been real confident," he told the reporter for *People*, "even in sports, where I had nothing to be confident about." Except for an affinity for the novels of John Steinbeck, he expressed little interest in serious literature. At Mississippi State University, he experienced what he has termed "one of those awakenings" and decided to become a tax lawyer. After obtaining a B.S. degree in accounting from Mississippi State, he enrolled at the University of Mississippi Law School. Because his first course in tax law effectively quashed his interest in the subject, he focused on criminal-defense law instead and discovered, in moot court, that he had a flair for thinking on his feet. In 1981 he graduated from the University of Mississippi Law School with a J.D. degree; he was admitted to the Mississippi bar in the same year.

Almost from the moment Grisham opened his one-man private practice in Southaven, he was dissatisfied with his chosen field. He won his first jury trial—a "gruesome case," as he later described it, in which he defended a man who had shot his wife's lover six times in the head at point-blank range—by arguing that his client had acted in self-defense, because the lover had fired a shot from a .22 caliber pistol that had glanced off the defendant's chest. When Grisham discovered that "it's impossible to feed your family if you are representing garden-variety criminals," as he explained to

Tom Mathews, he switched to civil law. Despite winning one of the largest damage settlements ever recorded in De Soto County, on behalf of a boy who had sustained burns covering 92 percent of his body when a water heater exploded, Grisham found the practice of civil law equally frustrating. Hoping to make an impact on the state's educational system, he won election as a Democrat to the Mississippi state legislature in 1983. He was reelected four years later, but shortly before his second term was up, Grisham resigned his seat. "I realized it was impossible to make changes," he told the reporter for *People*.

Meanwhile, in 1984, Grisham had embarked on a new career course. Inspired by a trial he had observed at the De Soto County courthouse, he decided to try his hand as a writer. "This ten-year-old girl was testifying against a man who had raped her and left her for dead," he recalled in his interview for *People* magazine. "I never felt such emotion and human drama in my life. I became obsessed wondering what it would be like if the girl's father killed that rapist and was put on trial. I had to write it down." For three years Grisham arrived at his office at 5:00 A.M. six days a week, so that he could spend the early morning hours writing—in longhand, in the kind of notebooks used by court reporters—what would become his first novel. He didn't worry about publishing the book, as he explained to Michelle Bearden in an interview for *Publishers Weekly* (February 22, 1993): "Because I have this problem of starting projects and not completing them, my goal for this book was simply to finish it."

Disclaiming "any inspiration from Scott Turow," the lawyer and novelist to whom he is often compared, Grisham has said that he finished the first draft of *A Time to Kill* a month before Turow's first novel, *Presumed Innocent*, was published, in 1987. Grisham mailed his manuscript to sixteen literary agents, one of whom, Jay Garon, "smelled a winner right off the bat," as Garon put it. After accumulating more than two-dozen rejections over the course of a year, Garon finally sold *A Time to Kill* to Wynwood Press (which has since gone out of business) for $15,000. Five thousand copies of Grisham's novel were printed in June 1989. "I bought 1,000, and another 1,000 were sitting in a warehouse, so you know not many were out there," the author informed Michelle Bearden. Even the book party that was arranged for Grisham by his friend Richard Howorth, the owner of Square Books in Oxford, Mississippi, failed to boost sales, as Howorth had correctly predicted: "Look, if we invite your mama and your wife," Howorth told Grisham, as quoted by Tom Mathews, "your friends and all your relatives, we will do well to sell fifty copies."

A Time to Kill is set in Ford County, a fictional Mississippi community that brings to mind the Yoknapatawpha County of William Faulkner's novels. Its central character is a small-town lawyer, Jake Brigance, who defends, before an all-white jury, a black Vietnam veteran charged with the murders of two white men who raped his ten-year-old daughter. "My motives were pure when I wrote *A Time to Kill*," Grisham told Tom Mathews. "It's better [than my subsequent books] because you can almost smell the biscuits and the eggs and the grits and hear the chatter in the Coffee Shop; the people are better, the setting is better; you can feel the sweat sticking to their shirts in the July heat around the courthouse." Grisham's assessment has since been seconded by a number of reviewers, but in its initial release the novel sold so poorly that Grisham resolved to make his next effort "a naked stab at commercial fiction," as he admitted to Mathews.

After mastering the rules of suspense, which he found enumerated in an article in *Writer's Digest*, Grisham devoted two years to writing *The Firm*. A bootleg copy of the manuscript somehow ended up in the hands of a movie scout in New York City, who then sent it to Hollywood, where Paramount bought the film rights for $600,000. Grisham recounted for *People* that the day after the motion picture deal was concluded, in January 1990, "eighteen publishers begged for the chance to publish it. It was a hoot." Doubleday won the bidding frenzy, purchasing *The Firm* for $200,000. The publishing house also signed the author to a three-book contract, which enabled him to give up his law practice in 1990. "It was fairly easy to close the office down and run all the clients away," he was quoted as saying in *Time* (April 1, 1991).

In *The Firm*, Mitchell McDeere, a student at Harvard Law School, is seduced by an $80,000 salary, a low-interest mortgage, a new BMW, and two country-club memberships into joining the Memphis law firm of Bendini, Lambert & Locke, which turns out to be a front for a Mafia money-laundering operation. No one has ever left the firm alive, and those who have tried to free themselves from its clutches have died mysteriously. Caught in what seems to be a no-win situation—he can either cooperate with an FBI investigation at grave risk to his life or go to prison along with the other members of the firm—McDeere plays each side off against the other until he manages to escape with money from both and abandons his profession.

The critical reception accorded *The Firm*, which was published in March 1991, was generally favorable, although some reviewers expressed reservations about Grisham's underdeveloped characters. "*The Firm* is a thriller of the first order, powered to pulse-racing perfection by the realism of its malevolent barristers," Susan Toepfer wrote in *People* (April 8, 1991). "Improbabilities abound, the characters are ciphers—and yet the story has significant strengths, . . . [including] an irresistible plot," Peter S. Prescott declared in *Newsweek* (February 25, 1991). Apparently, Grisham had intended to write no less and no more than a gripping story in which a fast pace and unexpected plot twists take precedence over character development, nuance, and depth. "I was determined to write clearly, without all the crap," he told Lois Romano of the *Washington Post* (October 21, 1992). "When you write suspense, you want it lean, fast. There's a conscious effort to keep people up all night." To the reporter for *People* he added, "I write to grab readers. This isn't serious literature."

Within weeks of its publication, *The Firm* appeared on the *New York Times* bestseller list, where it remained for nearly a year. The paperback version of the novel, which was published in February 1992, has been at or near the top of *Publishers Weekly*'s mass-market bestseller list for eighteen months. As of March 1993, 600,000 hardcover copies and 6.5 million paperback copies of the book were in print. Translated into twenty-seven languages, *The Firm* also became a bestseller in the Netherlands, Germany, Great Britain, and Italy. In June 1993 a film adaptation of *The Firm* was released to movie theatres in the United States. Directed by Sydney Pollack, the director of Grisham's favorite movie, the 1975 political thriller *Three Days of the Condor*, *The Firm* starred Tom Cruise, Gene Hackman, and Jeanne Tripplehorn. In its first two weeks of release, *The Firm* took in almost $74 million at the box office.

The Firm propelled Grisham into the rarified realm of best-selling novelists. "Having a bestseller is so much fun," he exclaimed to Kelli Pryor for *Entertainment Weekly* (August 2, 1991). "I don't think anybody's having any more fun than I am." More than a year later he was still somewhat awed by his own success. "A lot of times I feel like it's happening to somebody else," Grisham told Michael Lollar, who interviewed him for the *Chicago Tribune* (January 8, 1993). "But I'm philosophical about all this, in that five years from now or ten years from now things are not going to be as hot as they are now. Everything has X number of years to it, and I know that."

Exactly one year after *The Firm* was published, Grisham's next novel, *The Pelican Brief*, which he completed in only 100 days, was shipped to book stores. When the first printing of 425,000 copies sold out, Doubleday ordered several additional press runs. By March 1993 there were 1.35 million hardcover copies and 4.5 million softcover copies of *The Pelican Brief* in print. The title refers to a memo that Darby Shaw, a Tulane University law student, prepares in the course of an investigation into a suspected conspiracy behind the assassinations of two Supreme Court justices. Like McDeere in *The Firm*, Shaw finds herself hunted and nearly trapped by the forces of evil, which are again represented by various bureaucratic agencies, including the FBI and the CIA, as well as by the White House and an independent tycoon. Shaw triumphs in the end, but only by giving up her law career, as McDeere had done. As John Skow noted in his review of the novel for *Time* (March 9, 1992), *The Pelican Brief* "is as close to its predecessor as you can get without running *The Firm* through the office copier. . . . In the finest tradition of nineteenth-century fiction, [Shaw] is saved from a life of litigation when she drops out of law school perilously close to the bar exam. Honor almost stained is surefire."

The Pelican Brief received mostly mixed reviews. In a typical reaction to the story, one critic objected to the "universal loathsomeness" of the one-dimensional characters and the abundance of implausibilities while lauding the novel's "narrative drive." Christopher Lehmann-Haupt, writing in the *New York Times* (February 27, 1992), called the book an "intriguing but ultimately specious new thriller." "Though *The Pelican Brief* is diverting it is rarely disturbing," he wrote. "The story keeps throwing away its opportunities. The main problem is that the characters are about as complex as so many lengths of lead pipe. . . . Nor is *The Pelican Brief* about anything in particular. If it takes as its premise that people in power are brutally cynical and manipulative and will do just about anything to get a leg up, it never questions that view or explores it even shallowly. . . . All the novel really wants is to be exciting and violent." Other critics were more charitable in their assessments. Despite some "improbabilities," Grisham "has written a genuine page-turner," Frank J. Prial contended in an assessment for the *New York Times Book Review* (March 15, 1992). "He has an ear for dialogue and is a skillful craftsman. Like a composer, he brings all his themes together at the crucial moment for a gripping, and logical, finale." Movie rights to *The Pelican Brief* were sold for a reported $1.28 million.

While *The Pelican Brief* was riding high on the bestseller lists, *A Time to Kill* was reissued as a Dell paperback, in July 1992; by September there were 3.27 million copies of the book in print. In the summer of the same year, all three books were released on audiocassettes, and they quickly claimed the top three slots on *Publishers Weekly*'s list of best-selling audio fiction. As of August 1993 the three titles continued to rank among the ten top-selling audiocassettes, behind, in the number-one spot, Grisham's most recent effort, *The Client*. Within three months of its publication, in March 1993, there were 2.64 million hardcover copies of *The Client* in print, and rights to a film version had been sold for $2.5 million.

More than any of Grisham's previous books, *The Client* seems tailor-made for the screen, as more than one reviewer has pointed out. "*The Client* is a postmodern masterpiece, perfect for turning Grisham's readers into consumers of high-tech literary theory," Adam Begley wrote in *New York Newsday* (March 7, 1993). "This is the self-erasing novel. As you read it, it renders itself obsolete, pointing to its own inadequacy with such ruthless conviction that you know you are plugged into the wrong medium. . . . Mark is a character in a novel who knows that he's really a hammy child actor spending time in textual purgatory before he's translated back into celluloid heaven."

In *The Client*'s opening passage, which one hard-to-please reviewer called "irresistible," eleven-year-old Mark Sway tries desperately to dissuade a lawyer from committing suicide. During their conversation, Mark learns that the lawyer's client, a mobster named Barry ("the Blade") Muldanno, has murdered a United States senator and buried the body under the lawyer's garage. After the lawyer's suicide, Mark—the only living soul, other than the killer himself, to know the truth about the senator's death—becomes expendable. To help him elude the FBI, the mob, and child-welfare authorities, Mark hires Reggie Love, a tough, fifty-two-year-old lawyer and divorced grandmother, and outwits his enemies with street-smarts he has picked up from watching television.

Several reviewers were admittedly disappointed by *The Client*, one of them going so far as to castigate Grisham for "enraptur[ing] us with a story that has hardly any point." On the other hand, another critic found the book to be "amiable enough entertainment," and a third congratulated the author on his "marketing acumen." Susan Toepfer commented in *People* (March 15, 1993) that "though *The Client* lacks the page-turning drama of *The Firm* and *The Pelican Brief*, it more than compensates with a newfound Grisham humor and slapstick energy." In an interview with Toepfer, Grisham conceded that he had sacrificed a measure of suspense for character development in *The Client*, partly in response to the adverse critical reaction to his earlier efforts. "When reviews are negative but fair, I pay attention," he remarked. "Some said my characters were shallow—and they were. *The Firm* and *The Pelican Brief* are very fast, plot-driven books. I deliberately slowed it down in *The Client*. My wife edits my books as I write them. She's really good with the women characters. We have some spirited discussions, but she's almost always right. That's the frustrating part."

John Grisham, who has the blue-eyed, brown-haired, fashionably unshaven good looks that one imagines a typical Grisham hero might possess, lives with his wife, the former Renée Jones, and their two children, Ty and Shea, in a custom-built Victorian-style house on a seventy-acre farm in Oxford, Mississippi. "We wanted to build the home that the kids will come to someday with their kids," he told Kelli Pryor. "We plan on living here forever." Indeed, he told the reporter for *People*, "Ten years from now I plan to be sitting here, looking out over my land. I hope I'll be writing books, but if not, I'll be on my pond fishing with my kids. I feel like the luckiest guy I know." In his free time, Grisham enjoys coaching Little League baseball and reading. He seldom goes to the movies or watches television. "I hate television, and I've never been a movie fan," he declared to Kelli Pryor. "In the past year, I've tried to see more, rent more—so I can turn it off if I hate it. I've always been one to walk out of movies."

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Nov. 30, 1945- Organization official; zoologist; conservationist; educator. Address: c/o National Wildlife Federation, 1400 16th St. NW, Washington, DC 20036-2266

National Wildlife Federation

As the president and chief executive officer of the National Wildlife Federation (NWF), Jay D. Hair directs one of the largest grass-roots conservation organizations in the United States. When Hair assumed the presidency, in 1981, the federation was widely regarded as "an overgrown rod-and-gun club." Under his leadership the group's focus has expanded to include not only matters of interest mainly to outdoor enthusiasts but also a host of environment-related issues of concern to the broad spectrum of Americans that now makes up its membership. According to NWF publications, its aim is "to educate, inspire, and assist individuals and organizations of diverse cultures to conserve wildlife and other natural resources and to protect the earth's environment in order to achieve a peaceful, equitable, and sustainable future." In tackling that mission, the NWF has aggressively promoted the passage of what it deems to be environmentally sound legislation and fought, through lawsuits and other means, government and corporate policies and activities that it considers harmful to the well-being of the earth and its inhabitants. "Environmental protection is more than a quality-of-life issue," Jay D. Hair has said. "It is nothing less than an issue of life itself . . . , a matter of survival." In 1990 he told a reporter that he believed that, because of such phenomena as the population explosion, global warming, tropical deforestation, and loss of species diversity, "the next ten to fifteen years are going to be the most dangerous in human existence." "We are in a battle to save the earth," he declared.

Before becoming the head of the NWF, Hair served as a public health adviser in Vietnam, as a research and management consultant, as a special assistant in the Department of the Interior, and as a college teacher of zoology, wildlife biology, and forestry. At the NWF he has proved to be not only a strong administrator but a superlative publicist and marketer as well, and since his arrival the annual income of the federation—which has been described as "an environmental department store that is part magazine publishing house, part mail-order emporium, part law firm, and part advocacy group"—has nearly tripled, to over $100 million, reflecting the growth of its membership rolls. In building the National Wildlife Federation into "a richer, larger, feistier, media-savvy national organization that is unafraid to lock horns with the powerful on many issues," as Joseph Cerquone wrote in *Veteran* (August 1990), Hair has helped to transform it into an effective and influential force for change.

The youngest of three children, Jay Dee Hair was born in Miami, Florida on November 30, 1945. His brother, Dwight E. Hair, was a colonel in the United States Army until his retirement; his sister, Paulette K. Pyle, is an executive with the DuPont company. When Jay was three months old, his father, a career navy officer, deserted his wife and children, and his mother, Ruth A. Johnson, a homemaker, moved with her youngsters to Leota, Indiana, to live on her family's small farm, which was adjacent to land farmed by some of her brothers. Many afternoons young Jay walked with his grandmother to two farm ponds, where they caught fish for the family's supper. He learned to hunt when he was six, using the shotgun that his mother had given him for Christmas, and he later became an active member of the local 4H club. "I never felt the lack of a father," Hair told Steve Netherby, who interviewed him for *Field & Stream* (November 1983). "My uncles looked after me in fatherly ways. I would help them with the farm chores and they would take me hunting. They helped to teach me unspoken laws of sportsmanship and stewardship for the land."

In 1957 Hair's mother remarried, and Jay and his family moved to a large, old house in rural Landenberg, Pennsylvania, where he continued to enjoy outdoor pursuits: hunting, fishing, camping, horseback riding, and exploring the nature preserve that bordered their property. According to an article by John Lancaster for the *Washington Post Magazine* (August 4, 1991), Hair's stepfather, a DuPont chemical engineer, was a "stern taskmaster" who set high standards for Jay and his siblings. To increase their chances of excelling in school, he routinely awakened them at 5:00 A.M. to watch home-study programs on television.

At Avon Grove High School in West Grove, Pennsylvania, Jay Hair gained some celebrity by becoming the president of his senior class and the high scorer on the basketball team. After graduating, in 1963, he enrolled at Clemson University, in South Carolina, where four years later he received a B.S. degree in biology. He remained at Clemson for graduate study, concentrating in wildlife management, zoogeography, and parasite ecology. To fulfill the requirements for an M.S. degree in zoology, which he received in 1969, he conducted research on parasitic worms in the gastrointestinal tracts of starlings. During his last year at Clemson, he served as a graduate teaching assistant in the Department of Entomology and Zoology. From 1969 to 1970 he worked as a graduate research fellow in the Department of Zoology at the University of Alberta, in Edmonton, Canada.

As a college student, Hair had joined the ROTC, and in May 1970 he was commissioned as a second lieutenant in the United States Army. In 1971, after receiving instruction at the army's Officers Field Artillery School, Special Forces Advisory Training School, and Defense Language Institute, where he learned to speak Vietnamese, he went to Vietnam to serve as a public health adviser. "On loan" from the army to the United States Agency for International Development, he tackled mosquito control and water-quality improvement projects; years later he learned that because he had carried out his tasks so effectively, the Vietcong had placed his name at the top of one of their hit lists. "It was one of the best job evaluations I ever got," he has said. For his excellent performance in teaching Vietnamese military and civilian workers about public health, he received a United States Army Commendation Medal. During his tour of duty in Vietnam, which ended in December 1971, he also served as an adviser to the dean of the Faculty of Science at Can Tho University and as a biology instructor at the University of Maryland's Far East division. Hair's experiences during the Vietnam War left him with painful memories of human suffering and a new understanding of the earth as, in his words, an "interdependent, fragile place" where ideological and political conflicts may lead to dreadful environmental destruction.

After his discharge from the army, with the rank of first lieutenant, Hair returned to the University of Alberta for further graduate study, in the areas of wetlands wildlife and habitat, community ecology, resource use, species diversity, and niche dynamics. For his doctoral research, he again investigated parasitic worms, this time in the intestines of lesser scaup, a species of diving duck. He received a Ph.D. degree in zoology from the university in 1975, and in the same year he was selected as an outstanding young man of America by the United States Jaycees. Meanwhile, in 1973 Hair had obtained the position of assistant professor of wildlife biology in the Department of Entomology, Fisheries, and Wildlife at Clemson University, a job he held for four years. For nine months in 1976 and 1977, he also served as a research and management consultant with the South Carolina Wildlife and Marine Resources Department. From the summer of 1977 until the spring of 1981, he worked at North Carolina State University, in Raleigh, both as the administrator of the fisheries and wildlife sciences division and as an associate professor of zoology and forestry. Between 1978 and 1980 he also held a part-time job, as a special assistant in the United States Department of the Interior, where, in helping to develop a national policy regarding fish and wildlife, he consulted with the staff of each state fish and wildlife agency and federal land agency in the country.

In 1974, spurred by his growing interest in environmental activism, Hair attended a meeting of the National Wildlife Federation, where "he met many of the people who would be influential in his rise through the organization," according to Steve Netherby. Soon afterward he joined the South Carolina Wildlife Federation, a group that the NWF selected as its outstanding affiliate for the year 1976–77, when he was its president. In 1977 Hair was named South Carolina wildlife conservationist of the year, and in 1980, when he was working in North Carolina, he was selected for the corresponding honor for that state.

The NWF had been headed by Thomas L. Kimball since 1960, and in 1979 the organization's board of directors began what turned into a two-year search for a new president. Seeking work that would engage him in public service and that would enable him "to play a part in incorporating good science into public policy," in his words, Hair applied for the job. By his own account, the NWF's ability—one nearly unique among environmental organizations—to attract sport fishermen and hunters, even members of the National Rifle Association, along with nonhunters concerned about the preservation of the earth, made the idea of heading the organization especially appealing to him. In 1980, to prepare himself for what he hoped would be his new responsibilities, he took courses in management and strategic and organizational development at the Government Executives Institute of the University of North Carolina's School of Business Administration. (Four years later he took classes in managerial leadership, marketing and production, and financial planning and control in the advanced management program at Duke University's Fuqua School of Business, in Durham, North Carolina.)

According to David G. Burwell, who worked with the NWF's legal division for nearly a decade and who is currently the president of the Rails-to-Trails Conservancy, Hair had "had his sights on [the presidency] for a long time." "He had built up a political base," Burwell told a reporter, "and he worked it a lot longer than anybody else." After whittling down the number of serious candidates from about 150 to Hair and three others, the board met to elect a successor to Kimball. In an article for the *Amicus Journal* (Fall 1989), Lawrence Mosher reported that Hair and his supporters on the board effectively rigged the election, by holding a first ballot early during the meeting in the knowledge that G. Ray Arnett, a board member who favored another candidate, would be arriving late. With a majority of one vote, Hair emerged victorious. "There was no formal discussion, and Ray had no opportunity to make his pitch against me," Hair told Lawrence Mosher, apparently still relishing his memory of the successful maneuver.

Known for the first two years of its existence as the General Wild Life Federation, the National Wildlife Federation was established in 1936, under the leadership of the famous editorial cartoonist and conservationist Jay Norwood ("Ding") Darling, as an umbrella organization for wildlife societies (in reality sportsmen's clubs, for the most part) from all over the United States. It was not until 1961 that the NWF opened its membership to individuals. Even with that change, it kept its focus primarily on issues of interest to sport hunters and anglers. Although it gained greater name recognition through the publication of *National Wildlife* and *International Wildlife*, under Kimball's leadership the NWF remained a group with little political influence.

When Hair assumed the presidency of the NWF, in May 1981, at the age of thirty-five, a national controversy was raging around James G. Watt, the first secretary of the Interior Department during the administration of President Ronald Reagan. Watt's lopsidedly pro-business stance and his imposition of his religious beliefs in governmental matters had aroused the wrath and even fear of conservationists and others. According to most accounts, at the beginning of his tenure, Hair seemed determined to preserve the NWF's low profile and loath to confront the Reagan administration about Watt and his policies. William Turnage, who was then the president of the Wilderness Society, has described the way in which Hair, in conversations with leaders of other environmental organizations, justified his hesitancy to speak out: "He would sort of remind us that most of his members were Republicans." Indeed, in a random poll of thousands of NWF members, two-thirds reported that they had voted for Reagan. Nevertheless, by a ratio of thirteen to one, they also indicated that they disapproved of Watt's guiding principles and tactics. The results of the survey prompted Hair to join his colleagues in the conservation movement in calling for Watt's resignation, an action that made front-page news and "one hell of a public impact," as Hair commented to John Lancaster. By the time Watt resigned, in 1983, Hair had acquired a reputation for having a "confrontational, headline-hunting" approach to his job.

Contributing to that view of Hair was an incident that occurred in 1984, after President Reagan nominated Anne McGill Burford (formerly Anne M. Gorsuch) to chair the National Advisory Board on Oceans and Atmosphere, despite the fact that she had stepped down from her post as EPA administrator the year before because of severe and unrelenting criticism from environmentalists. At a White House luncheon set up expressly to curry favor with people in the conservation community, Reagan found himself being attacked for once again proposing Burford for an environment-related job. "Reagan banged on the table and said, 'Why won't you give me the benefit of the doubt on this appointment?'" Hair recalled to an interviewer. "I banged the table and said, 'Damn it, we've given you the benefit of the doubt for two years.'" Immediately after the luncheon, Hair treated reporters to a lively account of the exchange and complained to them that the dispute about the nomination had left no time for discussion of such important matters as the toxic-waste cleanup program and the problem of acid rain. Burford withdrew her name from consideration a few days later.

About a month before that confrontation with Reagan, Hair had become the first leader of a major environmental organization to have a talk with him in the Oval Office. He reported on their meeting in the August/September 1984 issue of *National Wildlife*. Hair has used each issue of *National Wildlife* and *International Wildlife* as a forum for describing, and expressing his opinion about, an environment- or conservation-related event or situation. Among other things, his columns in effect have provided an overview of the issues, problems, and projects that the NWF has been or will be working on. In *National Wildlife* in the last few years, for example, Hair has proposed that the head of the EPA be included in the cabinet and that the Constitution be amended to guarantee for all Americans the right to a clean environment and protection of the nation's natural resources; explained how to bring about "environmental justice"—which he defined as "protecting every human's right to a healthful, sustainable environment"—and wipe out "environmental racism," through which, for example, "lower income and minority communities suffer disproportionately higher exposure to hazardous pollution"; urged support for the reauthorization of the Endangered Species Act; and pressed Congress to overhaul the still-in-effect Mining Law of 1872, which encourages the mining of minerals such as gold even in otherwise protected land but neglects to deal with the devastating environmental damage that often results from such mining.

Since March 1989, when the *Exxon Valdez* spilled more than eleven million gallons of crude oil into Alaska's Prince William Sound, causing the deaths of countless animals and widespread environmental havoc, Hair has expressed in *National Wildlife* his anguish and anger about the spill and subsequent events. Ahead of any other national environmental leader, he traveled to the sound to see the situation for himself, and he later revisited the area to gauge the success of Exxon's cleanup efforts. Photographs of him in rain gear and boots, with an oil-smudged face and hands, appeared not only in *National Wildlife* but also in the *Chicago Tribune* and other major publications. Hair attended Exxon stockholder meetings, where he accused Exxon chairman Lawrence G. Rawl and other company executives of hiding from the public the true extent of the devastation and the inadequacy of the cleanup measures. At one point he sent to each member of Congress a bag of heavily oiled rocks from a beach that Exxon claimed had been restored to its original, pristine state. Because of his efforts and those of others in the conservation community, Exxon was forced to establish a fund for continuing the cleansing operations and helping commercial fishermen and other Alaskans who suffered financial losses because of the spill.

In addition to speaking out and taking other action personally on many issues, Hair has employed the skills and zeal of the NWF's staff and membership to mold the federation into an effective political force. Among other measures, he established the Resource Conservation Alliance, a group of NWF members that is organized by congressional district and "can be mobilized at the push of a computer button to provide grass-roots pressure on key lawmakers," as Terry Atlas reported in the *Chicago Tribune* (April 25, 1990). The publications *Action Alert* and *EnviroAction* advise members of the alliance—65,000 strong in 1990—and other NWF activists about proposed national legislation. Under Hair's direction the NWF also greatly expanded the number of litigating attorneys on its payroll, to handle what in recent years has amounted to dozens of lawsuits annually. To staff its Resources Conservation Department, it hired teams of lobbyists, attorneys, scientists, and resource specialists, who make recommendations to government officials on an array of issues, ranging from the protection of public lands to the development of a sound national water policy. Hair also oversaw the formation of the NWF's International Affairs Department, whose primary mission within the United States is to influence economic and trade policies that affect the natural resources of countries in the developing world.

The NWF's emergence as a formidable political force may also be attributed to sheer numbers. In the twelve years that Hair has been at the helm, the organization's membership has grown to more than 5.3 million "members and supporters," as Hair describes them, the former comprising subscribers to *National Wildlife* and *International Wildlife* and the latter including subscribers to the children's magazines *Ranger Rick* and *Your Big Backyard* and people who have purchased products through NWF's catalogues. In 1990 the federation earned $35 million from magazine subscriptions, $30 million from sales of its calendars, T-shirts, and other mail-order items, and $13 million from sales of its Christmas cards. In an interview with Rochelle L. Stanfield for *National Journal* (August 9, 1986), Hair explained the NWF's success in the marketplace: "The reason we have done well is because we've managed that part of the organization in a hard-nosed, prudent, businesslike manner. That is really the difference [between] the National Wildlife Federation and all the rest of the public-interest organizations." "We are the kind of business I wish there were more of," he told Stanfield. "We're out there competing in the free enterprise system . . . , [but] we reinvest [our profits] in the public interest." Unlike most officials from nonprofit advocacy groups, Hair has expressed enthusiasm for his administrative duties, not least of which is managing a workforce that has almost doubled during his administration, to nearly 700. Among those on the staff are toxicologists, foresters, biologists, biotechnologists, and issues specialists.

Adding to the NWF's effectiveness are an array of outreach programs and projects. They include "Cool It!," which aims to increase conservation awareness among college students; summer camps for children and weeklong "outdoor discovery and recreation" programs for families; "NatureQuest," a training program for camp activity directors, counselors, and teachers who want to design their own hands-on nature projects; and the Backyard Wildlife Habitat Program, which provides guidelines for transforming schoolyards and backyards into habitats that will provide food and shelter for birds, butterflies, and other animals. For National Wildlife Week, an annual event inaugurated by the NWF, the federation contributes information packets on a current conservation issue to educators. (The 620,000 kits distributed in 1993 bore the title "Rain Forests: Help Save Their Layers of Life.") The federation's Environmental Quality Task Force advises businesses and communities about such matters as cost-effective means of waste disposal and water conservation. Through the Corporate Conservation Council—whose members, which currently include AT&T, DuPont, and Dow Chemical, pay $10,000 to belong—NWF staffers "promote resource conservation by the private sector," according to the federation's *Conservation Directory*, a 400-page annual compendium of governmental agencies and nongovernmental organizations engaged in conservation work at the state, national, or international level. "We're never going to solve this country's environmental problems unless the free enterprise system is a full partner in the process," Hair has said.

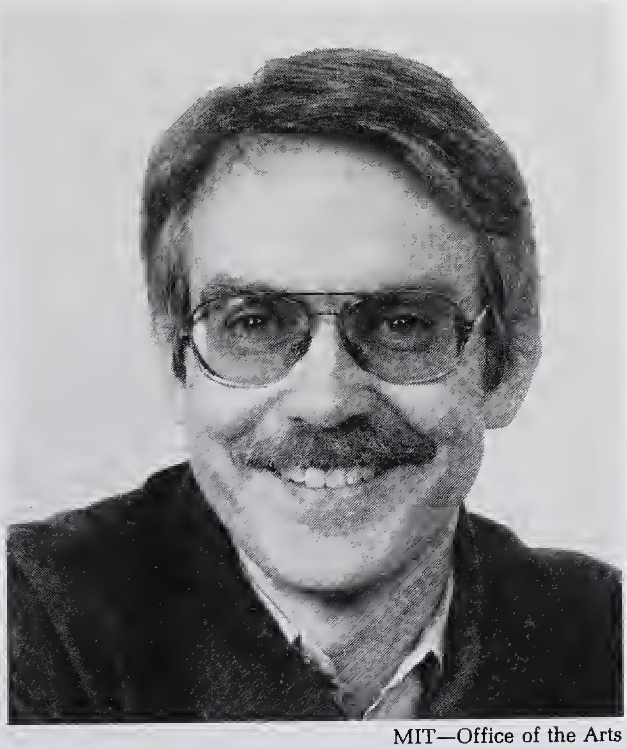
Hair has drawn sharp criticism for including Waste Management Incorporated—which was fined $3.75 million in 1990 for violating air-quality regulations—on the Corporate Conservation Council and seating the company's chairman on NWF's board of directors. According to John Lancaster, however, Hair "does not shrink from challenging his friends" in the business world, and NWF employees whom Lancaster interviewed "were unanimous in saying they had never been pressured to back off from an issue for fear of offending Hair's corporate pals." In her 1986 *National Journal* article, Rochelle L. Stanfield reported that Hair has also been faulted for "often go[ing] his own way rather than working [with the leaders of other conservation organizations] toward a unified environmental policy front." And some critics have condemned him for installing what they regarded as luxuries in the NWF's $40 million Washington, D.C., headquarters, the construction of which was completed in 1988. In defending the building's features, Hair has said, "There are some people who always make the case that environmental organizations ought to always be downtrodden. I don't think there's any more important profession in the world today, period, than saving the environment. I want the very best and brightest people fully engaged in doing that, and . . . with that goes certain trappings. I don't apologize for putting a personal computer at everyone's desk."

John Lancaster described Jay D. Hair, who is six feet, five inches tall, as "television-actor handsome, with a broad, open face, square chin, and thick, pewter-colored hair that rarely falls out of place." Hair "complements his imposing presence with the folksy charm of a born campaigner," Lancaster wrote. He is said to be "a man of boundless energy," who often works fourteen hours a day, arriving at his office by 6:30 A.M. In his leisure moments at home he enjoys reading and tying flies for fly-fishing; his outdoor activities include fly-fishing, horseback riding, camping, and taking photographs. John Lancaster reported that George J. Mitchell, the majority leader of the United States Senate, has credited Hair with having "a pragmatic, nonideological approach sorely lacking in other environmental leaders." "If you're going to play this game, you ought to play to win," Hair told Rochelle L. Stanfield, explaining that winning meant "having a positive influence on change." "That means not being shrill and not being a kamikaze environmentalist, but being rational and bringing something of substance to the table," he said.

From his seventeen-year marriage to his first wife, Rebecca Hair, which ended in divorce in 1987, Jay D. Hair has two daughters, Catherine Whitney Hair, known as Whitney, and Lindsay Frances Hair. In 1984 Whitney recovered from a usually fatal form of cancer after treatment with the drug vincristine, which was originally derived from the rosy periwinkle, a plant that grows only in Madagascar, where its survival is threatened. Whitney's experience dramatically demonstrated to Hair the crucial importance of saving all of the earth's plant and animal species, and it reportedly "infused [him] with a new sense of passion and purpose" as president of the NWF. Since 1992 Hair has been married to Leah K. Hair, who has two sons, Colin Patton and Benjamin Patton, from a previous marriage and with whom, when he is not in the District of Columbia, he lives in Seattle, Washington.

Since the 1970s Jay D. Hair has been a member, and often an officer, of more than eighty professional, scientific, public service, and other organizations. His many awards include two honorary doctoral degrees. "These are the most exciting times," he declared to Lawrence Mosher. "And I am absolutely ecstatic and delighted that I'm at where I'm at, and feel very privileged to be here at this particular juncture." When Mosher asked him to describe himself, he said, "There are a lot of mirrors you look into. Probably the most important is the one you face every morning, and whether you're happy and satisfied with the person you see. And the person I see every morning makes me damn happy. I work hard. I love what I'm doing. I wake up every morning between five and 5:30 excited about going to work. I love this stuff."

Selected Biographical References: Amicus J 11:34+ Fall '89 por; Chicago Tribune V p1+ Ap 25 '90 pors; Field & Stream 88:79+ N '83 por; National J 19:1964 Ag 9 '86 por; Veteran 10:13+ Ag '90 por; Washington Post mag p16+ Ag 4 '91 pors



MIT—Office of the Arts

Harbison, John

Dec. 20, 1938– Composer. Address: c/o Massachusetts Institute of Technology Music and Theater Arts, 77 Massachusetts Ave., Cambridge, MA 02139; c/o St. Paul Chamber Orchestra, 318 Landmark Center, 75 W. Fifth St., St. Paul, MN 55102

Well-known in the Boston area for nearly thirty years as an accomplished composer, conductor, and music instructor, John Harbison emerged on the national music scene in the mid-1980s, when he received the Pulitzer Prize for music for his cantata *The Flight into Egypt.* His complex yet accessible compositions are difficult to categorize stylistically, but they typically share a remarkable lyricism, a richness of rhythm and texture, and a strong theatrical element. As his career has developed, Harbison has been called everything from a "radical conservative" to a "conservative radical," but the composer himself has disdained such labels. Intent on exploring a range of forms and styles, he has written three symphonies, two operas, two ballets, numerous concertos and chamber pieces, and many large- and small-scale vocal works. "I want to try everything," he told Heidi Waleson of *New York Newsday* in 1987, "at least to see what's there for me in every type of music I can find."

Now widely recognized as a leading American composer, Harbison has received a number of honors and distinctions, including the Kennedy Center Friedheim Award for orchestral music, a Guggenheim fellowship, and a MacArthur Foundation "genius grant" presented to him in 1989. His music has been performed by major orchestras and ensembles throughout the United States and in Europe, and twenty of his pieces have been recorded on the Nonesuch, Northeastern, New World, and CRI labels. Harbison was recently named to the post of creative chair of the St. Paul (Minnesota) Chamber Orchestra.

The youngest of three children, John Harbison was born on December 20, 1938 in Orange, New Jersey. He grew up in nearby Princeton, a quiet college town, in a family setting he has since described as "post-Calvinist, liberal, Christian." His father was a history professor at Princeton University; his mother was a magazine writer. Both parents were musically inclined, especially his father, who wrote pop music, and he also had an uncle who was a songwriter. Drawn to the piano as a very young child, Harbison began improvising pieces by the time he was five years old. "One of my earliest memories is my parents saying, 'Get on with it,'" he told Ellen Pfeifer in an interview for *High Fidelity* (March 1982). "I guess I was playing things over and over, trying to perfect little sections." Opera was also an early interest; he began listening to Metropolitan Opera radio broadcasts when he was about ten, sparking a passion that has remained with him. At a time when his classmates were captivated by athletes and movie stars, Harbison recalled to one interviewer, he was asking opera singers for autographs.

Childhood piano lessons marked the beginning of Harbison's formal musical training, but the young student showed more promise in composition than technique. Fascinated by jazz, he formed his own band at the age of twelve. His playing with that group soon began to affect his proficiency as a classical pianist. "[The teacher] felt my technique was a lost cause," he explained to Pfeifer. "I could play no eighth notes evenly because I felt them like uneven jazz eighths."

As a student at Princeton High School, Harbison proved to be a highly versatile musician, studying viola, piano, voice, and tuba. He also took courses in music theory. Recalling his days as a music student, Harbison told Mark Swed of the *New York Times* (May 20, 1990) that he was sometimes forced to practice the tuba in a girls' washroom because the overcrowded school had no rehearsal rooms. "I would be booming away, and with those tile walls

I really got delusions of grandeur," he told Swed. Bored by the simple "oom-pah-pah" accompaniments that were his lot as the tuba player in the school band, he began improvising bass lines, and he was eventually asked to leave the band. But the forced departure did little to dampen Harbison's enthusiasm for music. Throughout his high school years, he pursued his interest in jazz by playing piano in a jazz band, and he continued taking viola lessons.

When the time came to select a university, Harbison took an unexpected route. Princeton seemed a likely choice, since his father taught there, as did Roger Sessions, a prominent American composer whose son was a friend of Harbison's. But he chose Harvard instead because, as a musician, he felt "uncomfortable" at Princeton, which he described as a "socially conformist place" during the 1950s. Harvard University appealed to him because of its more relaxed atmosphere, and it had the added allure of "true West Coast-style beatniks, with their greasy leather jackets," as he told Pfeifer.

In 1956, Harbison began his studies at Harvard where his teachers included Claudio Spies, Billy Jim Layton, and Walter Piston. Piston, his composition teacher, once tested Harbison's determination by telling him that he should, "under no circumstances," become a composer, but Harbison persevered. His pertinacity paid off, for he was awarded a Paine Traveling Fellowship for a year's study with Boris Blacher, in West Berlin. Following his graduation from Harvard, in 1960, he spent the 1960–61 academic year at the Hochschule für Musik under Blacher's tutelage. Upon his return to the United States, he continued his training in composition with Roger Sessions and Earl Kim at Princeton University, receiving a Master of Fine Arts degree in 1963. While at Princeton, he played viola in the university orchestra and in string quartets.

For the next five years, Harbison led an active life performing, composing, and teaching. Coming of age musically during the 1960s wasn't easy for him. "There was tremendous pressure on young composers for instant originality and novelty but very little music," he told Joan Peyser, who spoke to him for the *New York Times* (August 16, 1981). "That delayed the emergence of my own voice. It took nerve to go back and compose 'early' music at an advanced age. It may be a risk to make a complex shape, but it is also a risk, and I believe a far greater one, to write a very direct and clear melody that you can absolutely stand behind." Harbison wrote several works during those early years, including *Verses* (1964), a solo piece for violin that he has since withdrawn; the chamber piece Four Preludes (1964); Parody-Fantasia, for solo piano (1968); and Serenade for Six Players (1968). But it was not until the end of the decade that he began to have confidence in his work. As he explained to Ellen Pfeifer, "[After] sorting things out and throwing out a number of apprentice pieces, I was finally getting onto something."

With his initial compositional problems worked out, Harbison accepted a year's appointment as composer in residence at Reed College, in Portland, Oregon, in 1968. The following year, he joined the music faculty at the Massachusetts Institute of Technology, in Cambridge, where he has remained ever since. He is the first permanent holder of the Class of 1949 Professorship. In the Boston area, in addition to teaching and composing, he was able to pursue a parallel career as a conductor, drawing on his experience with the Bach Society Orchestra at Harvard, which he had conducted as an undergraduate. Among the local groups that he has guest conducted are the Boston Symphony Orchestra, the Boston Symphony Chamber Players, and the Cantata Singers, of which he was music director from 1969 to 1973 and again from 1980 to 1982.

Harbison's programs for the Cantata Singers frequently featured choral works by Johann Sebastian Bach and Heinrich Schütz, one of Bach's greatest predecessors. Bucking the fashionable practice of playing early music on period instruments, Harbison asked his players to use modern ones instead. In his view, the emphasis on period authenticity has distracted listeners and musicians alike from the music itself. "I've taken the composer's point of view on the matter," he explained to Mark Swed. "I really think that the problem with the [early-music] movement is that it has drawn attention away from an understanding of the structural intent of the piece toward some other certification, which is simply what instruments you've played on and what treatises you've read." By Harbison's own account, his views are not always well-received in Boston, which he has called "the American capital of the old-music movement." "I have to really watch out where I go in a dark alley," he joked to Swed.

Perhaps because of his experience with the Cantata Singers, vocal music, especially large-scale vocal works, predominate in Harbison's oeuvre. Even his earliest efforts in this vein—among them *Shakespeare Series* (1965), *Five Songs of Experience* on *Poems of William Blake* (1971), and *Elegiac Songs* (1974), a setting of poems by Emily Dickinson—demonstrate a sure grasp of the dramatic potential of his texts, a gift for characterization and "tone-painting," and a deft hand at orchestration. These qualities are equally apparent in massive choral works, such as *The Flower-fed Buffaloes* (1976), a structurally elaborate and richly melodic cantata based on poems by Vachel Lindsay, Hart Crane, Michael Fried, and Gary Snyder, and in more intimate pieces like *Mottetti di Montale* (1980), a song cycle for mezzo-soprano and piano.

Set to twenty poems from Nobel laureate Eugenio Montale's *Le Occasioni, Mottetti di Montale* catches the wide range of emotions, from longing to rapture to despair, expressed in the poems, but as Michael Walsh pointed out in *Time* (August 24, 1981), "the music is much more than a literal transcription of the poetry, for Harbison has given it a deeper layer of meaning in transforming it into song. The most unstable interval in music, the tritone, stalks the cycle relentlessly, a musical metaphor for the dissolution and decay that mark Montale's poetry." Harbison's contributions to the song-cycle literature also include *Book of Hours and Seasons* (1975), to a text by Goethe; *Mirabai Songs* (1982), based on Robert Bly's translation of poems by the sixteenth-century Indian mystic; and *The Natural World* (1987), a setting of works by the contemporary poets Robert Bly, Wallace Stevens, and James Wright.

As Richard Swift observed in his article about the composer for the *New Grove Dictionary of American Music* (1986), Harbison put his facility for composing music "that is identified with both the psychology of characters and of situations" to good use in his operas *Winter's Tale* (1974), after Shakespeare's play of the same name, and *Full Moon in March* (1977), an abridgement of William Butler Yeats's fanciful dance-play about an icy queen and the swineherd who dares to woo her. *Winter's Tale*, in particular, is full of telling and strikingly original details, some of which Lloyd Schwartz identified in the *Atlantic* (March 1984): "Leontes howling his jealousy in falsetto, some enchantingly syncopated pastoral songs, and, most significant, six colorful and moving 'Dumb Shows' (which have often been played as a separate concert piece), the musical equivalent of a mechanical clock that hides within it a time bomb."

Given Harbison's predilection for vocal works, it is perhaps fitting that it was one of those works—the cantata *The Flight into Egypt*, which was commissioned by the Cantata Singers for a 1986 Christmas program—that brought him the Pulitzer Prize. Approximately fifteen minutes in length, the piece is scored for soprano, baritone, chorus, and an instrumental ensemble of low woodwinds, trombones, organ, and strings. He took as his text the biblical account, from the Gospel of Matthew, of the Holy Family's escape from Herod, but the work is also intended to explore modern issues. "I was interested in writing a seasonal piece, but one which would have some reflection of what I took to be the reality around me in Boston at that point, which is that there are a lot of homeless people, a lot of people who are depressed, who are going through that season in a less than festive state . . . ," he explained to Heidi Waleson for *New York Newsday* (April 20, 1987). "As in, say, religious art, the figures stand for large segments of humanity." That Harbison succeeded in his self-appointed task was borne out by the overwhelmingly positive reviews that greeted the work's premiere, on November 21, 1986. In his opening-night notice for the *Boston Globe*, Richard Dyer commended the composer for writing music that "shows how the impersonal code of ritual is also an expression and reflection of the most powerful personal emotions. The end is full of mingled anger, heartbreak, and compassion, and there is no reconciliation among them because there cannot be."

Dyer noticed in *The Flight into Egypt* "a realization of the high achievements of [Roger] Sessions, without the difficulties." One of Harbison's most influential teachers, Sessions may have helped shape his student's attitude toward compositional voice. As an instructor, he encouraged young composers to find the personality inherent in each work rather than spend time and energy developing and projecting their own. For many critics, that approach is what makes Harbison's music so successful. As Lloyd Schwartz put it, "By refusing the demands of the marketplace for an easily identifiable style, and by concentrating on the work itself, Harbison has discovered the voice he wasn't looking for: humane, poetic, flexible, guardedly optimistic, but with a pervasive resignation to the inevitability of pain and disappointment."

Some critics, however, perhaps most notably John Rockwell of the *New York Times*, have on occasion taken Harbison to task for what Rockwell called "blankly impersonal pieces." Rockwell was especially disappointed by Harbison's Third Symphony, which was given its New York premiere by the Baltimore Symphony under David Zinman, who had commissioned it, at Carnegie Hall in 1991. In a program note, Harbison described the symphony as a "fluid psychological progression, with its momentary victories and defeats, and its release at the end," but Rockwell was unpersuaded. "Several of Mr. Harbison's recent scores have suggested a new assertion of self in his music, a triumph of individual voice over all the styles and techniques at his disposal. This . . . symphony sounded like a regression into craft."

But as more than one critic has observed, Harbison's mastery of craft is matched by his unerring sense of melody. Because of his penchant for long-lined melodies and his undeniable skill as an orchestrator, he has often been listed among the "New Romantics." Harbison, however, has claimed that his works do not fit the label. Musically, the Romantic period has little to offer the composer, whose interests are more deeply rooted in the baroque era. "For my ear at least, the late nineteenth century has the least to say to us," he told Heidi Waleson. In any case, his compositions are not intended to turn back any musical clocks. Instead, he relies on his sense of history to explore his own compositional voice. "In virtually every era there's always been a strong contingent of rear-guardists who turned out to be great composers too," he explained to Waleson. Noting that many of them were overshadowed by contemporaries who were perceived at the time to be more radical or progressive, he said that he was "determined, at least at this point, not to get into a funk."

Harbison's long list of credits includes the thematically and musically related ballets *Ulysses' Bow* and *Ulysses' Raft*, which he composed in 1983 after seeing a performance of Monteverdi's *Il ritorno d'Ulisse* and which he has described as a "Ulysses opera without singers," and numerous instrumental works, among them two string quartets, a woodwind quintet, a brass quintet, concertos for violin, viola, and piano, and oboe, clarinet, and strings, and a double concerto for brass choir and orchestra. Among his most recent orchestral works is *Remembering Gatsby: A Foxtrot for Orchestra* (1986), a set of variations that he wrote for the Atlanta Symphony Orchestra.

Harbison does most of his composing during summer vacations at his in-laws' farm in Token Creek, Wisconsin, where solitude helps him focus his creative energies. When he is working on a piece, he becomes almost totally absorbed in his ideas—so much so that in 1981 he dreamed the opening bars of his Symphony no. 1, a centennial anniversary commission by the Boston Symphony Orchestra. Some of his works were written for his wife, the violinist Rose Mary Pedersen, whom he married in 1963, including the Sinfonia for Violin and Double Orchestra (1963), the Violin Concerto (1980), and Variations for Violin, Clarinet, and Piano (1982). *Confinement* (1965), an emotional elegy that juxtaposes serial techniques with Lutheran chorale references, was composed for his father, who died of Parkinson's disease at the age of fifty-one. In memory of his sister Helen, who died of cancer in 1981, Harbison wrote the Piano Quintet (1981), a complex, seemingly abstract piece with a brooding undercurrent that struck one reviewer as "almost Brahmsian."

A slim, quiet, unprepossessing man, with stooped shoulders and eyes that reflect the thoughtfulness of his music, John Harbison has been described as personable but "lacking commanding personality," as Mark Swed put it. In his 1990 article for the *New York Times*, Swed noted that the composer had arrived late for their scheduled meeting at the Dorothy Chandler Pavilion, where the Los Angeles Philharmonic performs. Upon his arrival, Harbison, appearing slightly befuddled, explained that he had become lost in the building—despite the fact that he had spent three years there as the orchestra's composer in residence. The soft-spoken composer needed time to warm to a conversation, Swed wrote, but once engaged, "he proved articulate, insightful, thought provoking, amusing, and now and then a bit outrageous."

In addition to his tenure with the Los Angeles Philharmonic, Harbison has served as resident composer with the Pittsburgh Symphony Orchestra, the Santa Fe (New Mexico) Festival, the American Academy in Rome, the Berkshire Music Festival at Tanglewood, Massachusetts, and the Aspen (Colorado) Music Festival. He is currently working on an oboe concerto for William Bennett, commissioned by the San Francisco Symphony, and a cello concerto for Yo-Yo Ma, commissioned jointly by the Chicago and Boston Symphony Orchestras. Harbison and his wife make their home in Cambridge, Massachusetts.

Selected Biographical References: Christian Sci Mon p25 Jl 16 '87; Hi Fi 32:6+ Mr '82; N Y Times II p17+ Ag 16 '81, II p25+ My 20 '90 por; Time 118:67 Ag 24' 81 por; New Grove Dictionary of American Music (1986); Slonimsky, Nicolas. Baker's Biographical Dictionary of Musicians (1992); Who's Who in America, 1992–93

N.Y. Public Library

Healy, Timothy S.

Apr. 25, 1923– President of the New York Public Library. Address: The New York Public Library, Fifth Avenue and 42d Street, New York, NY 10018

BULLETIN: Timothy S. Healy died of a heart attack at Newark (New Jersey) International Airport on December 30, 1992. *Obituary*: *NY Times* A p21 Ja 1 '93

Timothy Healy has been quoted as saying that a Jesuit is someone who seeks out places where "service multiplies itself," and if measured by his own definition, Healy has been a model Jesuit. As a member of the Society of Jesus, a Roman Catholic religious order, for over half a century, he has devoted the greater part of his professional life to educating young people and serving the poor. He embarked on a life of service in the late 1940s, when he taught at a prep school in New York City, but he soon graduated to the role of college professor and administrator, first at Fordham and later, at the City University of New York; at both institutions, he led efforts to increase the enrollment of minority students. In 1976 he went on to become president of Georgetown University, in Washington, D.C., where he proved himself to be a masterly fund-raiser. Healy reached the high point of his career in 1989, at the age of sixty-six, when he was named president of the New York Public Library, the second-largest library in the United States, after the Library of Congress, and one of the five great research institutions in the world.

Healy's stature as a scholar and administrator has been matched by his personal warmth and irresistible charm. He is also the antithesis of the stereotypically straightlaced man of the cloth. Indeed, if he could be any one of the great literary characters, he once confessed, he would most like to be Chaucer's Wife of Bath, "young and full of wantonness, stubborn and strong and merry as a magpie . . . with a liquorish mouth and a lecherous tale." He even describes his vocation in disarmingly mundane terms, once saying, "A priest is just sort of an intensified Roman Catholic."

Thanks in large measure to his down-to-earth manner, Healy has succeeded in calming fears among New York City's intelligentsia that, as president of one of the city's preeminent secular institutions, he would seek to remake the library in the Catholic Church's image. And in terms of his vision of the future of the library, he has impressed supporters and critics alike with his efforts to reach out to both the city's young people and its large non-English-speaking community while at the same time striving to maintain the library's traditional role as one of the nation's greatest educational resources. "I've been in scholarship all my life—I grew up in libraries," he told Lucia Mouat in an interview for the *Christian Science Monitor* (December 14, 1990). "I care for them. I understand how they work."

The oldest of the four children of Margaret Dean (Vaeth) Healy and Reginald Stafford Healy, Timothy Stafford Healy was born on April 25, 1923 in the New York City borough of Manhattan. He spent many of his boyhood summers in Gainesville, Texas, his mother's hometown, which was also the place where his mother met his father, a somewhat eccentric Australian who had fought in World War I and, after immigrating to Texas, found work in the petroleum industry. After marrying, the couple moved to New York City, where Reginald Healy was an officer of a small oil company. When the Depression struck, the business failed, forcing Reginald to take whatever odd jobs he could to find, including one as the host of a radio show called *Captain Tim's Stamp Club of the Air.* Reginald was also a devout Catholic.

A bright boy, Tim Healy won admission to Regis High School, an exclusive Jesuit high school on Manhattan's Upper East Side, though he remembers fearing that he might not make it to graduation because of his father's tendency to put more conventional spirits on edge. Reginald Healy's eccentricities proved not to be a liability for his son at Regis, from which he graduated in 1940. During his years there, Timothy Healy developed a love of scholarship and a commitment to social activism, and in 1942 he announced to his parents that he wanted to join the Society of Jesus. The decision was not a difficult one for Healy to make and was apparently based on his feeling that living among the Jesuits—who over the centuries have served as educators and missionaries in urban areas—would help him fulfill his intellectual aspirations as well as his desire to serve his fellow man. "No flaming angels appeared," he told Linda Yglesias in an interview for the New York *Daily News Magazine* (November 26, 1989). "It really wasn't that much about being a priest. It was being a Jesuit. It was the only thing that ever really made sense to me."

Healy's education progressed along the path that aspiring Jesuits followed in the pre-Vatican II Council era. He spent the first five years of his academic career at Woodstock College, a Jesuit college in Maryland, where he took a B.A. degree, magna cum laude, in English in 1946, a Licentiate in Philosophy, magna cum laude, in 1947, and an M.A. degree in education in 1948. Three years later he enrolled at Facultes Saint Albert, in Louvain, Belgium, where he earned a Licentiate in Sacred Theology, cum laude, in 1954. He had been ordained a Jesuit priest the year before. In about 1956, after spending a year studying in Spain, Healy returned to New York City and enrolled in yet another postgraduate program, obtaining an M.A. degree in English from Fordham University in 1959. He capped his formal education with a sixth advanced degree, a doctorate in English, which he received in 1965 from Oxford University. During his tenure there, he came under the tutelage of Professor Dame Helen Gardner, an eminent scholar with whom he later edited *John Donne: Selected Prose* (1967). His thesis, entitled *John Donne: Ignatius His Conclave*, was published by Oxford University Press in 1969.

At the same time that Healy was distinguishing himself as a scholar, he was also making a name for himself as an educator. He began his teaching career in the late 1940s at Fordham Preparatory School, in New York City. In 1955 he joined the faculty of English at Fordham University as an instructor, and in the following years, he earned successive promotions to assistant, associate, and finally, in 1968, full professor of English. But by then Healy the scholar and educator had been joined by Healy the administrator: having impressed his superiors with his managerial skills, in 1965 he had been appointed Fordham University's executive vice-president.

In this top-level position, Healy concentrated his efforts on opening the university's doors to minorities. At the same time, he looked for ways to contribute his talents to society at large, a goal that led him, in 1968, to take a leave from his many administrative and scholarly responsibilities at Fordham to try to establish a private, nonsectarian liberal arts college in Bedford-Stuyvesant, an impoverished neighborhood in Brooklyn; the venture failed because of lack of funding. Five years later, he set out to found a two-year state college for prison inmates in Bedford Hills, in Westchester County, New York. Like the proposed liberal arts college in Brooklyn, however, the project failed to attract sufficient financial support.

Despite those setbacks, Healy never lost hope that he could contribute to the improvement of the lives of the less fortunate. He received a unique opportunity to do just that in 1969, when he was appointed vice-chancellor for academic affairs at the City University of New York (CUNY). The appointment was an unusual one, for it marked the first time that a priest had been named to a top post in CUNY's administration.

In accepting the appointment, Healy threw himself into the thick of a dispute over the New York City Board of Higher Education's ruling that all city high school graduates, irrespective of their grades, be guaranteed a place in the university system. While some educators feared that the open admissions policy, as it was known, would lower academic standards at CUNY, others viewed it as a continuation of the traditional mission of the City University. For his part, Healy unequivocally voiced his support for the decision and spent the following years helping to implement the program. By the time Healy left CUNY in 1976, the university's minority enrollment had jumped from 5 percent to 30 percent. "It was so simple at CUNY," he recalled to Martha Duffy. "There were no agendas, no politicking. Your task was clear: educate the poor. And that's what we did."

Healy faced challenges of an entirely different sort in 1976, when he became president of Georgetown University. Unlike CUNY, a publicly funded, secular institution, Georgetown was a private Jesuit college whose administration occasionally felt compelled to defer to the church in matters relating to Catholic doctrine. And as might be expected, Healy, during his thirteen-year-long tenure there, occasionally found himself caught up in internal disputes that were religious in nature.

From 1980 until 1987, for instance, Healy found himself not too far from the center of a controversial court battle that pitted the university against two gay student groups that had filed suit against the university's administration for refusing to grant them official recognition. The charge against Georgetown turned on its possible violation of the District of Columbia's Human Rights Act of 1977, which prohibits discrimination on the basis of sexual preference. Healy and the defense team, on the other hand, argued that Georgetown was exempt from complying with the law because recognition of the two organizations would imply its endorsement of a lifestyle deemed immoral by the Catholic church.

After the university won its point on endorsement but lost on providing a subsidy, in 1987, Cardinal James Hickey demanded that Healy appeal the court's ruling. When he refused to do so, Healy redeemed himself in the eyes of some observers; a large segment of the gay community, however, continued to view him with suspicion, and Healy's role in the affair was resurrected in 1989 as evidence of the inappropriateness of his candidacy for the presidency of the New York Public Library. Healy also sided with church doctrine in matters relating to procreation. In 1982, for instance, he forbade a women's group to distribute information about clinics that performed abortions and provided birth control. Although Healy took considerable heat because of his commitment to maintaining the university's Catholic identity, he also acquired a reputation for upholding the principal of freedom of speech. He allowed student groups that challenged Catholic teachings to flourish on campus, for instance, and asked that all prayers at official meetings be ecumenical.

In addition to mediating disputes, Healy served as Georgetown's principal fund-raiser. Indeed, one of his most pressing tasks was increasing Georgetown's endowment, which was $30 million when he took over. Healy proved to be an especially talented fund-raiser, for by the time he left the endowment had soared to nearly $250 million. Healy was equally capable in his role as manager of a sizable bureaucracy. "He sets out goals and objectives and aims, and then allows us the freedom to pursue them so that each one of us . . . feels challenged," Frank Rienzo, the university's athletic director, told James Barron in an interview for the *New York Times* (February 24, 1989). "He's got his concerns and vision and he has a great deal of personal interest in every aspect of the university, yet he allows us the freedom to operate."

Of all the hats Healy wore at Georgetown, the one that he enjoyed the most was that of instructor. He loved teaching poetry, especially that of John Donne and T. S. Eliot. "Kids love [Donne]," Healy joked to Martha Duffy, "because he's raunchy—great for seduction." Healy took special pleasure in educating young people because it offered him an escape from the many bureaucratic problems that he faced in his role as president. "Most presidential activities are not straightforward," he told James Barron. "Teaching lets me say what I mean. I say, 'I want to know what you think and if you con me, I'll cut your ears off.'"

Occasionally, Healy felt compelled to speak out on political and social issues, often voicing his views in op-ed pieces in the *Washington Post*. A lifelong Democrat, he was especially critical of President Ronald Reagan's budget cuts and his administration's policy toward Latin America. And in an October 1981 speech, he spoke about the Moral Majority, comparing the fundamentalist religious group to the Ku Klux Klan. "Whether hatred comes wrapped in white sheets or the Scripture," he said, "it is still a denial of man and his works."

Notwithstanding the pleasure he derived from his work at Georgetown, Healy privately decided in 1988 to retire some time in 1990. That plan was put on hold in September 1988, however, when the New York Public Library search committee approached him in regard to his possible interest in the presidency of that institution. (Vartan Gregorian, the library's president since 1981, who was credited with returning the library to fiscal health, had announced his resignation earlier that year.) To Healy's surprise, he was eventually offered the job. "I thought they would say, 'No, we want somebody much younger,'" Healy told James Barron. "But I was taken, much taken, by the idea of this place and its enormous importance in the city. . . . Everything I have done in higher education so far strikes me as preparation for this task."

The immediate public response to the appointment was enthusiastic, with such prominent figures as Jeane J. Kirkpatrick, his friend and a former United States ambassador to the United Nations, Robert Atwell, the president of the American Council on Education, and John Brademas, the president of New York University, commending the board's selection of Healy. But it was not long before the appointment became the subject of a heated public debate that was waged in the letter columns of the *New York Times* and in other city newspapers. Leading the challenge against Healy's candidacy were such celebrated writers and columnists as Gay Talese and Joseph Heller. What was the extent, they and others asked, of Healy's autonomy vis-à-vis church authority, especially in regard to the acquisition of books forbidden by the Vatican? Gay groups similarly voiced their opposition to the appointment.

Interestingly, individuals who knew Healy well responded to the public outcry against his appointment with surprise and even a touch of amusement. "Given Father Healy's record at Georgetown, it is the church that may be embarrassed by his administration of the New York Public Library . . . ," Joseph A. Broadus, a conservative Catholic activist, was quoted as saying in the *Washington Post* (April 21, 1989). "The New York intellectuals won't have a problem." "The people who worry about his Catholicism don't know the man," Rabbi Harold White, the Jewish chaplain at Georgetown, concurred. "Around here he's been so sensitive to the feelings of non-Catholics that some people have criticized him for not being Catholic enough."

And as it turned out, fears that Healy would try to prevent the acquisition of materials deemed immoral by the Catholic church were unfounded. Not only has he failed to have a deleterious impact on acquisitions, but Healy has even emerged as an enthusiastic supporter of the library's efforts to collect books on AIDS, despite their explicit references to gay sexual behavior. "I don't care whether the Vatican has a problem with it . . . ," he was quoted as saying in *U.S. News & World Report* (June 5, 1989). "In my duties at the library, everything I do is as a servant of the board." (In fact, the library's presidents have traditionally had little, if any, say over what books have been acquired.)

On becoming president of the New York Public Library, Healy assumed responsibility for an institution with over 3,000 employees and a budget of over $100 million. Although his main role was that of the library spokesman and its principal fundraiser, Healy was determined to help the library better serve what he considers its most important clients: children. One way to realize that goal, Healy came to believe, was to ensure the viability of the New York Public Library's eighty-two branches, which are scattered throughout the boroughs of Manhattan, the Bronx, and Staten Island, for many of them served as the only place where youngsters could work on school assignments while their parents were still at work. (As many as two-thirds of the city's elementary schools lacked their own staffed libraries.) The branches in many cases also served as centers for adult literacy training and other community outreach programs. "I want to see the library serve the poor," he told Lucia Mouat. "We have this unique outreach. We have forty branches in neighborhoods where junkies shoot up on the front steps while little kids run in and out with armfuls of books. We can reach that population. We've got to."

To that end, Healy helped to persuade the financially strapped city government to restore budget cuts originally planned for the 1990 fiscal year. He also helped to set up the "adopt a branch" program, by which donations made by individuals to any one branch are matched by grants from the city government. And in an effort to encourage branch librarians to work together with public school teachers, he appealed to and eventually won the support of the DeWitt Wallace–Reader's Digest Fund, which contributed $4 million to an ongoing program aimed at strengthening ties among the elementary schools and branch libraries in three of the city's school districts.

Although Healy has been especially concerned about the fate of the branch libraries, he has not neglected the needs of the New York Public Library's four research facilities, which, unlike the branches, depend on private donors for the bulk of their revenues. "The branches get all the fuss, but they're essentially immortal," he explained to Bruce Weber in an interview for the *New York Times Magazine* (September 23, 1990). "Whatever the city lets us have, it will never be without branch libraries. But the center, the heart of the library, is private and vulnerable." The key issue, he felt, was maintaining the library's reputation as a leading educational resource, which required that he ensure that the library have the necessary funds to acquire all the important books being published in the United States and abroad. Funds were also needed to preserve the millions of books and documents that had been printed on cheap, acidic paper between the mid-nineteenth century and the 1980s. Healy's success in increasing the library's endowment to about $220 million, up from $170 million in 1989, has helped the library to meet those needs.

Among the many other challenges facing Healy and his staff was finding an appropriate place to house the vast business, science, and technology collections. In May 1992 the library found such a site in the building previously occupied by the now-defunct B. Altman department store in midtown Manhattan. "We're floating $55 million in bonds," Healy told Frank Prial in an interview for the *New York Times* (September 30, 1992), referring to how the purchase of the structure would be financed, "and we've got to raise the money to pay them off."

When Healy is not working in his elegant, wood-paneled office in the library's main research facility, he can often be found in Washington, D.C., trying to drum up congressional financing for his many projects or soliciting support from potential donors in New York City. "Sometimes, this job is breakfast, lunch, and dinner," he told Frank Prial. With such a hectic schedule, he finds little time for relaxation, though when he does, he often spends it with his Jesuit friends. "Jesuits who are about my age are really my closest friends," he told Martha Duffy. "After all these years, there are no secrets, no pretensions."

As president of the New York Public Library, Healy earns an annual salary of well over $100,000. As is customary among Jesuits, he turns the entire sum over to the Society of Jesus in exchange for an agreed-on living allowance. He has said he plans to retire in a few years, though he does not intend to give up his teaching post at the CUNY Graduate Center, where he gives courses on the poetry of Gerard Manley Hopkins, William Butler Yeats, Dylan Thomas, and other modern poets. During his scant leisure time, he enjoys listening to jazz and classical music and reading—or rather, rereading—Virgil, in Latin. "I've tried Horace," he likes to tell interviewers, "but Virgil—Virgil is the best stress-reducer there is."

Selected Biographical References: America p4+ Ja 30 '93 por; N Y Daily News mag p8+ N 26 '89; N Y Times p32 Mr 27 '77, B p1+ F 24 '89, C p1+ S 30 '92 pors; N Y Times Mag p46+ S 23 '90 por; Time 135:54+ My 28 '90 por; U S News 106:52+ Je 5 '89 por; Who's Who in the East, 1991–92

Joe Pineiro/Columbia University

Heilbrun, Carolyn G.

Jan. 13, 1926– Writer; educator. Address: c/o Ellen Levine Literary Agency, 15 E. 26th St., Ste. 1801, New York, NY 10010

"Women have been deprived of the narratives, or the texts, plots, or examples, by which they might assume power over—take control of—their own lives," Carolyn G. Heilbrun wrote in her best-selling book *Writing a Woman's Life*. "Power is the ability to take one's place in whatever discourse is essential to action and the right to have one's part matter." Heilbrun has established herself in two "discourses." As Amanda Cross, the pseudonymous creator of the Kate Fansler mysteries, and as the author of such scholarly works as *Toward a Recognition of Androgyny* and *Reinventing Womanhood*, she has woven both fictional and scholarly narratives that present women with an independent, androgynous alternative to "the marriage script" by which women have conventionally lived. Widely respected by feminist scholars throughout the United States, Heilbrun has claimed that she was ignored and isolated by her male colleagues at Columbia University, where she taught English literature, specializing in British modernism, for thirty-two years before taking early retirement after the 1991–92 academic year.

Carolyn Gold Heilbrun was born on January 13, 1926 in East Orange, New Jersey, the only child of Archibald Gold, a certified public accountant and business consultant, and Estelle (Roemer) Gold, who "sat home and was bored out of her mind," according to Heilbrun, as quoted by Miriam Berkley in *Publishers Weekly* (April 14, 1989). Estelle Gold "never had the courage to do anything herself in life but saw everything, and saw through everything, very clearly," Heilbrun told Anne Matthews, who interviewed her for the *New York Times Magazine* (November 8, 1992). "My mother was quite aware that her life was a loss," Heilbrun explained to Berkley, "and so she was very clear to me: be independent, be your own person, do something. It was a very strong message, and I listened to it."

A voracious reader from childhood on, Heilbrun read Nancy Drew and Judy Bolton mysteries before turning, as a young teenager, to the novels of Virginia Woolf and Willa Cather. Spending hours at the New York Public Library (the Golds had moved to the Upper West Side of Manhattan in 1932), she worked her way through the biographical section in alphabetical order. "I was profoundly caught up in biography, because it allowed me, as a young girl, to enter the world of daring and achievement," she explained in *Writing a Woman's Life* (1988), which, like much of her scholarly work, combines autobiography with literary criticism. "But I had to make myself a boy to enter that world; I could find no comparable biographies of women, indeed, almost no biographies of women at all."

Heilbrun attended private elementary and secondary schools in New York City, then continued her education at Wellesley College in Wellesley, Massachusetts. "Everybody was blond and WASP and Republican, and didn't have, as far as I could see, a thought about anything except getting engaged," she recalled to Miriam Berkley. She described her own wartime marriage, on February 20, 1945, to James Heilbrun, a student at Harvard who had recently been drafted and was about to be shipped overseas, as a product of the times: "The mores were different. I used to try to keep my early marriage a secret from young people so that they wouldn't think this was a model, because I don't really believe in it."

After graduating Phi Beta Kappa in English and philosophy from Wellesley in 1947, Heilbrun worked briefly in radio and in publishing before entering the graduate program in English literature at Columbia University, in New York City, from which she earned an M.A. degree in 1951 and a Ph.D. in 1959. As early as 1957 she was analyzing literature in terms of how female characters have been misperceived by critics, beginning with an article in the *Shakespeare Quarterly* entitled "The Character of Hamlet's Mother." When it was reprinted in her 1990 collection of essays, *Hamlet's Mother and Other Women*, the piece was regarded as anything but militant; in the late 1950s, however, its revisionist characterization of Hamlet's mother as concise, lucid, and sensuous rather than silly, weak, and shallow was well ahead of its time and foreshadowed a torrent of feminist scholarship.

In 1960, after having taught at Brooklyn College for a year, Heilbrun joined Columbia's department of English and comparative literature as an instructor. Except for serving as a visiting lecturer at Yale University, Swarthmore College, and Union Theological Seminary and as a visiting professor at Princeton University and the University of California at Santa Cruz, Heilbrun spent her entire professional life at Columbia, rising through the ranks to assistant professor in 1962, associate professor in 1967, and full professor with tenure in 1972. In 1985 she was named Avalon Foundation Professor in the Humanities, and in 1986 she became the first director of Columbia University's Institute for Research on Women and Gender, an organization dedicated to advancing feminist scholarship at the university.

Heilbrun's first book, *The Garnett Family*, an expansion of her doctoral dissertation, was published in 1961. It reflected the beginning of her continuing fascination with the Bloomsbury group of English writers and intellectuals, which included the novelist David Garnett. *The Garnett Family* comprises sections on Richard Garnett, the nineteenth-century librarian, essayist, novelist, and biographer; his son, Edward, the critic and writer; Edward's wife, Constance, the renowned translator of Tolstoy and Dostoevsky; and Edward and Constance's son, David. One critic characterized *The Garnett Family* as "engaging and worthwhile," and another thought that Heilbrun showed "a demure wit and a nice turn of phrase." In his review for the *New Statesman* (July 7, 1961), however, Richard Hoggart contended that the book "lack[ed] the texture its subject demands" and that it would have benefited from "wider, deeper, and more intricate connections," although he conceded that it was well researched and "scrupulously" documented.

Juggling the responsibilities of career and motherhood, Heilbrun sought respite from the overwhelming demands on her time by reading the mysteries of Dorothy L. Sayers, Agatha Christie, and Ngaio Marsh, among others. One day in 1963, having run out of reading material, she decided to create a detective novel of her own. As she recalled in *Writing a Woman's Life*, she later realized that there was more to her decision to turn to mystery writing than the desire to entertain herself: "I believe now that I must have wanted, with extraordinary fervor, to create a space for myself, . . . psychic space. . . . But I also sought another identity, another role. I sought to create an individual whose destiny offered more possibility than I could comfortably imagine for myself." Writing of herself in the third person, Heilbrun emphasized that though she had sought change, she had not been dissatisfied with her lot: "She believed, then as now, that her life was a full and satisfactory one, with every promise of becoming more so. When she sought psychic space, it was not from personal frustration but rather from a wish, characteristic of almost every woman writer who did not write erotic romances, for more space, less interruption, more possibility of adventure and the companionship of wiser women through these adventures, greater risk and a more fearless affronting of destiny than seemed possible in the 1950s and early 1960s."

Thus was born Heilbrun's heroine, Kate Fansler. The fictional amateur detective was, like herself, an English professor at a New York City university, the daughter of elite New York society, and a feminist. Unlike Heilbrun, she was single, childless, WASPish, and financially secure. The one attribute that Heilbrun later regretted having bestowed on her alter ego was her striking physical appearance. "I think women want beauty because men admire it," she explained to Miriam Berkley. "I wouldn't have emphasized that point. In fact, I always saw her as not so much beautiful as tall and thin, . . . like Virginia Woolf." At the time, however, she "wanted to give [Fansler] everything and see what she could do with it." While she made Fansler as independent as any man, Heilbrun felt she could not risk making a male sleuth her protagonist. "Abandoning one's womanhood fictionally meant exposing oneself to terrible accusations and suspicions, far too risky for one working as hard as I was to maintain a proper wife, mother, role-playing mask," she wrote in *Writing a Woman's Life*.

Fearing that her faculty colleagues might regard mystery writing as a frivolous activity for a serious scholar and that they might even conspire to deny her tenure should they discover her new avocation, Heilbrun decided to adopt a pseudonym. She abandoned her first nom de plume, MacCharles

Cross, which was derived from a road sign she had seen in Nova Scotia, after a reader of her first mystery told her that the gender of the author was obvious from the text. In its stead, she chose the name Amanda Cross for no particular reason, but it has since been interpreted to mean anything from the Katharine Hepburn character in *Adam's Rib* to "a-man-da-cross" to a suspected appropriation of Agatha Christie's initials. "I accept all of them," Heilbrun declared in *Writing a Woman's Life*. "A word or name must bear, I agree with Coleridge, all the meanings that connotations attach to it."

Heilbrun successfully concealed the identity of Amanda Cross for six years, although there was, in her words, "one awful moment," when her first Kate Fansler book, *In the Last Analysis* (1964), was nominated for an Edgar Award for best first novel by the Mystery Writers of America. "Winning would have blown my cover," she explained in *Writing a Woman's Life*, "and I prayed to lose." As it turned out, the award went to Harry Kemelman, for the first of his "Rabbi" mysteries, and her secret was safe. *In the Last Analysis* begins with Fansler sending a distraught young student to a psychoanalyst friend for treatment. When the student is found stabbed to death on the friend's office couch, Fansler suspects a frame-up. The solution, according to M. K. Grant of the *Library Journal* (July 1964), is "not quite workable," but Grant nonetheless found the book to be "a delightful exploration of the tribal customs of the couch and of the academy."

Cross's second venture, *The James Joyce Murder* (1967), underlines its literary motif—an inevitable component of all the Fansler mysteries—with chapter headings and characters borrowed from *Dubliners*, Joyce's collection of short stories. Wrapped around that framework is a mystery involving Fansler, an assortment of her students and relatives, and an archive of Joyce letters in the Berkshires, where a corpse turns up. Some reviewers were admittedly baffled by the unusual combination of detective novel and what one critic called "Joyce criticism," but most agreed with the evaluation of Melvin J. Friedman. "It is a superior mystery," Friedman wrote in the *Modern Language Journal* (October 1967), "and at the same time manages to say interesting things about the literary mentality." Speaking in the mannered cadences employed by Heilbrun's mystery-writing idol, Dorothy L. Sayers, Fansler invariably calls upon her understanding of plot and literature to solve crimes. In one mystery, for example, she is guided by W. H. Auden, in another, by a seventeenth-century poet.

If any of the Fansler books merited a pseudonym, it was the third, *Poetic Justice* (1970), with its true-to-life representations of academic backbiting in Columbia's English department and its recognizable depiction of the university's atmosphere in the wake of the student revolt in the late 1960s. Particularly telling was a scathing depiction of a professor much like one of Heilbrun's, the writer Lionel Trilling. Though Heilbrun has never admitted to having modeled her villain on Trilling, her parallel portrayal of him as a psychologically abusive mentor in her autobiographical *Reinventing Womanhood* (1979) has clearly pointed to him as the inspiration for Fansler's professor and nemesis. "I have never found youthful male arrogance . . . especially appealing," Fansler says, in confronting the Trilling figure in a way Heilbrun never did, "while you, of course, have." When Heilbrun's friends began to guess that she might be Amanda Cross after the publication of *Poetic Justice*, she quietly allowed the news to leak out, but not until she had received tenure, in 1972.

Over the years, the "egghead fun" Heilbrun has offered the readers of her Kate Fansler mysteries has appealed to some critics but annoyed others, among them the pseudonymous Newgate Callendar, who, in his assessment of *The Question of Max* (1976) for the *New York Times Book Review* (October 3, 1976), characterized its drawing-room dialogue as an "interminably dull" and "pretentious" imitation of Oscar Wilde's and George Bernard Shaw's. Jeffrey Burke wrote in his review for *Harper's* (July 1981) of *Death in a Tenured Position* (1981), which earned Heilbrun the Nero Wolfe Award for mystery fiction, that "when [Heilbrun] is not tied down by exposition, her prose is abundantly witty, but several times I found myself wishing that someone would just walk in, order a sandwich, eat it, pay for it, and leave." In an essay in the *Armchair Detective* (Winter 1980), J. M. Purcell maintained that beneath their "veneer of educated allusion," Fansler mysteries were "fairly simpleminded." Purcell identified repeated structural and stylistic flaws that, in his view, relegated Heilbrun to the dustbin of "amateur" mystery writers. Those flaws included creating political subtexts that make the "morally stupid" assumption that all characters share the same values; making crude references suggesting readers will not catch "elliptic allusions"; and sketching a simple Manichaean scheme that renders the identification of villains all too easy. He also took her to task for failing to parody the intellectual community's "tendency to indulge in cant."

But if some reviewers of detective fiction dismiss Amanda Cross, the reading public has taken enough interest to make the ten Fansler mysteries, the most recent of which is *The Players Come Again* (1990), respectable sellers. Taken together, the novels have sold almost one million copies worldwide, and various titles have been translated into Japanese, French, German, Spanish, Italian, Swedish, and Finnish. One avowed Amanda Cross aficionado, Antonia Fraser, herself a mystery writer, was especially charmed by the fact that Heilbrun had let Fansler age, as she noted in the *New York Times Book Review* (October 14, 1990): "Cross, in allowing Fansler her own logical development from 1964, has managed to chronicle the history of women during this key period in the most accessible way as well as to provide volumes of literate, witty entertainment."

As she worked on her eleventh mystery in the fall of 1992, Heilbrun felt that Fansler would continue to be a presence in her life. "My hope, of course, is that younger women will imitate her . . . in daring to use her security in order to be brave on behalf of other women, and to discover new stories for women," she wrote in *Writing a Woman's Life*. "She is, oddly, no longer a fantasy figure but an aging woman who battles despair and, one hopes with a degree of wit and humor, finds in the constant analysis of our ancient patriarchal ways, and in sheer effrontery, a reason to endure."

Throughout her academic career, Heilbrun also regularly contributed articles to professional journals, and she is the author or editor of eight scholarly books. *Toward a Recognition of Androgyny: Aspects of Male and Female in Literature*, which appeared in 1973, propelled her to the forefront of the academic feminist movement. Deconstructing the traditional notions of "male" and "female," Heilbrun encouraged women to escape from the "prison of gender." She supported her arguments with references from Greek literature, the Bible, Shakespeare, Jane Austen, the epic, and the Bloomsbury group, whose members came closest to achieving the androgynous ideal. In her evaluation of *Toward a Recognition of Androgyny* for the *New York Times Book Review* (April 15, 1973), Joyce Carol Oates suggested that Heilbrun's notion of androgyny shifts according to convenience, from bisexuality to sexlessness to an idealized new femininity. A less restrained, and anonymous, critic for the *Yale Review* (Summer 1973) discarded the entire premise of Heilbrun's "disgraceful" scholarship, casting doubt on Heilbrun's "matriarchal myth" and declaring, "This is a book with a muddled, naively sentimental view of human nature."

Heilbrun's next scholarly contribution, *Reinventing Womanhood* (1979), was recognized for charting new ground between autobiography and scholarship in an emerging feminist tradition in which "the personal is political." Drawing on her own Jewish and academic background, Heilbrun reiterated the case for breaking traditional feminine bonds by appropriating masculine models of achievement and quests. Like much of Heilbrun's work, *Reinventing Womanhood* touched off a spirited feminist debate. In an otherwise favorable article for the *Harvard Educational Review* (November 1979), Sara Ruddick disputed Heilbrun's "uncritical" acceptance of male and privileged models of achievement and adventure. A more acerbic Margo Jefferson, writing in the *New York Times Book Review* (May 13, 1979), bristled at Heilbrun's chastising of women novelists for not creating "autonomous" female characters. "Professor Heilbrun does not reinvent," Jefferson charged. "She falsifies and reduces."

Writing a Woman's Life (1988), Heilbrun's first bestseller, reflected her longtime fascination with biography and her curiosity about the recent emergence of biographies about women who were neither eclipsed by their men nor famous for things other than their work. Examining the tradition of female autobiography, she concluded, to her dismay, that even accomplished women like Virginia Woolf and Eudora Welty tended to diminish their success and judge their lives according to how well they fulfilled traditional expectations of women. Moreover, male biographers often seemed to believe that their female subjects developed their minds only after discovering that they could not be successful wives, and female biographers rarely wrote about women. "Heilbrun's insights break through her text like rays of sunlight through fog," Brenda Maddox wrote in *Ms.* (September 1988). "She is so right." Among the dissenters was Linda Simon, who took exception to Heilbrun's characterization of an "easy" male ascendance to achievement in the *Christian Science Monitor* (February 10, 1989).

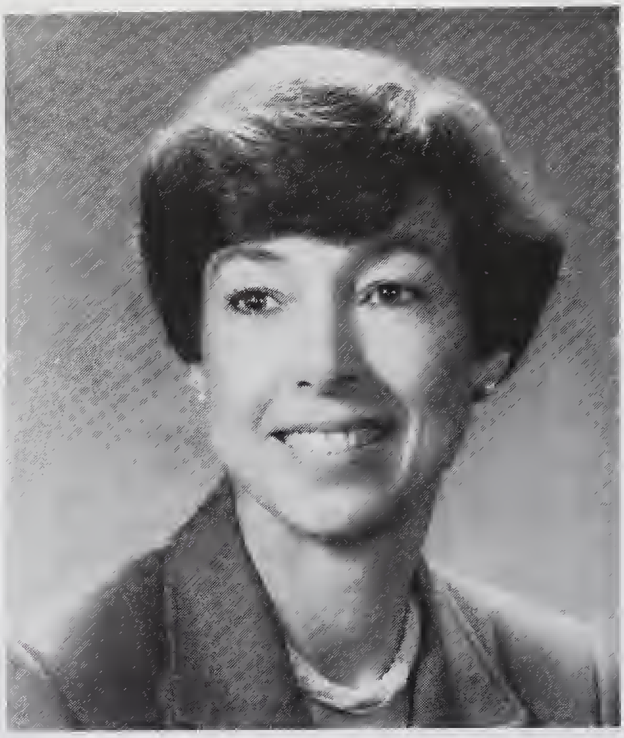
Chronicling thirty years of scholarship on the representation of women in literature and academia, Heilbrun's *Hamlet's Mother and Other Women* (1990) includes lectures on the male-dominated literary canon and essays on the female disciples of Freud, the solitary life of the novelist May Sarton, and gender and detective novels. Heilbrun's addresses to the Modern Language Association, of which she was president in 1984, were generally praised for being "rich in myth, literature, psychology, social history, and feminist argument," to quote Audrey C. Foote. But once again Heilbrun was reprimanded by her feminist peers, one of whom deemed "painfully smug" the implication that "women who fail to join her in the practice of criticism she regards as feminist [are] necessarily cowards or worse." Writing in the *New York Review of Books* (May 31, 1990), Helen Vendler discovered a "falsity of tone" and described Heilbrun's notion of "feminist teaching" as "just another version of the teaching of literature as moral propaganda."

Apparently, some of Heilbrun's colleagues at Columbia may have felt the same way, for she delivered a stinging indictment of the university when she announced her decision to accept early retirement. Among other things, she complained about the all-male tenure committee that discriminated against female faculty members, a pervasive hostility toward feminist studies, and the use of Heilbrun herself as a "front" to attract prospective graduate students interested in a feminist approach to literature. "When I spoke up for women's issues, I was made to feel unwelcome in my own department, kept off crucial committees, ridiculed, ignored," Heilbrun asserted in her interview with Anne Matthews. "Ironically, my name in the catalogue gave Columbia a reputation for encouraging feminist studies in modernism. Nothing could be further from the truth. . . . It's like a marriage ending. Sad, exhausting—and infuriating, because Columbia will continue to be run by male professors who behave like little boys saying, 'This is our secret treehouse club, no girls allowed.' Well, I'm sick of the treehouse gang." Early indications of Heilbrun's disaffection can be seen in retrospect in the Kate Fansler mystery *Death in a Tenured Position* (1981), which takes the amateur sleuth to Harvard to investigate the suspicious death of a tenured female professor in that university's English department. "In life, as in fiction, women who speak out usually end up punished or dead," Heilbrun told Matthews. "I'm lucky to escape with my pension and a year of leave."

Younger women looking to Heilbrun for a new way to live one's life have found in her example a difficult yet worthwhile path. "The reward for remaining conventionally womanly," Heilbrun wrote in a "Hers" column in the *New York Times* (February 5, 1981), "is to be allowed to avoid pain; the price is to avoid life." Having chosen life over comfort, she found that growing older entails a necessary choice: "whether to live as a different woman or die as an old woman pretending to be young," as she put it in *New York Woman* (February 1991). Heilbrun advocated that women choose "the mysterious change, the surge of freedom, the possibility of new adventures, indeed of birth, when they can say, 'I am not young, I do not want to be young, I do not want men to look at me as though I were young. . . . Who I am is what I do, what I say and whom I love. I have passed through the magic circle of invisibility into a new life.'" Acknowledging that such a rite of passage is inevitably painful, as are all initiations, she nonetheless recommended it over the perpetual impersonation of youth. Quoting Dorothy L. Sayers in her interview with Anne Matthews, Heilbrun said, "Time and trouble will tame an advanced young woman, but an advanced old woman is uncontrollable by any earthly force."

Carolyn G. Heilbrun lives with her husband, James Heilbrun, a professor of urban economics at Fordham University, and a large Maine coon cat in a Central Park West apartment decorated with overstuffed furniture, Oriental rugs, and an ample number of paintings and books. During the summer months, the Heilbruns, who have three grown children, Emily, Margaret, and Robert, retreat to their second home in the Berkshires. Still an avid consumer of mysteries, Heilbrun enjoys reading the novels of Sara Paretsky, Sue Grafton, John Le Carré, Michael Gilbert, Dick Francis, and Tony Hillerman, whom she has called "a truly nice man." At the end of 1992, Heilbrun was at work on an authorized biography of Gloria Steinem. The holder of several honorary degrees, Heilbrun has been honored with a Guggenheim Fellowship (1965–66), a Rockefeller Foundation Humanities Fellowship (1976–77), and a Senior Research Fellowship from the National Endowment for the Humanities (1983–84). She has served as a panelist on awards committees and as an adviser on the editorial boards of *Signs*, *Twentieth Century Literature*, and Columbia University Press.

Selected Biographical References: N Y Observer 6:1+ My 11 '92 por; N Y Times Mag p46+ N 8 '92 por; Pub W 235:47+ Ap 14 '89 por; Washington Post I p1+ Ag 27 '89 por; Contemporary Authors new rev vol 28 (1990); Contemporary Literary Criticism vol 25 (1983); Who's Who in America, 1992–93



Chase/Office of the U. S. Trade Representative

Hills, Carla A.

Jan. 3, 1934– Lawyer. Address: b. Hills & Company, 1200 19th St., Washington, DC 20036; h. 3125 Chain Bridge Rd. NW, Washington, DC, 20016

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1975.

In her role as United States trade representative, from 1989 until 1993, Carla A. Hills met the daunting challenge of dislodging foreign barriers, especially those erected by Japan, to American exports. Armed with a negotiating style that has been described as at once "conciliatory" and "extremely tough and calculating" (appropriately, she was given the epithet the "Velvet Crowbar"), she engaged in protracted negotiations with Japanese government representatives, eventually obtaining from them a pledge to grant American manufacturers of supercomputers, semiconductors, telecommunications equipment, and finished-wood products greater access to Japanese markets.

Equally effective in her efforts to combat the unfair trade policies of the European Community, Hills negotiated several agreements favorable to the United States both within and outside the framework of the Uruguay Round of the General Agreement on Tariffs and Trade. In 1989, for instance, she settled a potentially explosive dispute arising out of the EC's decision to ban the import of hormone-treated American beef, and just before leaving office, she helped to break a four-year-long deadlock between the United States and the EC that involved agricultural subsidies. "We're kind of a SWAT team on trade," she said of her office, as quoted in *USA Today* (May 15, 1990).

Hills brought to her most recent cabinet-level post a wealth of experience gained from her thirty-five-year-long career as a public official and a corporate lawyer. She first rose to national prominence in 1974, when she became secretary of the Department of Housing and Urban Development under President Gerald R. Ford. After returning to government service in 1989, she impressed her colleagues not only with her relentless bargaining style but also with her ability to grasp even the most arcane details of a complex legal or trade issue. "I find her very logical, very legal, very rational in her explanations to the committee," Senator Robert W. Packwood, the ranking Republican on the Finance Committee, told Louis Uchitelle in an interview for a *New York Times Magazine* (June 10, 1990) profile of Hills. "You can ask her for a detailed explanation of some matter that someone only in the bowels of the negotiations would be expected to know, and she knows it." After leaving office in 1993, Hills established Hills & Company, a consulting firm that, in her words, helps "enterprises establish, develop, and deal with their investment, trade, and risk interests throughout the global economy."

Born Carla Helen Anderson on January 3, 1934 in Los Angeles, California, Hills is the younger of the two children of Carl H. Anderson, a building supplies executive, and Edith (Hume) Anderson, a member of a socially prominent family. As a young man, Carl Anderson had left the family farm in Missouri and settled in Los Angeles, where he eventually established Modern Materials, Inc., which grew into a multimillion-dollar enterprise. He also served for a time as president of the Hollywood Chamber of Commerce. After his death in 1965, Carla's brother, Stephen, took over the family business.

While growing up, Carla Anderson divided her time between the family's main residence, which was located in Beverly Hills on the street where the film *Sunset Boulevard* was shot, and a ranch in Burbank. Something of a tomboy, she was nicknamed Butch by her family. She especially enjoyed riding horses, playing tennis, and sailing, and while attending the Marlborough School, an exclusive all-girls high school in Los Angeles, she played varsity basketball and volleyball. She also showed a keen intellectual bent, and after reading a biography of Alexander Hamilton at the age of twelve, she decided to become a lawyer.

On graduating from high school in 1951, Carla traveled to Europe with her mother instead of making a formal debut in Los Angeles society. In the fall of the same year, she enrolled at Stanford University, in Palo Alto, where she majored in history and economics. During her leisure time, she could often be found on the tennis court: in addition to captaining the tennis team, she won the university's women's doubles title several times and even won the West Coast Women's Collegiate tournament. While at Stanford she met her future husband, Roderick Maltman Hills, then a law student there. During the summer of 1954 she attended St. Hilda's College at Oxford University, and in the following year graduated cum laude with an A.B. degree.

Carla's decision to attend Yale Law School divided her family, with her mother giving it her blessing and her father, who wanted her to join him in the building-supplies business, refusing to pay her tuition. It was not until she had completed her first year at Yale—which she paid for with money earned from her summer jobs as a bank teller and bookkeeper—that her father became reconciled to his daughter's ambition. "Her father became very proud once he understood that a woman could succeed as a lawyer," Roderick Hills told Louis Uchitelle. "But his first reaction had been to keep her close to home." After relenting, her father agreed to pay for her two remaining years of law school. She obtained her LL.B. degree in 1958, graduating near the top of her class. On September 27 of that year, she and Roderick Hills were married. She was admitted to the California bar in 1959.

Refused employment by private law firms because, Hills believes, she was a woman, she accepted an appointment as an assistant United States attorney in the civil division of the Justice Department in Los Angeles. Also in that city, in 1962 she joined her husband and three other lawyers in establishing Munger, Tolles, Hills and Rickershauser. Although she was a founding partner, she received a lower salary than her husband. She later insisted on and obtained equal pay. During her twelve years with the firm, which handled mostly federal cases, Carla Hills specialized in antitrust law. Meanwhile, she served on the advisory board of the California Council on Criminal Justice (1969–71), on the standing committee on discipline for the United States District Court for Central California (1970–73), as an adjunct professor at the University of California at Los Angeles School of Law (1972), on the board of councillors of the University of Southern California Law Center (1972–74), and on the Executive Committee on Law and a Free Society of the state bar of California (1973).

Adding to her responsibilities were those associated with motherhood: by the early 1970s Hills had given birth to four children. In later years, when demands on her time were even more pressing, she still managed to find time to attend her children's school functions and birthday parties. "I might tell the judge I had a conflicting appointment," she recalled to Paul Magnusson, who profiled her for *Business Week* (June 22, 1990). "Fortunately, they never think to ask if the conflict is a birthday party."

In 1973 Hills accepted an offer from United States Attorney General Elliott L. Richardson to join him as the assistant attorney general in charge of the civil division of the Justice Department. Although Richardson was fired before Hills could take up her duties (he was one of the casualties of President Richard Nixon's so-called Saturday Night Massacre), his successor, William B. Saxbe, honored the commitment. On taking office in April 1974, Hills became the highest-ranking woman at the Justice Department, with responsibility for overseeing a staff of 250 lawyers in Washington, D.C., and ninety-four United States attorneys throughout the country.

Less than a year after beginning work at the Justice Department, Hills learned that President Gerald R. Ford's staff had chosen her as a possible successor to James T. Lynn, the secretary of the Department of Housing and Urban Development. After Ford nominated her to the post, political observers voiced the suspicion that he had done so under pressure from, among others, the first lady to appoint more women to senior positions, though Ford dismissed the notion that Hills's gender had been a factor in the selection process. Although Hills's nomination was criticized because of her lack of experience in housing matters, most notably by Senator William Proxmire of Wisconsin, then chairman of the Banking, Housing and Urban Affairs Committee, she had already won the president's support, having impressed him with her intelligence and direct manner in her interview. "She didn't pretend to know much about the housing industry," Ford later wrote of their meeting, "but the questions she asked about the job were bright and to the point." When she was sworn in on March 10, 1975, she became only the third woman ever to hold a United States cabinet post.

While at HUD, Hills earned a reputation as a no-nonsense administrator committed to upholding the Republican administration's belief in the virtues of small government and fiscal conservatism. That commitment manifested itself in her efforts to implement the Housing and Community Development Act of 1974. Among other moves, she limited the federal government's liability in its home ownership assistance program by stiffening the requirements to be met by prospective homeowners. Although the new requirements made it more difficult for low-income families to purchase homes (Hills contended that poor families were less likely to be able to maintain their homes than were middle-income ones), she provided assistance to the poor in the form of rent subsidies for landlords who agreed to house low-income families. In recognition of her expertise in housing matters, Hills was appointed vice chairman, under William F. McKenna, of President Ronald Reagan's Commission on Housing in 1981. Throughout her tenure at HUD, which ended in 1977, and for several years thereafter, Hills was widely expected to become the first woman named to the United States Supreme Court. (Sandra Day O'Connor received that honor in 1981.)

In about 1978 Hills returned to the practice of law by opening Latham, Watkins and Hills, the Washington, D.C., office of the Los Angeles firm of Latham and Watkins. She remained with the firm until 1986, when she became co-managing partner of the Washington firm of Weil, Gotshal and Manges. During her years with the two firms, Hills worked for numerous clients, almost all of which were United States corporations unaffiliated with the housing industry. She did, however, perform legal work for the DRG Funding Group, a major mortgage lender, and for a Florida developer, and in 1989, as a result of Congress's wide-ranging investigation into allegations of corruption at HUD, her relationships with those two companies became the subject of some media attention.

The more controversial of the two cases was that of DRG, which, after Hills's departure from HUD, had been penalized by the department for having made what were deemed to be unsound loans. In 1985 Hills met with HUD secretary Samuel R. Pierce on the firm's behalf and made the case that the restrictions that HUD had placed on the process by which DRG obtained loan guarantees had imposed a "competitive burden" on her client. Following the meeting, HUD agreed to lift the restrictions on DRG. The company subsequently defaulted on a series of loans that cost the government more than $750 million. Congress did not reprimand Hills. In fact, Congressman Tom Lantos, who chaired the House subcommittee conducting the hearings, closed the hearing by commending Hills for her work as HUD secretary. There was never any question of wrongdoing in regard to her relationship with the Florida developer.

Hills also represented several foreign enterprises during those years. In addition to practicing at the two firms, Hills found time to serve as the chairman of the Urban Institute, a Washington, D.C.-based think tank, from 1983 until 1988. Previously, from 1978 until 1980, she had served as a trustee of the institute. In September 1987 she was among the witnesses who testified in favor of Judge Robert H. Bork before the Senate Judiciary Committee, which was considering his nomination as a Supreme Court justice.

In December 1988 President-elect George Bush named Hills United States trade representative, making her the first female nominee to his cabinet. As in 1975, she had to overcome the skepticism of the chairman of the Senate committee considering her candidacy. This time it was Lloyd Bentsen of the Finance Committee who expressed reservations in regard to her suitability for the job, saying that he had hoped Bush would choose "someone from the business world who had extensive international experience in trade." (It was not long, however, before Hills won over Bentsen and her other critics with her formidable bargaining skills.)

At her confirmation hearings, Hills's previous work for foreign corporations also raised concerns among the committee members, though she eventually succeeded in calming fears by agreeing, in her words, to recuse herself "from any matter where [her] participation could present even an appearance of a conflict [of interest]." Her pledge to do so covered any matter coming before her office relating to the Daewoo Electronics Company of South Korea, Crown Forest Industries, and British Columbia Forest Products, each of which she had represented in the mid-1980s, as well as to the Chevron Corporation, on whose board she served.

Hills and her husband also took the unusual step—even before the hearings began—of severing all business ties to and selling all investments in companies that might give the appearance of a conflict of interest. Her husband, moreover, resigned his membership on several boards so as to prevent any appearance of a conflict for his wife. Hills clinched her confirmation by impressing the committee members, including Senator Bentsen, with her quiet determination, which she displayed when she vowed to break down unfair barriers to American trade "with a handshake wherever possible . . . [and with] a crowbar where necessary." She was unanimously confirmed by the full Senate on January 31, 1989. At her swearing-in ceremony on February 6, 1989, President Bush presented her with a symbolic crowbar. She later hung on her office wall a photograph of the presentation, inscribed by the president, "To Carla—I know you'll use this with finesse and strength. George."

The most formidable challenge to Hills and her relatively small staff of about 150 was the intransigence of Japan, the United States' largest trading partner. The American trade deficit with Japan was nearly equal to the deficit with all of its other trading partners combined. Much of the reason, the Bush administration asserted, was that Japan exploited the United States' relatively free trade policy by flooding America with Japanese goods while maintaining daunting trade barriers to American products that were of a higher quality or cheaper than their Japanese counterparts. Armed with the Omnibus Trade and Competitiveness Act of 1988, which required the trade negotiator to identify and, if necessary, retaliate against unfair traders, Hills on March 1 announced that she was prepared to enforce the law if Japan did not agree soon to dismantle those barriers. Under a special provision of the trade act called the Super 301, a country identified as an unfair trader has twelve to eighteen months to negotiate a satisfactory solution and another eighteen months to implement it or face retaliation.

Hills began the process by acting on a complaint from Motorola, which charged that the Japanese had not fulfilled a pledge made in 1985 to revise licensing and frequency-allocation procedures to enable Motorola mobile phones to compete with Japanese models in Tokyo. On April 28 she accused Japan of maintaining unfair barriers to its $9 billion-a-year telecommunications market and ordered the imposition of 100 percent tariffs on certain Japanese goods if Tokyo did not move expeditiously on Motorola's complaint. She followed up on May 25 by formally identifying Japan, along with Brazil and India, as unfair traders as defined by the Super 301 provision; specifically, Japan was cited for unfair practices affecting American manufacturers of satellites, supercomputers, and finished-wood products. Japan at first refused to negotiate, but in July 1989, thanks to pressure from Hills's office, it agreed in principle to satisfy Motorola's complaint. With the other issues still pending, Hills arrived for her first visit to Tokyo in October 1989. Although the Japanese media had prepared its public for the arrival of an "iron lady" sternly demanding Japanese concessions, many officials were pleasantly surprised by her conciliatory behavior and her firm grasp of the issues.

In addition to Super 301, Hills had another weapon at her disposal in her battle to pry open Japanese markets: the Structural Impediments Initiative talks, through which the Bush administration hoped to persuade the Japanese to abandon long-established policies that discourage foreign competition with Japanese goods. With that goal in mind, Hills on October 27, 1989 urged Japan to crack down on price-fixing and other predatory practices common among Japanese enterprises. She called for an end to the *keiretsu* system, through which an interlocking network of suppliers and retail outlets virtually freezes out foreign products.

By the spring of 1990, Hills was able to report tangible progress. Prime Minister Toshiki Kaifu pledged to facilitate the opening of stores that stock American products and to beef up enforcement of antitrust and patent laws. Tokyo also gave in to United States demands for the removal of barriers to imported satellites, supercomputers, and wood products, effectively defusing the threat of retaliation under the Super 301 provision. During her interview with John Hillkirk for the *USA Today* article, Hills credited Japan for the progress. "I'll never say I'm satisfied until their market is as open to our entrepreneurs as ours is to theirs," she said. "But Japan has moved further this year than any of our other trading partners." In the summer of 1991, Japanese trade representatives also agreed to purchase more American semiconductors, though they failed to follow through as planned, a delay they blamed on the lingering recession. In April 1992 Hills announced a similar agreement in which Tokyo promised to encourage the use of foreign paper in Japanese packaging.

At the same time that she was engaged in a contest of wills with the Japanese, Hills was conducting negotiations with European trade representatives on a range of issues. As soon as she took office, for instance, she faced the challenge of resolving one of the most serious trade disputes in years between the United States and the European Community: on January 1, the EC had banned the importation of American beef treated with growth hormones, a move that some observers thought would touch off a trade war. Hills responded swiftly by imposing sanctions against certain European products and arguing strenuously that such hormones posed no health risk. Sir Roy Denman, the chief of the EC mission in Washington, D.C., was especially impressed by the presentation she made during a meeting attended by United States and EC negotiators. "I've been forty years in the trade business and that was one of the most impressive performances I have ever seen," he told Clyde H. Farnsworth of the *New York Times* (April 14, 1989). "She really is a class act." Later that year

Hills protested a proposed EC quota on American television programs shown in Europe. Her intervention may have contributed to the EC's decision to make its local-content programming guidelines voluntary.

Hills's most severe test with the EC grew out of the reluctance of European governments to comply with the United States' persistent demand that they work toward the goal of phasing out farm subsidies, which enable growers to sell wheat, beef, dairy products, and other products below cost on the world market, thus undercutting not only American farmers but those in other nations as well. In October 1990 Hills vowed to walk out of the Uruguay Round of the General Agreement on Tariffs and Trade, which aims to formulate a body of rules governing international commerce, unless the EC agreed to cut such subsidies. A compromise worked out in November by EC farm and trade ministers fell apart when France refused to go along, forcing a suspension in the GATT talks. In 1992, with the dispute having become centered on the Community's refusal to end its decades-long practice of subsidizing the production of soybeans and oilseeds in violation of rulings handed down by GATT, Hills threatened to impose prohibitive tariffs on French wines and other products unless the EC moved promptly. On November 20, two weeks before the deadline requiring Hills to impose the tariffs, which many feared might lead to an international trade war, she helped to negotiate the "Blair House Agreement," a skillfully crafted accord in which the EC agreed to reduce the subsidies to levels accepted by the United States. The resolution of the dispute cleared the way for the resumption of the GATT talks.

In her final act as United States trade representative, in January 1993 Hills ordered the International Trade Commission to begin an in-depth study of the impact that laws protecting some American companies, including automobile and steel manufacturers, had on the nation's consumers and exporters. Five months later Mickey Kantor, Hills's successor, authorized the trade commission to go ahead with the investigation. On March 18, 1993, two months after leaving office with the departing Republican administration, Hills established Hills & Company, a consulting firm that represents companies doing business in the global market. "Trade relations at a global, regional and bilateral level are at critical stages throughout the world . . . ," Hills said at the time, referring to the uncertain outcomes of the GATT negotiations and the ratification of the North American Free Trade Agreement as well as the United States' often complex relationships with its trading partners. "Against this background of uncertainty, the slightest change in position can have enormous impact on individual enterprises. It will be our task to help our clients assess their opportunities and foresee their problems in this rapidly changing global dynamic." Hills has been joined by three colleagues with whom she worked at the trade office.

Carla A. Hills is an attractive woman who stands five feet, six inches tall and has brown hair and brown eyes. She has been described as intense, persistent, aggressive, and demanding of her staff. As one unidentified senior staffer confided to Art Pine, who profiled Hills for the *Los Angeles Times* (September 3, 1989), "The sheer volume of [the briefing papers] going into the front office has brought about a panic atmosphere. She wants to know all the nitty-gritty details—biographies of individuals who will be at the negotiating table and all that." Her four children—Laura Hume, Roderick Maltman Jr., Megan Elizabeth, and Alison Macbeth—are now grown. A knee injury in 1986 forced Hills to quit playing tennis. In addition to the Chevron Corporation, she has served on the boards of directors of IBM, Corning Glass Works, Inc., American Airlines, and the Federal National Mortgage Association, among others. She is a former president of the Los Angeles Women Lawyers Association and the Los Angeles chapter of the Federal Bar Association. During 1982 and 1983 she was chairman of the American Bar Association. She has also served as a trustee of Pomona College, the University of Southern California, and the Norton Simon Museum of Art in Pasadena, California.

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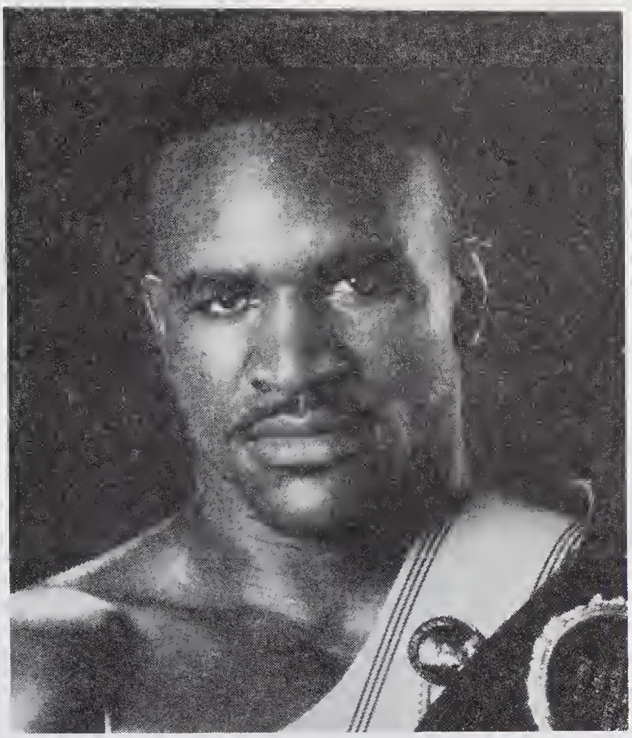
Holyfield, Evander

Oct. 19, 1962– Boxer. Address: c/o ROLL-WIT-IT Entertainment, 39510 Paseo Padre Parkway, Ste. 250, Fremont, CA 94538

On November 6, 1993, fifty-one weeks after losing the heavyweight boxing championship of the world to Riddick Bowe, Evander Holyfield became only the third heavyweight fighter to regain his title by defeating the man who dethroned him. The day after Holyfield lost the title, in November 1992, he telephoned the new champion to congratulate him, and according to Pat Putnam of *Sports Illustrated* (November 23, 1992), Bowe responded by telling Holyfield, "You always were a class act." Holyfield's first reign as king of the boxing world was distinguished by his disciplined and dignified behavior, which was a refreshing contrast to the bravado and the questionable conduct often associated with many of the sport's prominent personalities. Holyfield's rise to the heavyweight


Reuters/Bettmann

Evander Holyfield

championship of the world was a study in patience and determination. After spending a brief period as a light heavyweight, he moved up to the cruiserweight division, and less than two years after his first professional bout, he won a share of the cruiserweight title. He unified the cruiserweight titles of boxing's three sanctioning bodies two years later, then decided to vie for the astronomical amounts of money offered in heavyweight title fights.

With a natural body weight well below the range prescribed for heavyweights, Holyfield underwent an arduous bodybuilding program to gain the heft needed to compete, yet he was still smaller than the men he faced. After two years in the top division he defeated James ("Buster") Douglas for the undisputed heavyweight crown, in October 1990. Holyfield has pocketed $90 million over the course of his career, during which he has compiled a record of thirty (twenty-two by knockout) victories and only a single loss. Asked about the huge purses for heavyweight fights, Holyfield told Budd Schulberg for *Parade* magazine (October 27, 1991), "It's not really all that money for twelve rounds or less. What it means is all the work I've put in in the past that is finally adding up to being paid off—big."

Evander Holyfield was born on October 19, 1962 in Atmore, Alabamá, the youngest of the eight children of Annie Holyfield. A single mother, Annie Holyfield moved her family to Atlanta after Evander's birth. To support her four sons and four daughters, she worked twelve hours a day as a cook at an Atlanta hotel, until she suffered a heart attack and had to quit her job, when Evander was ten. Because the children pitched in to help their mother financially, there was always enough food on the table and enough bus fare for her sons to get to the Warren Memorial Boys Club, where they went almost every afternoon to escape the bad influences of their run-down inner-city neighborhood. Using her pet nickname for her son, Annie Holyfield described to Budd Schulberg Evander's contribution to the family: "Chubby paid for all his own clothes and extras by the age of eleven, running errands, working a concession at the ballpark. . . . Just a naturally hard worker. But there were times when I was afraid Chubby might be almost goody-good. I mean, and this may sound funny, but he really hated to fight. Sometimes he'd come home to complain about being bullied. I'd tell him you can't always run away. Sometimes you've got to stand up for your rights."

One afternoon Evander stopped by the boys club gym, where he watched, spellbound, while a boxer worked out on a speed bag. "The speed bag made a lot of noise, and I wanted to learn to hit it," he told Phil Berger of the *New York Times* (December 3, 1987). "I was eight years old, and at the boys club, they had to stand me up on a chair to reach it. It took me about two months to get it down pat." He was encouraged by the club's boxing coach, Carter Morgan, who liked the youngster's natural ability and work ethic. An all-around athlete, Evander showed talent at swimming and football as well as at boxing. He actually preferred football to boxing, but the absence of an adult male role model at home drew him closer to Morgan. The coach even told Evander that one day he would be champion of the world. Evander competed in his first boxing match at the age of nine, and he did not lose a fight until two years later.

His nickname notwithstanding, "Chubby" Holyfield carried only 115 pounds on his five-foot-seven-inch frame by the time he entered the tenth grade. His slight physique dashed his dream of becoming a pro football player. After the coaches at Fulton High School made him a reserve cornerback on the B team, Holyfield, who had wanted to play linebacker, decided to concentrate on boxing. His boxing career suffered a setback, however, when Carter Morgan died of emphysema, leaving the sixteen-year-old Evander temporarily without direction. "I missed him," he explained years later, as reported in *People* (November 16, 1992), "but all of a sudden, I thought, 'I don't have to box anymore because I ain't got nobody to please.'" After three months, Holyfield returned to the gym and began training under Ted Morgan, Carter Morgan's son, and he continued to be a star pupil. "You could show him how to do something, and he could do it immediately, where other kids would have to work at it for months," Ted Morgan recalled to Guerry Clegg for the *Chicago Tribune* (May 4, 1990). "When he came in the gym, he came in and worked."

Inspired by the 1980 United States Olympic Team boxing trials, which were held in Atlanta, Holyfield set a goal of becoming an Olympic fighter himself. Figuring he would not be able to afford college, he talked of dropping out of high school so that he could have more time to train, but his mother would not allow it. After graduating from high school, Holyfield worked at an airport, fueling planes, but when he found out how little a fifteen-year veteran of the job was making, his interest in a boxing career increased. The combination of his airport job, regular boxing workouts, and a side job as a lifeguard left Holyfield with little free time, but his years of dedicated training began to pay dividends in 1983, when he defeated Ricky Womack for the National Sports Festival boxing title. The victory made him a leading contender for the light-heavyweight spot on the 1984 United States Olympic Team.

At the Olympic trials, after a loss to Ricky Womack had pushed Holyfield to the brink of elimination, he trained and commiserated with Mike Tyson, who had lost a bout in the heavyweight division. Tyson was eventually eliminated, but Holyfield recovered to beat Womack in the final qualifying fight. At the 1984 Olympic Games in Los Angeles, Holyfield defeated light heavyweights from Ghana, Iraq, and Kenya to gain a berth in the semifinals, against Kevin Barry of New Zealand. During their bout, the referee called for a break near the end of the second round, but neither fighter heard the referee, and Holyfield proceeded to knock out Barry. Immediately disqualified, he accepted the controversial ruling without protest and was awarded the bronze medal. People from around the world sent Holyfield telegrams and letters consoling him for his misfortune.

The dignified and mature way in which Holyfield handled the disqualification attracted the attention of Lou Duva, a top fight promoter. Feeling that Holyfield had the demeanor and determination of a champion, Duva signed Holyfield to a four-year contract. By the time Holyfield turned professional, in November 1984, he had run up an impressive amateur record of 160 wins and 14 losses, with 75 of the wins coming by knockout. When he began working with Duva and the trainer George Benton, Holyfield was concerned that he did not have the necessary stamina for the longer professional fights. Part of his problem stemmed from his difficulty in keeping his weight below the light-heavyweight limit of 175 pounds, and food deprivation and intense training sometimes left him dizzy and weak during fights. Although he was undefeated as a light heavyweight, after five professional fights he moved up one weight class, to the cruiserweight, or junior heavyweight, level, which, with its 190-pound limit, is just below heavyweight. For the first time in his career, he was forced to face men who were naturally larger than he was.

Despite that obstacle, Holyfield dominated in his early fights, seldom allowing the bouts to last more than a few rounds. His strengths were his quickness and his ability to take a punch. From his first cruiserweight fight, in August 1985, until May 1986, Holyfield knocked out all six of his opponents in five rounds or fewer, including his first ranked opponent. In a bold move, Duva decided to have his fighter compete for a championship belt only two years after turning pro. A bout between Holyfield and Dwight Muhammad Qawi, the cruiserweight champion of two of the world's three major boxing organizations, the World Boxing Association and the International Boxing Federation, was scheduled for July 12, 1986. Knowing that Holyfield would need to improve his stamina, energy, and mobility in order to challenge Qawi, Duva and Benton brought in Tim Hallmark, a fitness consultant and former triathlete. Hallmark developed for the young boxer a grueling high-tech conditioning program that focused on aerobic exercise. "There were days when I just wanted to quit," Holyfield told Pat Putnam of *Sports Illustrated* (July 21, 1986). "I didn't think I could do it anymore. Then Tim gave me two days off, and on those days I sparred for fifteen rounds. It was like I was on vacation. I'd end up feeling like I could go fifteen more."

Hallmark's innovative conditioning techniques, coupled with Benton's conventional boxing workouts, helped carry Holyfield through one of the most difficult fights of his career. For fifteen rounds, Qawi and the challenger slugged it out at a mind-boggling pace, with Holyfield getting off more than 1,200 punches. After winning a split decision, Holyfield had to be hospitalized overnight because of severe dehydration. "I remember thinking," he later told Phil Berger, "'If I have to go through this, I don't know if I want to fight for the championship again.'"

After the bruising war with Qawi, Holyfield reeled off a long string of victories by knockout and technical knockout. In April 1988 he unified the cruiserweight title with an eighth-round technical knockout of the World Boxing Council cruiserweight champion, Carlos DeLeon. He then set his sight on the heavyweight class, home of the biggest paychecks in sports. The Holyfield camp dubbed its campaign to bulk up its man the "Omega Project." Hallmark, the general of the campaign, deployed weight training, which is scorned in boxing circles, and calories as his main weapons. A typical day started with Holyfield eating a large breakfast, working out with weights, then having another breakfast and a boxing workout. He would follow that with a steak lunch and then concentrate on aerobic conditioning. Dinner and an evening snack completed the menu. By strengthening Holyfield's cardiovascular fitness through aerobic conditioning, Hallmark sought to improve his fighter's stamina by increasing the rate at which he recovered between rounds of a fight. Hallmark's program put Holyfield in such superb condition that he twice reached the finals in television's Superstars competition, defeating the Olympic gold-medal sprinter Carl Lewis in a half-mile running event in the process.

Holyfield won his first two heavyweight bouts by knockout, but in his next fight he had his hands full. The March 11, 1989 confrontation with the former heavyweight champion Michael Dokes, in Las Vegas, was called the best heavyweight bout of the 1980s by *Ring* magazine. For nearly thirty relentless minutes, Dokes smashed left hooks to Holyfield's body, and Holyfield lashed hard rights to Dokes's head. Dokes was stunned by a flurry of punches in the tenth round, and the fight was stopped, establishing Holyfield as the leading contender for Mike Tyson's heavyweight crown.

Although his professional record stood at 21–0, Holyfield was not well known by sports fans, at least partly because he was under contract to the Showtime cable television channel, which broadcast fights to a limited audience. Another factor in his relative anonymity was his gracious demeanor, which, though a welcome change amid the damaging publicity the sport has often received, was not the stuff of which headlines are made. While the Tyson camp delayed giving Holyfield a shot at the title, Holyfield disposed of two other top contenders: Adilson Rodrigues (handily) and Alex Stewart (not so handily).

In February 1990, when it appeared a Tyson–Holyfield match was finally imminent, the boxing world was shocked when the seemingly unbeatable Tyson was knocked out by Buster Douglas in one of boxing's great upsets. Holyfield, deemed the mandatory challenger by boxing officials, insisted that he be Douglas's next opponent. The fight was scheduled for October 25, 1990, with the champion to receive $23.5 million and the challenger $8.5 million. For the first time in her life, Annie Holyfield asked her son to win a fight for her. It did not take much effort. The new champion had taken some time to enjoy his crown, making the rounds of talk shows and charity events, and he had been slow to begin training. Consequently, at fight time Douglas was a flabby specimen, at 246 pounds. Duva and company had used a computer to analyze Douglas's fighting style and develop a game plan for the 208-pound Holyfield. In the third round of the fight, Douglas launched a big right uppercut. Having anticipated the punch, Holyfield stepped back before delivering the perfect counter—a straight right, to the chin. Douglas made little attempt to get up.

Holyfield had become the undisputed heavyweight champion of the world, and boxing fans were clammering for a Tyson–Holyfield fight, but Team Holyfield, having been stonewalled by Tyson's managers in the past, opted instead for an April 1991 fight with the former heavyweight champion George Foreman. Foreman, who had lost his title to Muhammad Ali in 1974, had taken an extended leave of absence from the ring. Since his return to boxing, which he had dubbed the "second coming," the forty-two-year-old minister was undefeated in twenty-four fights, bringing his career record to sixty-nine wins and two losses, with sixty-five of the wins coming by knockout. Sporting a shaved head and an ample gut, Foreman delighted reporters with hilarious comments about his voracious eating habits and poked fun at Holyfield's rigorous training methods. Foreman's popularity helped attract a record pay-per-view television audience for his fight with Holyfield. Although he got in several hard shots to Holyfield's head, Foreman was too slow to get in a clean knockout punch. For his part, Holyfield hit the challenger with everything he had, but was unable to bring the big man down. Holyfield won a unanimous decision and raked in about $22 million, but his failure to knock out Foreman despite landing so many blows brought his punching power into question.

In July 1991 Holyfield finally agreed to fight Tyson, with the champion to receive $30 million and the challenger $15 million, but the much anticipated bout never came off. First, the match was postponed after Tyson sustained an injury while sparring; then it was canceled altogether following Tyson's conviction on the charge of rape. As a substitute, Bert Cooper was called in to fight Holyfield in a bout in Atlanta. Trying to impress his hometown fans with an early knockout, Holyfield got reckless in the third round and was knocked down for the first time in his pro career. He recovered sufficiently to knock out Cooper in the seventh, but his reputation had been tarnished.

Holyfield earned $16 million defending his title in June 1992 against Larry Holmes, another forty-two-year-old former champion. Hampered by a large cut over his right eye that was caused by an accidental elbow from Holmes, Holyfield scored a lackluster unanimous decision. Despite the victory, Holyfield was again heavily criticized for his failure to knock out an older opponent, and many boxing experts felt he could be easily defeated by any number of the younger heavyweights. Holyfield faced that challenge in his next fight, against Riddick Bowe. Bowe was taller, heavier, and younger than Holyfield, and he too was undefeated as a professional. It was only the seventh time in the century that an undefeated champion met an undefeated challenger for the undisputed heavyweight championship.

The two combatants hooked up on November 13, 1992, in Las Vegas. Holyfield was expected to fight with finesse and gradually wear down his larger rival, but the champion had a history of liking to slug it out, and after a low blow from Bowe in round two enraged Holyfield, the two hammered at each other from in close for the remainder of the contest. Bowe's stronger and more frequent punches took a heavy toll on the champion, and after nine rounds the challenger was ahead on all of the judges' scorecards. The tenth round was one of the most exciting in boxing history. Early on, a Bowe uppercut hurt Holyfield, and a battery of follow-up punches appeared to have him out on his feet. Somehow, the champion composed himself and retaliated with a barrage of right hands to the head, stunning Bowe. Bowe recovered to knock down Holyfield in the eleventh round, and he eventually won a unanimous decision. Holyfield later admitted that he did not fight a smart fight. "I went in with a boxing style and got caught up in a brawling style," he acknowledged in an interview with Gerald Eskenazi of the *New York Times* (June 20, 1993). "Maybe if I would have boxed a little more, it would have been different." Although he lost his title, by going toe-to-toe with Bowe for twelve rounds, Holyfield gained the respect of many of his critics who had said that he was not a true heavyweight.

Immediately after the fight, Holyfield announced his retirement from boxing, stating that he no longer had the hunger for the sport, but in the following months he wavered on that decision. Finally, in January 1993, he announced both his return to the ring and his appointment of a new promoter. He had dismissed his longtime promoter, Lou Duva, and hired in his stead the rap singer Hammer, who had promoted his own concerts but was new to boxing. Holyfield also had changed trainers, supplanting George Benton with Emanuel Steward, in hopes that a different style might give him more power in the ring. The debut of the new Holyfield style came in a June 26, 1993 rematch with Alex Stewart, and the reviews were almost universally negative. Holyfield won by unanimous decision, but the fight was uneventful and was booed by many of the fans in attendance. Despite that unimpressive outing, in August Holyfield agreed to a November 6 return bout with Bowe for two-thirds of the heavyweight title. (Bowe had thrown the World Boxing Council belt in a trash can, and it was later awarded to Lennox Lewis.)

The fight, held at an outdoor arena at Caesar's Palace in Las Vegas, turned into one of the strangest events in boxing's colorful history. Determined not to make the same mistake he made in his first bout with Bowe, Holyfield followed his game plan of using movement against the larger man and brawling only when openings occurred. The strategy was working, as the challenger controlled most of the early rounds. During the seventh round, however, the fight was abruptly disrupted when a paraglider landed on, and became entangled in, the ring ropes. When the battle resumed, after a twenty-minute delay while the intruder was removed from the scene, Holyfield soon proved that he had managed to retain his concentration better than the champion. Bowe mounted a furious last-gasp attack in the twelfth round, but it was not enough to put Holyfield away, and with a majority decision (two judges had Holyfield ahead and one scored it a draw), Holyfield joined Floyd Patterson and Muhammad Ali as the only heavyweights to regain the title by defeating the man to whom they had lost it.

A gentle man outside of the ring, Evander Holyfield is a devout Christian, and he adds the Biblical citation "John 3:16" to the autographs he signs. Holyfield explained the apparent contradiction between his religious beliefs and the brutality of his profession to Paul Fichtenbaum for *Sport* magazine (August 1989): "It's not like I'm out there to kill the guy. I know that if I hit the guy with a left hook and take him out for ten seconds, it's not to the point that I want to knock him out for life. I just want to get rid of him for ten seconds."

Holyfield lives on a 104-acre ranch in Fairburn, Georgia, just outside of Atlanta. He bought a nearby home for his ex-wife, Paulette (Bowens) Holyfield, who divorced him in 1991, and their four children, Evander Jr., Ashley, Ebonné, and Ewin, and a house for his mother. Holyfield also has a home in Houston. He gives financial assistance to the Warren Memorial Boys Club, where he spent much of his childhood and where he is still a regular visitor. In his leisure hours, Holyfield enjoys basketball, dancing, and listening to music. He is partial to the ballads of Barry White and Luther Vandross. He has endorsement deals with Coca-Cola and Burger King, among others, and he has appeared on the *Fresh Prince of Bel Air* television series.

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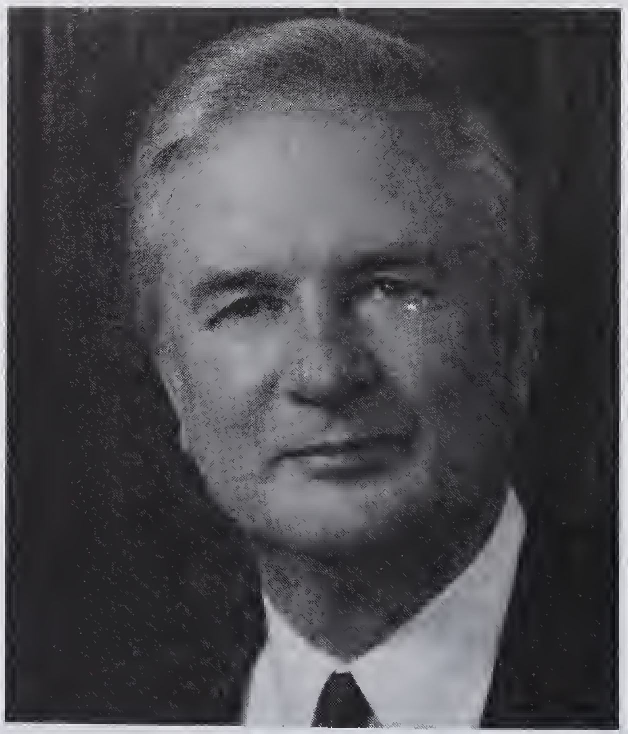


North Carolina Governor's Office

Hunt, James B., Jr.

May 16, 1937– Governor of North Carolina. Address: Office of the Governor, 116 West Jones St., Raleigh, NC 27603-1300

In November 1992 James B. Hunt Jr., a moderate Democrat, became the first person to be elected to a third term as governor of North Carolina. Hunt was first elected governor in 1976, and he served two terms before stepping down in 1985. Barred by law from seeking a third consecutive term as governor, in 1984 Hunt had challenged the reelection of the archconservative United States senator Jesse Helms in what was the most expensive Senate race in American history up to that time. After losing to Helms by a narrow margin, Hunt temporarily retired from politics and spent the next eight years representing corporate clients for a prestigious law firm and raising cattle.

During his first two terms as governor, Hunt invested heavily in education and brought high-technology industry to the state, and in the 1992 campaign, he promised to expand on those programs in his third term. By all accounts, Hunt is a shrewd politician whose lofty goals are tempered by a keen instinct for compromise. Ferrel Guillory, the editorial page editor of and political columnist for the Raleigh, North Carolina *News and Observer*, described Hunt's style in an article for the *New Republic* (July 4, 1983): "Hunt governs essentially as a moderate-progressive. . . . But he is careful not to get too far out in front of his heavily conservative constituency, as if mindful of Walter Lippmann's observation that the key to political survival is not to be right before it is popular."

James Baxter Hunt Jr. was born on May 16, 1937 in Greensboro, North Carolina, the son of James Baxter Hunt, a farmer and soil conservationist, and Elsie (Brame) Hunt, a teacher and librarian. After graduating from high school, Hunt enrolled at North Carolina State University, in Raleigh, where he received a B.S. degree in agricultural education, in 1959, and an M.S. degree in agricultural economics, in 1962. Hunt earned a law degree from the University of North Carolina at Chapel Hill and passed the bar in 1964. While he was a student, Hunt got his first taste of politics, serving as chairman of Young Voters for Terry Sanford, a moderate Democrat who was elected governor of North Carolina in 1960, and as the 1962–63 national college director of the Democratic National Committee.

From 1964 to 1966 Hunt lived in Nepal, where, under the sponsorship of the Ford Foundation, he was an economic adviser to that country's government. He also wrote numerous articles on agricultural matters during that period. Upon his return to the United States, in 1966, he became a partner in the Wilson, North Carolina law firm of Kirby, Webb, and Hunt. He also served as a training consultant for the Peace Corps, in 1966–67, and became increasingly active in the Democratic party. Elected president of the Young Democrats of North Carolina in 1968, he was a delegate to that year's Democratic National Convention, and he wrote the North Carolina Democratic party precinct manual, *Rally Around the Precinct* (1968). In the following year, he was appointed assistant state chairman of the party. The Wilson Junior Chamber of Commerce named Hunt the outstanding young man of 1969.

Jim Hunt first attempted to win public office in 1972, when he decided to run for lieutenant governor. After topping a five-person field in the Democratic primary, he overwhelmed the Republican John Walker by more than 200,000 votes. As lieutenant governor, Hunt served as a liaison between the Republican governor, James E. Holshouser Jr., and the Democrat-controlled legislature. In 1975 Hunt received the first annual Harry S. Truman Award from the National Young Democrats, and a year later, he entered the Democratic primary for governor. Casting himself as a leader of the New South in the style of the 1976 Democratic presidential nominee, Jimmy Carter, Hunt staked out a moderate position with pledges to improve education and to crack down on crime and bureaucratic waste. Well organized and well financed, he handily defeated four challengers in the primary and went on to crush the Republican David T. Flaherty by a nearly two-to-one margin in the general election. Soon after taking office, Hunt proposed, and won, a state constitutional amendment to permit a second consecutive gubernatorial term, and in 1980 he took advantage of the new law to win reelection over the Republican Beverly Lake by more than a million votes.

Hunt's first real political test as governor came in 1978, when he was pressured to pardon the Wilmington Ten, the nine black men and one white woman who had been convicted of firebombing a grocery store and shooting at police officers and firefighters during a week of racial violence in 1971. (One of the ten, Benjamin F. Chavis Jr., was named executive director of the NAACP in April 1993.) Any decision was sure to anger a large segment of Hunt's supporters: black leaders demanded a pardon, but most moderate and conservative Democrats agreed with the conviction. The issue was especially thorny because Amnesty International had listed the Wilmington Ten as "prisoners of conscience," enabling the Soviet Union to charge that the Carter administration's emphasis on international human rights was a sham. Typical of his governing style, Hunt found the middle ground, and in a television address to the state, he declared that the Wilmington Ten had received a fair trial but that their sentences were excessive. He reduced their terms sufficiently for Chavis to be eligible for parole within two years, the others within one year. (After all ten had been paroled, a federal court overturned the convictions on the grounds that testimony had been coerced by police.) Although neither side was completely appeased by the compromise, Hunt had managed to avoid alienating either constituency.

The centerpiece of Hunt's two terms as governor was his education program, which placed special emphasis on upgrading reading skills in the primary grades. Under his Basic Education Program, spending for education in North Carolina rose by 15 percent, and Hunt encouraged businesses, churches, and civic groups to "adopt" schools by sending volunteers into each of the state's first, second, and third grade classes. Hunt himself set an example by volunteering in a remedial math class and by spending time each week with potential dropouts at a local high school. He introduced one of the first high school competency tests in the nation, and to help gifted high school students reach their potentials, he established in Durham the North Carolina School of Science and Math, the first school of its kind in the nation. By some important measures, however, the state seemed to make little discernible progress during Hunt's administration; neither the high school dropout rate nor the state's Scholastic Aptitude Test scores showed any significant improvement. John Dornan, the director of the nonpartisan Public School Forum of North Carolina, nevertheless gave Hunt credit for making the effort. "In the context of the day, North Carolina was a leader in doing what educational experts said would make a difference," he told Rob Christensen of the *News and Observer* (October 25, 1992). "While the thinking in the educational community has shifted in the past ten years, I don't believe that diminishes Hunt's reputation as an education governor."

Through the National Governors' Association, Hunt was also a leader in bringing the crisis in education to the nation's attention. From 1982 to 1983 he served as chairman of the association's Education Committee of the States, the Task Force on Technological Innovation and its education subcommittee, and the National Task Force on Education for Economic Growth. Under Hunt's leadership, in 1983 the National Task Force on Education for Economic Growth, which included representatives from business, labor, and the educational and scientific communities, issued a report, *Action for Excellence*, that made a series of recommendations eventually adopted by the National Governors' Association. "If we are serious about economic growth in America," the report concluded, as quoted by Edward B. Fiske in the *New York Times* (May 5, 1983), "about improving productivity, about recapturing competitiveness in our basic industries and maintaining it in our newer industries, about guaranteeing to our children a decent standard of living and a rewarding quality of life, then we must get serious about improving education."

Calling for "deep and lasting change" in the way young people are taught, *Action for Excellence* emphasized the importance of teachers and of cooperation among educators, business leaders, and government officials. The report recommended, among other things, that teachers be relieved of administrative duties in order to devote more time to teaching and that they be paid salaries competitive with other professions, with exceptional teachers being rewarded accordingly. "Extraordinary rewards for extraordinary teachers" ought to be the rule, the task force said, dismissing arguments from teachers' unions that merit pay would quickly degenerate into a game of favoritism in the hands of local administrators. The task force also called for the business community to tell schools what skills would be necessary to compete in the work force, so that the schools could better prepare students, and it suggested changing certification requirements to open the teaching ranks to "qualified persons" from business and other fields. Since each state has different needs, the report asked each governor to appoint a state task force on education for economic growth. Writing about the report in the *Phi Delta Kappan* (April 1984), Hunt explained, "Because we are preparing young people for the jobs of tomorrow, we must make business a full partner in educating those young people." In accordance with the task force's recommendations, as governor, Hunt formed and chaired the North Carolina Commission on Education for Economic Growth, composed of teachers, students, parents, and representatives from government, business, the media, and school boards, to study the state's specific needs.

Another of Hunt's top priorities as governor was attracting new businesses to North Carolina. He aggressively courted high-technology companies, which pay higher salaries than the textile and farming industries that dominate the state, urging them to construct new facilities in North Carolina. To guarantee a reliable pool of skilled workers for such companies, he established the Microelectronics Center of North Carolina and the North Carolina Biotechnology Center, both in Research Triangle Park. During Hunt's two consecutive terms as governor, nearly 500,000 new jobs were created, as such corporations as General Electric, Northern Telecom, Texas Instruments, and Hewlett Packard settled in North Carolina. Hunt also set up the North Carolina Film Office to attract filmmakers to the state. The governor's critics have charged that in his rush to accommodate big business, he was too quick to relax environmental standards, but his supporters have pointed out that he won passage of the Coastal Area Management Act to control oceanfront development and provided incentives for industries to recycle waste.

Regarded as a tough law-and-order governor, Hunt created a state department of crime control, enacted some of the toughest drunk-driving laws in the country, and won passage of laws expediting trials and providing for uniformity of sentencing around the state. A supporter of capital punishment, he denied clemency to Margie Velma Barfield, a convicted murderer, who in 1984 became the first woman to be executed in the United States since 1962. Hunt offset his conservative attitudes on crime with liberal opinions on many social issues. Supporting the Equal Rights Amendment and a woman's right to choose abortion, he established the only state-supported abortion fund in the South. Moreover, he appointed numerous women and blacks to senior positions, naming the first black justice of the state supreme court and the first black cabinet member in North Carolina.

Following the defeat of President Carter by Ronald Reagan in the 1980 presidential election, Hunt was named chairman of the National Democratic Party Commission on the Presidential Nomination, which was charged with the task of rewriting the party's primary and convention rules. The commission altered the rules to favor party professionals and made it more difficult for little-known candidates, like Jimmy Carter in 1976, to win the nomination. The changes, Hunt promised, would make the 1984 convention "more representative of the mainstream of our party, especially working people."

Midway through his second term as governor, Hunt began gearing up to challenge the reelection of Senator Jesse Helms. The race turned out to be a classic struggle, covered closely by the national media, between the ultraconservative forces committed to Helms and the moderates and liberals hoping to rid the Senate of their archenemy. In declaring his candidacy on February 4, 1984, Hunt said, "It is time we had a senator who works for an America that offers dignity and independence, not fear, to our older people, our parents and grandparents. It is time we had a senator who works to see that equal rights and civil rights are treated as they should be—a moral imperative and the law of the land." The two sides spent a combined $22 million, then a record for a Senate race, with Helms outspending Hunt by three to two.

The campaign was largely waged on television, in often mean-spirited political advertisements and debates. For example, Hunt aired a commercial implying that Helms supported the notorious death squads in El Salvador, and Helms broadcast ads linking Hunt to blacks, Northern liberals, feminists, and homosexuals, groups that have traditionally enjoyed little support in many areas of the South. Following the Democratic National Convention, at which the presidential nominee, Walter F. Mondale, publicly declared that he would have to raise taxes, Helms ended each of his ads with the tag line "Jim Hunt: A Mondale Liberal." Hunt, who had left a budget surplus each year as governor and had frozen salaries rather than increase taxes in 1982, attempted to elude the charge by pointing out that, unlike Mondale, he supported the Reagan-era defense buildup and opposed the nuclear freeze. "I'm a real moderate, conservative on a number of issues such as a strong defense and a balanced budget," Hunt explained to Martin Tolchin for the *New York Times* (April 29, 1984), "but progressive when it comes to government stimulating economic growth, research and development, education, health, and skills training."

During their four televised debates, the candidates engaged in heated exchanges. Helms used Hunt's talent for compromise against him by portraying him as a slippery politician whose "entire career as governor has been based on flip-flops and contradictions when tough issues arise," and Hunt cast Helms as a reactionary, asking him at one point, "How far back do you want to take us—twenty, thirty, fifty years?" Democratic ads warned that Helms was in the vanguard of a "tight network of radical right-wing groups" that sought to force its views "into our public schools and into our private lives," but Helms wore his support from such organizations as Jerry Falwell's Moral Majority as a badge of honor. "I'd rather have them on my side than the ones the governor has," he declared, as quoted in the Toronto *Globe and Mail* (October 22, 1984), "and that includes the homosexuals and the labor unions." Aided by President Reagan at the top of the ticket, Helms beat Hunt by a vote of 52 percent to 48 percent. Citing family considerations and a distaste for another bruising fight, Hunt rejected pleas from national Democratic leaders to challenge Helms again, in 1990.

After stepping down as governor in 1985, Hunt joined Poyner and Spruill, a prestigious law firm in Raleigh. Over the next eight years, he commanded a six-figure salary as he represented such corporate clients as the R. J. Reynolds Tobacco Company and PepsiCo. Although he spent most of his time recruiting clients and planning legal strategy behind the scenes, he also lobbied the state legislature and state agencies. In his most controversial activity, he successfully lobbied the state Hazardous Waste Management Commission in 1990 to award a contract to ThermalKEM to build a chemical-waste incinerator. All proposed sites for the incinerator drew protests from local residents. Later, as a candidate for governor, he argued that he had only dealt with the issue of who got the contract, not with the proposed location of the incinerator, and he criticized the way the issue had been handled by Governor James G. Martin, a Republican. In a survey of legislators and lobbyists in 1988, Hunt was rated the twelfth most effective lobbyist in the state, and in 1990 he was ranked twentieth in a similar survey. He continued his work to improve education by serving on the Carnegie Forum on Education and the Economy, and beginning in 1987, he chaired its National Board for Professional Teaching Standards. He also raised cattle at his 111-acre farm in Wilson County.

Hunt had declined several opportunities to run for office since 1985, but with Martin vacating the governorship after two terms, he saw the 1992 gubernatorial election as a good chance to return to public life. After easily defeating the state attorney general, Lacy Thornburg, in the primary, Hunt squared off against his Republican opponent, Lieutenant Governor Jim Gardner. Vowing "to lead a crusade for public education in North Carolina," Hunt promised to expand the technology preparation program for high school students wishing to attend technical college, to offer employers a money-back guarantee for public school graduates unable to perform on the job because of inadequate education, to raise teachers' salaries, and to establish year-round schools as well as provide more assistance to poor, rural schools.

Crime was also a major issue in the campaign, as both men claimed to be the law-and-order candidate. In a televised debate, Gardner charged that the Fair Sentencing Act passed during Hunt's administration had resulted in lenient sentencing and blamed him for murders committed by three inmates who had won early release. "You talk like John Rambo right now," Gardner declared, "but you were like Minnie Mouse when you were governor." Hunt responded by charging that Governor Martin, a Gardner supporter, was responsible for thousands of paroles in response to prison overcrowding. In other issues, Hunt called for expanded drug education and treatment programs and a health plan that would serve North Carolina residents until the passage of a national health insurance program. Hunt's close ties to the business community proved to be a mixed blessing. In response to charges of conflict of interest stemming from his lobbying activities, Hunt said that he supported a ban on lobbying for one or two years after government officials leave office, and he pointed out that he himself did not lobby for eighteen months after leaving office and that he ceased working as a lobbyist two years before the 1992 election. On the other hand, his connections in the business community and his probusiness record as governor enabled him to tap into traditional sources of Republican campaign financing. With a 53 percent to 43 percent victory, Hunt returned to the governor's mansion.

Jim Hunt is a handsome, self-confident man who is comfortable exercising power. "Jim had a secret that I wish every president had with Congress," Mel Daniels, a former Democratic North Carolina state senator, told Rob Christensen. "He could lead by gentle persuasion, by the power of his office, and by his own personality." Hunt has been married to the former Carolyn Joyce Leonard since August 20, 1958. They have four children—Rebecca, James 3d, Rachel, and Elizabeth.

Selected Biographical References: Raleigh News and Observer B p13+ O 25 '92; Biographical Directory of U.S. Governors 1978–83; Snider, William D. Helms and Hunt: The North Carolina Senate Race, 1984 (1985); Who's Who in America, 1992–93; Who's Who in American Politics, 1993–94

Jill Furmanovsky / © Sire Records Company

Hynde, Chrissie

1951– Singer; songwriter; guitarist. Address: c/o Warner Brothers/Sire Publicity, 75 Rockefeller Plaza, 20th Floor, New York, NY 10019

"What people say has nothing to do with me," the fiercely independent, American-born, London-based leader of the Pretenders has declared. "My credibility lies in the fact that I'm doing exactly what I want to do." Formed in 1978–79 in England, the Pretenders released their first, self-titled album in 1980. During the following ten years, the band, which went through several incarnations, released five albums, not including a 1987 collection of their greatest hits, entitled *The Singles*. "Hynde has a broad, nicely controlled vibrato and a rapid-fire declamatory style—she can spit words like bullets," according to Jim Miller, who profiled the singer for *Newsweek* (April 2, 1984). "With her subtly shaded sense of dynamics and timing, she is a master at imbuing lyrics with feeling. She is also an appealing songwriter—smart, laconic, direct."

Christine Ellen Hynde was born in 1951 in Akron, Ohio, the second of the two children (she has an older brother) of Bud Hynde, a telephone-company employee, and Dee Hynde, a part-time secretary. Bored with all aspects of high school, from studying to dating, Hynde spent much of her time in Cleveland, attending rock concerts. One of her first postconcert adventures entailed going to a hotel with Ron Wood and Rod Stewart, who played bass and sang, respectively, in the Jeff Beck group. "We sat there all night," Hynde recalled to Kurt Loder in an interview for *Rolling Stone* (May 29, 1980). "I was sixteen and we smoked dope and got really out of our trees." Remembering that she had to take her driver's training course the next morning, Hynde insisted on leaving. "It never occurred to me, until years later, what could have transpired that night, you know?" she added in her conversation with Loder.

There was more to Hynde's love affair with music than the alleviation of boredom. Her adolescence coincided with the "British invasion," which was carried out by the Beatles, the Rolling Stones, the Kinks, and others, many of whom had learned their craft by covering American rock-'n'-roll and blues songs of the late 1950s. Hearing the Beatles for the first time "was like discovering sex," Hynde exclaimed during an interview with Jim Miller for the *Newsweek* profile. "I mean sex in the great sense of the word—the kind of stuff that makes horses neigh. It's not that I wanted to go to bed with the Beatles or the Rolling Stones, it's that I wanted to be like them. They were wild and free, with this sense of adventure—everything that you want when you're young."

Despite Hynde's early interest in music, she has insisted that she never set out to become a rock star. "I never had any goals or assumptions," she told Richard Harrington of the *Washington Post* (September 29, 1981). "I wasn't looking for a career, and I don't think a lot of people are. Most people in bands do it because they do it; chances are they're not equipped to do anything else." Hynde began playing in so-called garage bands in Akron when she was still a teenager. "I was so shy that when we practiced, I would have to shut myself in the laundry room with the mike to be able to sing," she recalled to a reporter for *People* (March 23, 1987).

In the late 1960s Hynde enrolled at Kent State University, in Kent, Ohio, where she majored in fine arts. A year after witnessing the fatal shootings of four classmates by National Guardsmen during an antiwar protest in 1970, Hynde dropped out of school and took a short-lived job as a waitress. A militant vegetarian since the age of seventeen, she soon quit because she was disgusted by serving meat. "I think the practice of killing animals and eating them should be outlawed," she declared in an interview with Steve Morse for the *Chicago Tribune* (December 21, 1986). In 1973, with just $500 in her pocket, she went to London. "I wanted to go where the musical possibilities were the strongest," she explained to John Rockwell of the *New York Times* (May 2, 1980). "I had had enough of the American way of life. I couldn't stay here without a car, and I didn't want to get into the trap of buying a car to get to work to pay for the car. . . . I always wanted to be a hobo."

In London, Hynde supported herself by selling handbags on the Bayswater Road, working as a messenger, and writing for the British weekly rock tabloid *New Musical Express*. After trying to start a band in France, she returned to the United States in 1975 and went to Cleveland, where she hooked up with a rhythm-and-blues group called Jack Rabbit. "I'd had a terrible time," she explained to Kurt Loder, recalling her first two years in Europe. "I was hitchhiking around, and I'd forgotten how dangerous it was. I had a few bad experiences." "I was always living on the brink," she told Suzie Mackenzie, who interviewed her for the *Guardian* (October 3, 1990), "right on the very edge, but nothing has ever left traumatic scars or given me a problem. . . . [I've never been] too nervous to go off with someone I didn't know because I've been brutalized or thrown downstairs."

After a year or so in Cleveland, Hynde worked briefly in France in a band called the Frenchies before returning in 1976 to London, where she performed with bands with names like Masters of the Backside and Big Girls' Underwear. The burgeoning punk scene taught her, in her words, "energy and attitude." "I had no real facility," she told Jim Miller. "All I had was an attitude. But with punk, anyone could get up and do it—it was 100 percent nondiscrimination. If a girl was onstage, people didn't say, 'Oh, yeah, she's a good guitar player for a chick.'" She became a protégée of punk impresario Malcolm McLaren, who introduced her to Johnny Rotten and Sid Vicious of the Sex Pistols, and she got to know Mick Jones just before he launched the Clash. When the Clash embarked on its first tour of Britain, Jones invited Hynde to accompany the band—but as an observer rather than a participant. "It was great," she told Loder, "but my heart was breaking. I wanted to be in a band so *bad*. And there I was, like the real loser, you know?"

In the spring of 1978, Hynde was contacted by Pete Farndon, who played bass and wanted to work with the American singer and rhythm guitarist. The two arranged a meeting, during which they played a soul tune followed by a country-and-western number and then a punk song. Farndon was impressed by Hynde and later invited his friend James Honeyman-Scott to join them on lead guitar. "I thought, 'Money first,'" Honeyman-Scott told Loder. "They had to pay me in money and drugs to come down and work with 'em." With Jerry Mcleduff on drums, they recorded a demo tape of "Stop Your Sobbing," which was originally recorded by the Kinks in 1964. Hynde's friend Nick Lowe agreed to produce it, and the single made it into the United Kingdom's Top Thirty soon after its release, in January 1979. Shortly thereafter, Martin Chambers, an acquaintance of Honeyman-Scott and Farndon, succeeded Jerry Mcleduff on drums, and the four immediately clicked. "They did not join me," Hynde has emphasized; "we joined each other." The new band called itself the Pretenders, in reference to the Platters song.

In 1979, after a tour of the United Kingdom, the Pretenders released two more singles, "Kid" and the number-one hit "Brass in Pocket," before producing their first album, *The Pretenders* (1980), which shot straight to the top of the charts. In his review of the album for *Rolling Stone*, Kurt Loder called Hynde "one of the most convincing female rock-'n'-rollers in recent memory. A stingingly effective rhythm guitarist whose voice combines the fluidity of jazz singing with the rawness of rock, Hynde wrote or cowrote ten of the album's twelve tracks, imbuing many of them with a psychosexual candor that goes beyond even the bounds recently set by Marianne Faithfull." The Pretenders toured Europe and North America and were named Best New Artists by the editors of *Rolling Stone*.

Along with the Pretenders' success came pressure to produce a follow-up hit—an unwelcome consequence of stardom for Hynde. "The minute any pressure is put on me, I back off," she admitted to John Rockwell. "At Kent State, if I had to read a book, I'd paint, and if I had to paint, I'd drink. It takes me ages to write a song. . . . Every day somebody asks me about the second album, and my heart sinks a bit." Indeed, *Pretenders II* (1981), for which Hynde wrote nine of the twelve songs and cowrote two with James Honeyman-Scott, turned out to be something of a disappointment. Jon Pareles, for example, wrote in the *New York Times* (January 22, 1984): "The songs on *Pretenders II* took a wrong turn; they went to extremes, either exaggeratedly tough or muddle-headed and sentimental." Hynde was well aware of the prevailing critical sentiment. "I think our popularity is going down," she said in her interview with Richard Harrington. "I think it was a big, false start. We didn't play our game right [waiting eighteen months for a follow-up album] and we've been ditched on a lot of stations." She was not worried, however. "You don't think about what's going to happen in the future," she explained to Harrington. "No one looks that far ahead."

In June 1982 James Honeyman-Scott died from a drug overdose, just days after Pete Farndon was fired from the group because of his addiction to heroin; in April 1983 Farndon, too, died from a drug overdose. Hynde mourned them both but did not delude herself with the thought that she could have prevented their deaths. "Those things are very individual situations . . . ," she explained to Lynn Van Matre, who interviewed her for the *Chicago Tribune* (April 8, 1984). "I never had a drug problem, . . . but I was going back to my room and getting drunk. So I didn't really have a leg to stand on, criticizing them." Hynde learned to refrain from experimenting with drugs or drinking heavily while on tour. "It was getting to where I would look in the mirror in the morning and hate the person looking back at me . . . ," she said. "So I decided to quit." In addition, she was motivated by the deaths of her two bandmates, by the need to protect her voice, and by her love for Ray Davies, the lead singer of the Kinks and the father of Hynde's daughter, Natalie, who was born in January 1983.

Hynde's decision to have her first child was as unconsidered as her "decision" to become a rock musician. "Ray and I just decided suddenly that we wanted to have a kid, so we did . . . ," she explained to Lynn Van Matre. Noting that the sudden success of the Pretenders had given her new responsibilities that made it "harder and harder to be a rebel," Hynde pointed out that "there was nothing anybody could do about me having a baby. So, in a funny kind of way, it was my way of saying I'm going to do what I want, and the hell with the rest of you. It appealed to my sense of adventure."

For Hynde, motherhood did not mean giving up recording or performing. "Back on the Chain Gang," a song about returning to work after having said her good-byes to a friend, reached the Top Five in the United States after its release in 1983. In May of the same year, the Pretenders added Robbie McIntosh on guitar and Malcolm Foster on bass to perform at a festival in the United States and to record seven of the ten tracks on their third album, *Learning to Crawl*, released in January 1984. (The other three songs were recorded by Hynde and Chambers with British session musicians.)

Learning to Crawl, whose title refers as much to Hynde's daughter's birth as to the newly constituted band, made the Pretenders more popular than ever. "I've never felt so positive about music," Hynde told Jim Miller. "This is what I've always wanted to do since I was a kid and this is what every kid in the audience wants to do. I lucked out, because I'm the one onstage tonight." Hynde composed all the songs for the album except "Thin Line Between Love and Hate," which was originally sung by the Persuaders, a male vocal group. "Middle of the Road" finds the singer nearing midlife: "I'm not the cat I used to be / I've got a kid / I'm thirty-three." In "My City Was Gone," she decries the deterioration of her hometown in Ohio; "Thumbelina" is about a mother and daughter traversing the United States; and in the bittersweet "2,000 Miles," the singer tells about missing a man at Christmastime.

Hynde spent eight months in 1984 on tour. "I have the best job in the world," she declared midtour, as quoted by David Hinckley in the New York *Daily News* (April 29, 1984). She prefers to play ballrooms, where everyone stands and "those who care the most can sort of bludgeon their way to the front," because she needs to feel the audience's response, she explained to Hinckley. "I take their reaction very personally," she continued. "If I see one person who doesn't seem to be having a good time, I feel like stopping the show and going out and saying, 'Look, what's the matter? What am I doing wrong?'"

For the album *Get Close* (1986), Blair Cunningham replaced Martin Chambers as drummer, and Bernie Worrell joined as keyboardist. On the world tour that followed in 1987, Worrell was succeeded by Rupert Black, and after eleven months, Robbie McIntosh pulled out and was supplanted by Johnny Marr, a former member of the Smiths, for the remainder of the tour, which generally garnered rave reviews. Praising a concert at Radio City Music Hall in New York City for the *New York Times* (April 5, 1987), Jon Pareles commented that "[the band] has the force and tunefulness of the old Pretenders at their best. Ms. Hynde also showed a new ease and humor on stage; at one point, she cheerfully mocked the rock-video gestures of Stevie Nicks, Eurythmics' Annie Lennox, and Heart's Nancy Wilson." Stephen Williams, who reviewed the same show for *New York Newsday* (April 2, 1987), found that "Chrissie Hynde played with guts and aggression, roiling through a repertoire that, after only eight years, stands as a rock-'n'-roll signpost: songs that are intelligent, logical, and sometimes explosive."

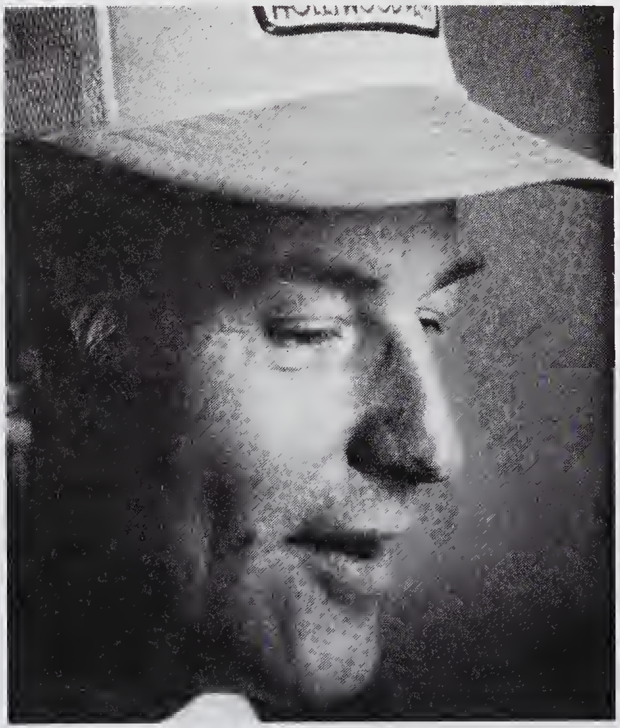
Four years passed before the Pretenders released their fifth album. In the meantime, the group had produced *Extended Play*, a five-track recording, in 1981; Hynde had sung a duet with the group UB40, a number-one (in the United Kingdom) remake of Sonny and Cher's "I Got You Babe," in 1985; the Pretenders had released *The Singles* in 1987; and in 1988 Hynde had recorded another song with UB40—"Breakfast in Bed"—that became a hit in Britain. Hynde wrote all of the eleven new tracks on *Packed!* (1990), with the exception of "May This Be Love," which was recorded in 1967 by Jimi Hendrix, and "When Will I See You?" which was cowritten with the guitarist Johnny Marr. "Downtown" is another lament for her hometown of Akron, whose central district, as she had discovered on a recent visit, had become "some kind of malled metropolis," as she put it. The song "Sense of Purpose" allowed Hynde to explore the generational shift in attitudes toward achievement. "It's just come full circle," she said in 1990. "In the sixties, the idea was to have no goals. People in the fifties were born to be so goal-oriented. We rejected them all, but you have to feel some purpose. You have to get your spiritual path in tune with your life."

The constantly changing composition of the Pretenders resulted in a new configuration for *Packed!*: Billy Bremner and Dominic Miller on guitars, Blair Cunningham on drums, John McKenzie on bass, and Mitchell Froom on keyboards. "I'm still looking for my London-based band," Hynde said in 1990. "Fortunately or unfortunately that's the way it's going to be with the Pretenders, because despite everyone telling me, 'You are the group,' there's still a distinction between me solo and the way the group works. . . . I like working in a group: I have no interest in Chrissie Hynde as a solo act. . . . I'm not a workaholic. If I don't have something to say there's no point in being out there."

An animal-rights activist long before being one became fashionable among rock stars, Hynde told Suzie Mackenzie, "I can't live in a world where I turn a blind eye to animal abuse. I can't because then I can't sleep at night. Without sleep I can't sing. And if I can't sing I can't feed my children." Along with other singers and musicians, she contributed some songs to *Tame Yourself* to benefit People for the Ethical Treatment of Animals. Other compilation albums to which the Pretenders contributed tracks were *The Concerts for the People of Kampuchea, Greenpeace/Rainbow Warriors, A Very Special Christmas*, and the soundtrack to the movie *1969*. The Pretenders also played at the all-star Live Aid concert to benefit African famine victims, in 1985.

As of 1990 Chrissie Hynde lived in an "opulent" home in the St. John's Wood section of London with her two daughters, four cats, and a nanny. Her favorite recreational activity is attending boxing matches. Hynde's success notwithstanding, she has continued to identify with the stereotypical middle-aged, divorced cocktail waitress rearing two children in Ohio. "That is who I am," she has said. "She's genuinely the most modest person I know," Jim Kerr, the father of her daughter Yasmine, who was born in 1985, told the reporter for *People*. "She doesn't have a clue as to how great she really is." Hynde married Kerr, a member of the Scottish band Simple Minds, in May 1984, three months after breaking off her tumultuous, four-year relationship with Ray Davies. "If [Ray and I had] stayed together, I would have gone out and got a gun and shot him in his sleep," Hynde revealed to Suzie Mackenzie. "We were going to kill each other. One of us would be dead." Hynde's marriage to Kerr ended in 1989. Since then, she has not lacked romantic partners. "There's always a man around," she told Mackenzie. "I've been very lucky." Although many women look up to Hynde as a role model, she feels that she has not "broken down barriers for women," as she insisted to Greg Kot for the *Chicago Tribune* (August 12, 1990). "Women were getting out of the house and doing things long before I did, and I'm sure no innovative guitar player. I'm still waiting for the first female Jeff Beck or Jimi Hendrix to come along."

Selected Biographical References: Chicago Tribune XIII p11+ Ap 8 '84 pors; Guardian p17 O 3 '90 por; People 27:68+ Mr 23 '87 pors; Rolling Stone p11 My 29 '80 por; Washington Post C p1+ S 29 '81 por; The Harmony Illustrated Encyclopedia of Rock (1992)



Adele Irwin

Irwin, Robert

Sept. 12, 1928– Artist. Address: c/o Museum of Contemporary Art, 250 S. Grand Ave., Los Angeles, CA 90012

"It's said there's no longer any avant-garde operating in the art world today," Arnold Glimcher, the director of the prestigious and influential Pace Gallery in New York City, once observed. "But I don't think that's quite true. The avant-garde today may persist in the life and work of only one man, and that's Bob Irwin. Bob's may be the most extended perception working in the art world today—we're not talking about ten years ahead of its time, maybe more like ten decades." Starting out as a second-generation abstract expressionist in the late 1950s, and now a prominent minimalist, Robert Irwin abandoned gestural painting when he began to ask aesthetic questions that could not be answered by the dogmas of self-expression. He did deceptively simple paintings of two lines and then paintings of tiny dots before undertaking his celebrated series of gently curved disc paintings, in the mid-1960s.

By the end of that decade, however, Irwin had begun, as the art critic Calvin Tomkins explained in 1983, to see "the future of art in phenomenological terms, as a means of heightening our powers of perception." "He wants to wake us up to the phenomenal life we lead at every moment, and of which we are mostly unaware," Tomkins wrote in the *New Yorker*. "His method is to set up environmental situations that encourage the viewer to look about him with the eye of an artist. No finite work of art can compare in importance with this individual act of perception, Irwin has argued: 'There is nothing more real, more interesting, more powerful, more informative, more important, or more beautiful.'" In a summary of Irwin's achievements, Roberta Smith has said that "light and space" are his primary materials, "visual experience his main subject." According to Smith, "the ultimate message of his work, simple yet profound, is the more you look, the more you see."

Robert Walter Irwin was born in Long Beach, California on September 12, 1928 to working-class parents, Overton Ernest Irwin and Goldie Florence (Anderbery) Irwin, who had "no artistic pretensions," as Lawrence Weschler pointed out in the two-part profile of Irwin that appeared in March 1982 in the *New Yorker*. While growing up in a lower-middle-class section of southwestern Los Angeles, Irwin pursued the typical interests of an American teenager; he gave no hint that he would someday develop an obscure, hermetic style involving one of the most demanding precepts of any art enterprise of the late twentieth century. Because he lacked natural grace, he used a doorknob at home as a practice partner until he became a good enough dancer to compete in contests held at clubs of the big-band–era in the Los Angeles area. "When you got it going real smooth," Irwin recalled to Lawrence Weschler, "you could get to the point where you were almost literally floating off the ground, acting as counterweights for each other. It was absolutely like flying—just a natural high."

Irwin also found time to draw cartoons for the Dorsey High School yearbook and to play end on the school's football team. "We had a very good team, made the city finals," he told Weschler. "I was a good, solid participant, but hardly the star or anything." One of the consuming passions of his adolescence was his love of custom cars, which, he has said, was "the key, the pivotal item in the whole ballgame" of one's teenage years. "The car was your home away from home," he told Weschler. "And you put months and months into getting it just right. Everything was thought out in terms of who you were, how you saw yourself, what your identity was." Since he grew up "about equidistant" between the Hollywood Park race track and "the art museum," Irwin also became interested in wagering small sums on horses. "I wasn't really a member of any particular clique—I floated around among several," he explained. "There were the guys who were into cars, others who were into girls, others into dancing, others into gambling—I just drifted among them, partaking of everything."

In his *New Yorker* profile, Lawrence Weschler noted that Irwin felt that he had been "plagued" with "natural ability, an easy facility in drawing." And it was that "easy facility" that enabled him to "skim effortlessly" through the Otis Institute, the Jepson Art Institute, and the Chouinard Art Institute, all in Los Angeles, "without ever having to confront any serious questions." Starting out as a portraitist after taking his degree from Chouinard in 1954, Irwin was good enough to receive his first gallery show in 1957, at the Felix Landau Gallery in Los Angeles, but he became intellectually restless, unhappy with the figurative work he was then producing, and drifted into the circle of young southern California artists like Edward Kienholz and Billy Al Bengston, who were beginning to congregate around the avant-garde Ferus Gallery. Irwin looks upon that association as the beginning of his real education in art, for he was introduced to the work of the New York school and the pioneering first generation of abstract expressionists, including Willem de Kooning and Jackson Pollock.

As Peter Schjeldahl noted in his *New York Times Book Review* (April 18, 1982) evaluation of Lawrence Weschler's biography of Irwin, *Seeing Is Forgetting the Name of the Thing One Sees: A Life of Contemporary Artist Robert Irwin* (1982), the "legendary Ferus Gallery . . . flourished in Los Angeles from 1957 to 1966 as a rallying point for young artists who were enchanted by faraway modernism and by the great notion that they could do that, too." "Thoroughly nonintellectual," wrote Schjeldahl, "even anti-intellectual, these artists blended impulses imported from the East with vernacular local energies: beach-blanket hedonism, car-customizer craftsmanship, and Zen. An earnest late bloomer, Mr. Irwin assimilated all of it to his smoldering, practically limitless aspiration. If Los Angeles was a high-culture void, that was O.K. with him; his ambition could expand unchecked. In time, he would make this void itself—or Void, to capitalize its metaphysical overtones—part of his subject and form."

By the end of the 1950s, Irwin was painting large, thickly impastoed canvases in the loose, gestural manner of Willem de Kooning. "In those days," he told Weschler, "you just got yourself in a good Zen mood and emoted. But six months after the 'emotion' of my involvement with those paintings, much of what I had done just didn't seem necessary." Although he has since come to regard self-expressionist painting as the "lowest form of artistic incentive," as Calvin Tomkins expressed it in the *New Yorker* (March 21, 1983), Irwin at first wanted to become the best of the second generation of abstract expressionists who had emerged in the mid-1950s, but by 1960 he had grown distressed by the way abstract designs can invite representational interpretation; for example, a series of lines or shapes can resemble a face, a bird, or a cloud.

Exploring the possibility of "painting a painting without image," as he put it, Irwin worked for months on end in his studio, the result of which was ten oil-on-canvas works consisting of two straight lines that disappeared into a monotone background. Because those paintings could still be read as "a painting of two lines," as he told Weschler, he next investigated the question, "Is it possible to paint a painting without subject and without linear mark?" His answer came in the form of ten oils produced between 1964 and 1966, in which small dots of two contrasting colors were peppered over a white ground. "The dots," Weschler wrote, "seemed to cancel each other out, halating around the edges; the paintings vibrated with an uncanny energy."

Although he had successfully addressed the question of a nonlinear, subject-free canvas with his dot paintings, Irwin felt that those works had been compromised by the frame itself, the "rectangle that arbitrarily bound them in and likewise bound out the varied world of phenomena around them," to quote Lawrence Weschler. Consequently, Irwin next asked, "Is it possible to paint a painting without a frame." The answer was forthcoming in the celebrated series of metallic disc paintings he made in 1966–67. With surfaces painted in translucent hues, those curved white discs were cantilevered about two feet away from the studio or gallery wall. When viewed from a distance, "the eye could not tell where they ended and the surrounding space began," as Douglas Davis explained in *Newsweek* (December 29, 1975). "The entire space seemed to float," Weschler reported in his Irwin biography. "While these discs had effectively eliminated the frame from the art object, they still required an attitude of focus; they still demanded of the viewer a heightened level of attention aimed at one area of the room. Irwin, meanwhile, had become fascinated with everything else that was going on in the room anyway."

According to Peter Schjeldahl, Irwin "wanted to make people perceive their own perception, apart from any object. Humor not being his long suit, this intention took on romantic, utopian, even messianic overtones, made tolerable only by his southern Californian easygoingness." For a time in the late 1960s, Irwin placed acrylic columns in stark white rooms, not because they posed a sculptural presence but "because of the transformation these columns could effect when, invisible, they suddenly gleamed at the periphery of the visitor's awareness," as Weschler explained in the *New Yorker*. In those years Irwin's influence was most tellingly felt as a teacher. As *Newsweek*'s Douglas Davis pointed out, Irwin, "more than anyone else, influenced the 'Los Angeles look,' the clean, precision-minded painting and sculpture by artists like Larry Bell, Edward Ruscha, and Joe Goode, all of whom were students of his."

In 1968 Irwin took part in the art and technology program, a collaboration between artists and corporate and scientific sponsors that was organized by Maurice Tuchman of the Los Angeles County Museum of Art. After visiting several scientific laboratories in California, Irwin met Ed Wortz, the director of the Garrett AiResearch Corporation's Life Sciences Department, which helped to develop the environmental-control system for the National Aeronautics and Space Administration's manned space flights. Along with James Turrell, a young artist who shared Irwin's interest in theoretical questions concerning modern art and aesthetics, Irwin and Wortz began by meeting for long discussions about the structuring and processing of scientific information, and then started to discuss the possibility of creating art out of their sessions.

Taking copious notes on the probing conversations conducted by the scientist and the two artists, James Turrell published excerpts from their discussions in "Report on the Art and Technology Program of the Los Angeles County Museum of Art: 1967–1971." Turrell's notes foreshadowed the questions that Irwin would address in his art in the 1970s. "If we define art as part of the realm of experience, we can . . . assume that after a viewer looks at a piece he 'leaves' with the art, because the 'art' has been experienced," Turrell noted in his report. "We are dealing with the limits of an experience—not for instance with the limits of painting. We have chosen that experience out of the realm of experience to be defined as 'art' because having this label it is given special attention. Perhaps this is all 'art' means—this Frame of Mind. The object of art may be to seek the elimination of the necessity of it. . . . All art is experience, yet all experience is not art."

Irwin, Wortz, and Turrell also undertook experimental projects, such as a room that was turned into a darkened, echo-free, sound-dampened, space—an experiment in sensory deprivation that Irwin dubbed an "anechoic chamber." After spending several hours in that chamber, one would emerge into the outside world with a radically heightened awareness of audio-visual information and of the manifold ways by means of which that information is processed. "What the anechoic chamber was helping us to see was the extreme complexity and richness of our sense mechanism and how little of it we use most of the time," Irwin has explained. "We edit it severely, so that in time we see only what we expect to see." "He's a guy," Ed Wortz once said of Irwin, "who likes to run risks and experiment on the edge of what he knows, on the edge of what can be accepted or interpreted or communicated."

In May 1968 Irwin's wall-mounted, aluminum disc paintings were exhibited in a one-man show at the Jewish Museum in New York City. Two years later he "defocussed" one's perception of a small, out-of-the-way room in the Museum of Modern Art (MOMA) in Manhattan by using only the simplest of materials—the room's recessed bank of skylights, a piece of stretched wire, and a white, translucent fabric (scrim) that, hanging about four feet down from the ceiling, bisected the room and filtered the brightness of the skylights. "And that was all that was there," said Irwin.

"There was nothing else besides that." After Irwin had assembled that little-noticed room installation at MOMA, there occurred, in the words of Lawrence Weschler, "a fundamental transformation." "It had been a long journey," Irwin explained to Weschler. "Starting out from my more or less formal approach as a painter, I had now arrived at a point where, in a sense, I had dismantled the whole thing: image, line, frame, focus, transcendability. I'd been dismantling the art endeavor, but in the process I'd dismantled myself. My questions had now become way in excess of any answers that I had, or even any possibility of answers." Irwin's response to that quandary was to "cut the knot," as he put it. "I got rid of the studio," Irwin recalled, "sold all the things I owned—all the equipment, all my stuff—and, without knowing what I was going to do with myself or how I was going to spend my time, I simply stopped being an artist in those senses. I just closed my studio and quit."

For a time, Irwin supported himself by betting on horses at the racetrack. Although he whiled away time in hamburger joints and on the boardwalk, fundamentally he did nothing at all. He found his way back to art when he began taking solitary drives in his 1973 Cadillac into the Mojave Desert. "It's a place where you can go along for a long while and nothing seems to be happening," Irwin told Weschler. "It's all just flat desert, no particular events, no mountains or trees or rivers. And then, all of a sudden, it can just take on . . . an almost magical quality. It just suddenly stands up and hums, it becomes so incredibly beautiful. The presence is so strong." Irwin did no more than occasionally mark off with rope or tape a particularly compelling stretch of desert. Uninterested in imposing the artist's signature on the landscape, he refrained from constructing environmental earth works in the manner of Walter De Maria or Robert Smithson, nor did he try to make simulacra of his desert experiences in the studio, either in the form of sculptures or photomurals like those of the artist Robert Heizer. For Irwin, the "energy" he found in certain parts of the desert reinvigorated his "ability to perceive what was going on around" him, he said, "to perceive that there was something tactilely, tangibly existent in this one particular area, something that was simply not present two miles down the road."

"By 1970," Weschler wrote in the *New Yorker*, "Irwin had arrived at the two great preoccupations of his life: the explication of presence and an awareness of perception. Everything since then has been an exploration of these themes." After that year, Irwin's inquiry into what he called "unmediated perception" took the form of theoretical writings and subtle on-site installations, some of which called attention to outdoor phenomena while others were shimmeringly mysterious modulations of interior spaces such as large or small rooms and nondescript stairwells. In 1975 the Museum of Contemporary Art in Chicago mounted a retrospective of Irwin's work, an exhibition for which he modified a small, open-ended room at the back of the museum as well as a large hall. Also in 1975, Irwin used his favored material of those years, scrim, to define the space of the solarium in the Fort Worth Art Museum in Texas. Irwin's controversial contribution to the 1976 Venice Biennale was an outdoor installation consisting of no more than a rectangle of string and tree-filtered light on a patch of ground.

In 1977, while he was on a one-year Guggenheim Fellowship, the Whitney Museum of American Art in New York City mounted a retrospective of Irwin's work. It not only hung his early paintings and later curved discs in the smaller galleries of the museum's fourth floor but also invited the artist to modify the large gallery space that dominates that floor. In the *New York Times* (May 8, 1977), Hilton Kramer described Irwin's installation, which the artist called *Scrim Veil—Black Rectangle—Natural Light*: "Irwin has emptied the big forceful exhibition space of all its partitions, and into this vast area he has introduced two things: a continuous, horizontal black line, at just about eye level, that runs along the walls and lengthwise across the open space; and a white scrim that fills the area between the black line bisecting the space and the ceiling above it. The only source of light is the single window facing on Seventy-fifth Street." "When people walk into a gallery where I've installed some of the kinds of things I've been doing recently, a lot of them just say, 'Oh, it's an empty room,'" Irwin has said. "The question then, of course, is 'Empty of what?' . . . For actually the room is not empty at all. On any kind of perceptual level, it's very complex. It's loaded with shapes, edges, corners, shadows, surfaces, textural changes." Irwin has explained that what he is "really trying to do" in such pieces is "draw people's attention" to "seeing all those things that have been going on all along but have previously been too incidental or too meaningless to really enter seriously into our visual structure, our picture of the world."

It was not until the middle 1970s that Irwin began to read the philosophers whose studies had anticipated his own artistic explorations of the nature of perception. The principal thinkers that Irwin encountered as supplements to his own inquiry were the phenomenologists Edmund Husserl, the founder of the movement, Maurice Merleau-Ponty, and Georg Hegel as well as such epistemologists and positivists as Immanuel Kant, René Descartes, and Ludwig Wittgenstein. In the years since his 1977 retrospective at the Whitney, Irwin's "inquiry" has taken the form of proposals for on-site installations at outdoor locations in several North American cities, including New York, and the writing of a long philosophical work-in-progress that is entitled *Notes Toward a Model*. From it, Irwin took his essay "The Process of a Compounded Abstraction," which served as the centerpiece of the catalog for his show at the Whitney.

One written work that Irwin has successfully carried to completion is his book *Being and Circumstance: Notes Toward a Conditional Art*, which was published by the San Francisco Museum of Modern Art and the Pace Gallery, in New York, in 1985. But as Hilton Kramer has tactfully noted, the "written word is not really Mr. Irwin's forte, or indeed his primary interest," and others have complained about the density and opacity of his prose. Although Irwin has from time to time published diagrams of his proposed on-site installations, very few of those works, most of which are large-scaled and fairly dramatic in their intent, have been carried to fruition. But, as Irwin explained to Weschler: "I have my fun just going to the place, sitting there, taking a fix, and coming up with my response. It doesn't matter if the pieces actually get made."

As the art critic Roberta Smith once said, Marcel Duchamp "bluntly illustrated that any object could be art, if so called," while Irwin's work "has suggested, with increasing insistence, that any situation is art, if so *experienced*." In his biography of the artist, Lawrence Weschler wrote that Irwin has "become increasingly convinced that perception precedes conception—that every thought or idea arises within the context of an infinite field of perceptual presence, which it thereupon rushed to delimit," and all mental processes lay "designs across this field." Moreover, Irwin believes that the ego and the social superstructure estrange individuals from "direct perceptual experience" and thus alienate them from the deepest experience of what phenomenologists call "being-in-the-world." As Weschler explained, "Precisely because Irwin insists that each progressive abstraction from perception to formalized truth implies a loss rather than a gain, he sees his own progressive deletions of the formalized requirements of the art object as a gain rather than a loss."

In following his ideas about unmediated perception to their logical conclusion, Irwin has marginalized his own presence in the current art world, with its emphasis on the gallery system, publicity, and the production of collectible artworks. One of Irwin's dealers, Arnold Glimcher, has said that "it's a pity that [Irwin's perceptions are] not being shared. But that's as much Irwin's fault as the world's. He simply refuses to play by the art world's rules—to politick for commissions, to attend to documentation, and so forth—and so he's become invisible." Irwin's invisibility, which ended with his "installation" show at the Pace Gallery in the fall of 1992, almost kept him from receiving the five-year, $250,000 stipend that is bestowed on recipients of so-called genius grants given out by the MacArthur Foundation. On giving him the award in 1985, administrators of the foundation were unable to find Irwin at his home in the Westwood section of Los Angeles, though he eventually, and improbably, turned up in Las Vegas, living on the twenty-first floor of a high-rise condominium that afforded him a stunning view of the desert lying beyond the city limits. "He was simply too busy reading Kant to return their increasingly frantic calls," a writer for the *New Yorker* (September 30, 1985) explained. Irwin followed his show at the Pace Gallery with a retrospective that opened in June 1993 at the Museum of Contemporary Art in Los Angeles. The retrospective will travel to museums in Germany, France, and Spain, and finally, in 1995, to the Solomon R. Guggenheim Museum, in New York City, and it will contain at least one site-specific piece at each location.

Robert Irwin, who lives with his wife, the former Adele Feinstein, in an apartment overlooking the San Diego Bay, was described by Lawrence Weschler as looking younger than his age—"or, rather, ageless—his bright, usually smiling face dominated by a broad, open forehead." "Anyone who has ever heard him on the platform will attest, I think, to the special spell [Irwin] is able to cast," Hilton Kramer wrote in the *New York Times*. "With his relaxed manner and striking good looks, and gifted with a mellifluous speaking voice that imparts an air of sanctity and sweetness to whatever it is he is saying, he makes a very appealing and persuasive figure." Irwin's students at the University of California, the Chouinard Art Institute (of which he is a founding member of the board of trustees), the University of Minnesota, the University of Quebec, and the score of other institutions where he has taught, lectured, or read papers over the years, would doubtlessly agree. Irwin holds an honorary doctorate from the San Francisco Art Institute, granted him in 1979.

Selected Biographical References: N Y Times II p20 Mr 24 '68 por, C p21 Ap 22 '77 por, II p25 My 8 '77 por; N Y Times Mag p42+ Ap 27 '68 pors; New Yorker 53:28+ Je 6 '77, 58:48+ Mr 8 '82, 58:52+ Mr 15 '82, 59:92+ Mr 21 '83, 61:27+ S 30 '85, 69:80+ Je 7 '93 pors; Newsweek 86:53 D 29 '75 pors; Time 91:68+ My 10 '68 por

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Isaacs, Susan

Dec. 7, 1943- Writer. Address: c/o Owen Laster, William Morris Agency, 1350 Avenue of the Americas, New York, NY 10019

Susan Isaacs is a housewife and mother who over the past fifteen years has produced a string of highly entertaining novels that have transformed her into one of the publishing world's most bankable authors. The appeal of her books invariably derives from the quirky heroines she has dreamed up: they are typically unfulfilled and lovelorn yet engaging and witty women who realize their hidden potential through their involvement in such activities as murder investigations and World War II espionage. "I like to show ordinary people reacting to extraordinary circumstances," Isaacs told Connie Lauerman, who profiled her for the *Chicago Tribune* (August 3, 1993). "It's an opportunity for adventure, and I like women to have adventures. There's been far too little of it with women."

While Isaacs has generally been dismissed by the critical establishment as a writer of

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Susan Isaacs

"commercial," as opposed to "literary," fiction, she has never been accused of failing to produce a good read. Making an observation about Isaacs's fifth novel, *Magic Hour*, that could just as easily have been made about her other books, Helen Dudar noted in the *New York Times Book Review* (January 20, 1991) that reading it was "like polishing off an entire box of chocolate-covered chocolates. You know it can't be nourishing. But it is fun." Isaacs has also enjoyed a moderately successful career as a screenwriter.

The daughter of Morton Isaacs, an electrical engineer, and Helen (Asher) Isaacs, a homemaker, Susan Isaacs was born in the New York City borough of Brooklyn on December 7, 1943. She grew up mainly in New York and lived for a short period with her family in Ohio. After graduating from high school, Isaacs enrolled at Queens College (now Queens College of the City University of New York), with hopes of becoming a physician. On finding the premed course load too demanding, she switched to economics, only to discover that she lacked the requisite mathematical skills. She finally took English as her major because "it was a chance to read some nice books," as she told Darlene Gavron Stevens, who profiled her for the *Chicago Tribune* (April 30, 1989). Outside of class, Isaacs worked on the school newspaper, though during those years she never considered becoming a professional writer.

Competing with her ambition to find a fulfilling career for herself was Isaacs's desire to obtain her "M.R.S. degree." "What happened at college in those days," she recalled to Darlene Gavron Stevens, "was you got pinned in your junior year, engaged senior year, and married that summer." By the time she dropped out of school, in her senior year, however, Isaacs had not yet received that much-coveted "degree." Although somewhat disappointed at the time, she later considered herself fortunate not to have married at such a young age. "I didn't want to be 'Mrs. Ira Schwartz' because I think even then I had vague ambitions," she told Gavron Stevens. "I wanted to be somebody. . . . All the discussions of silverware patterns bored the hell out of me."

In her search for a job, Isaacs wound up at an employment agency with an opening for a computer programmer, but she failed the qualifying exam. The agency had just one other position for which she was qualified: that of an editorial assistant in the reader mail department at *Seventeen* magazine. Isaacs got the job and was soon writing pieces, under the pseudonym Abigail Wood, in which she offered advice to lovesick teens. Over the next few years, she received a succession of promotions, eventually becoming a senior editor. "I would write things like, 'How to write a letter to a boy,'" she recalled to Darlene Gavron Stevens.

Meanwhile, Isaacs had met a young lawyer named Elkan Abramowitz on a blind date arranged by relatives; they were married on August 11, 1968. Two years later, during the final month of her first pregnancy, she quit her job at *Seventeen*, having decided that she wanted to stay home to rear her child. At the same time, however, she had aspirations apart from being a housewife and a mother. In an interview with Alex Witchel for the *New York Times* (June 16, 1993), she explained, "In the suburbs, you are very isolated, really alone. You're friends with the women who have children your children's age. I felt lonely and that I needed more. I was always the weirdo who wanted to have an egalitarian service in synagogue and felt I was always going against the grain."

Hoping to find a job that could accommodate her responsibilities as a mother, Isaacs worked for a time as a freelance writer, but she quickly realized that she did not possess the aggressiveness that the work seemed to require. "I wasn't great at merchandising myself, calling people up constantly and saying, '*me me me*,'" she told Lindsy Van Gelder, who interviewed her for the New York *Daily News* (January 20, 1985). She later took a job as a speechwriter for local Democratic politicians and for the president of the borough of Queens, but the work suited her little better than had freelancing. While she was passionate about politics and enjoyed the challenge of writing in other people's voices, she found it too time-consuming.

It was not until the mid-1970s, when Isaacs's son, Andrew, was in elementary school, and her second child, Elizabeth, was in nursery school, that the thought of writing a novel occurred to her. Her initial reaction to this thought, however, was to promptly put it out of her mind. "It seemed so audacious," she admitted to Lindsy Van Gelder. "I mean, I didn't *look* like a novelist. My nostrils didn't quiver, and I didn't have a suffering look in my eye." But the idea continued to nag at her, and eventually, after months of anguish and with considerable trepidation, Isaacs resolved to give fiction writing a try. As for the genre, she decided to write a mystery novel, both because she was an avid reader of whodunits and because the goal seemed less "presumptuous," as she put it, than attempting to write a work of literature. "God knows I couldn't be a *real* novelist like Joyce Carol Oates!" she told Sybil S. Steinberg, who profiled her for *Publishers Weekly* (September 12, 1980). "Whatever 'exquisite sensibilities' are, I knew I didn't have them."

As it turned out, Isaacs's resolve was a bit shaky, and she spent the next few months doing everything possible to avoid beginning the prospective novel. "I would go out, take a whole day to buy socks for my kids," she told Gavron Stevens. "I turned out the world's greatest puff pastry; I did everything but write. I was really miserable." What finally jolted her out of inaction was a book she read about how to write fiction. "It was sort of like the Montessori method of tying a shoelace—eighteen idiot steps but they all add up to some grand act," she told Van Gelder. She settled into a schedule of writing every day from about 9 A.M. until noon, and within little more than a year she completed her first book.

"Here's where the unfair part comes in," Isaacs said of the next development in her journey toward national bestsellerdom in an interview with Mary Daniels for the *Chicago Tribune* (March 11, 1979). "I knew someone in publishing"—an executive editor at Simon & Schuster who was a friend of her husband's. While the friend did not recommend the book for publication at Simon & Schuster, mainly out of a reluctance to entangle business and personal relationships, he did introduce Isaacs to an agent he knew. The agent, in turn, sold the manuscript to Times Books, which was just initiating its fiction list.

Compromising Positions (1978), as the book was entitled, centers on Judith Singer, an upper-middle-class Long Island housewife who, bored with her suburban life and loveless marriage, begins looking into the grisly murder of Bruce Fleckstein, the local periodontist. ("I just figured dentists cause pain, so they deserve to die," Isaacs has said, in explaining how she chose her first victim.) Before long, Judith finds herself in the heart of the suburban underworld: not only had Fleckstein had connections to the Mafia, she discovered, but he had had affairs with many of her affluent friends and neighbors and had taken pornographic photographs of his conquests.

Publishing moguls and Hollywood executives immediately identified *Compromising Positions* as a potential bestseller. As a result, well before its official publication date, the novel was chosen as a Book-of-the-Month Club main selection, and the paperback and movie rights were sold for hefty sums. While a modest 15,000 copies of the hardcover edition of the novel were sold, the softcover edition quickly achieved bestseller status. Indeed, by 1979 there were one million copies of the softcover edition in print. Since then, the novel has been translated into fourteen languages. The novel's impressive sales were accompanied by generally favorable reviews. Critics variously described it as a "delightful story," a "perfect read," and "a clever satire of suburbia wrapped around a mystery." One attributed its success to Isaacs's "verbal dexterity and sheer cleverness."

While Isaacs has admitted to enjoying the media attention and financial rewards derived from the book, she has claimed that her success had more of an impact on other people's perception of her than it did on how she perceived herself. As she told Mary Daniels, "Before the book, I'd gone to dinner parties, said hello, and then looked at my dinner napkin the rest of the evening. No one seemed to mind. Now they say, 'Oh, she's quiet. She's thinking of a plot.' I'm probably thinking of dessert."

During an interview with a reporter for *Contemporary Authors* (1987), Isaacs said, "I don't see any point in writing the same novel over and over and just changing the setting and the characters." Given that view, it should come as no surprise that Isaacs's next few books bear little overt resemblance to her debut novel. Her second effort, *Close Relations* (1980), for instance, can be read both as a modern fairy tale set against the backdrop of big-city politics and as "a hilarious satire of ethnic stereotyping," as Sybil Steinberg described it. Her third novel, *Almost Paradise* (1984), is a sex-and-scandal-studded love story woven into a multigenerational family saga, and her fourth, *Shining Through* (1988), is a contemporary Cinderella story that also makes use of the historical novel and spy thriller genres.

Notwithstanding Isaacs's ambition to write books that explore different fictional terrains, those novels have some common features. For instance, Marcia Green, the heroine of *Close Relations*, is reminiscent of Judith Singer in that she is a witty Jewish woman whose troubles stem from her unsatisfying love life: she is having an affair with a sexy, Irish Catholic political campaign manager who does not love her at the same time that she is being pressured by relatives to return the affections of David Hoffman, a wealthy, cultured Jewish lawyer. Similarly, the main story line of *Almost Paradise* is standard Isaacs fare: it chronicles Jane's quest for self-empowerment as she struggles to come to terms with her unhappy marriage. And the main character in *Shining Through* is a typical Isaacs heroine: Linda Voss, a sassy, blunt-spoken legal secretary, finds fulfillment after she marries her boss, with whom she has long been secretly in love, and the couple become involved in espionage for the Allies in Nazi Germany during World War II.

The publication of *Magic Hour* (1991), which focuses on the murder of a Mafia-connected Hollywood executive at his posh, Long Island home, marked Isaacs's return to the whodunit genre. "[Isaacs] is back in top form, using the mystery formula that made *Compromising Positions* a standout and again exhibiting her wickedly observant eye and flair for ricocheting, pitch-perfect dialogue," a

Publishers Weekly (November 30, 1990) reviewer observed. Still, while one of the main characters is a suburban housewife, the novel had a new twist: it was the first of Isaacs's books to feature a male narrator. *After All These Years*, Isaacs's most recent novel, which was published in August 1993, is also a mystery; set in suburban Long Island, it features Rosie, a housewife, who becomes the prime suspect in the investigation into her estranged husband's murder.

Ever since the appearance of her first novel, readers have purchased Isaacs's books in numbers that have made her one of the publishing world's most successful authors. *Shining Through* and *Magic Hour* sold one million copies each. She has also profited from the sale of the film and paperback rights to many of her books, and in the mid-1980s, Isaacs reportedly negotiated a seven-figure contract with HarperCollins for her three most recent novels.

Reviewers have generally sided with the reading public in their assessments of Isaacs's books, conceding that they are "readable," "suspenseful," "absorbing," "wonderfully funny," and "entertaining." Nevertheless, a few critics have disparaged the author for complicating the task of writing "commercial" fiction by striving—and ultimately failing—to write novels with literary merit. As Jonathan Yardley observed in the *Washington Post Book World* (February 12, 1984), "[Isaacs] wants to do more than provide a mere entertainment. She wants to make a Statement about marriage à la mode; the trouble is that . . . the novel itself is so weighted down with the clichés of schlock fiction that Isaacs's good intentions eventually get swallowed up in the fat pudding she has concocted."

For her part, Isaacs has tried not to take reviewers, or even her readers, too seriously. "I feel strongly that the minute you start writing with your eye to somebody else, be it a Warner Brothers vice-president or an editor at Book-of-the-Month or an audience at Bread Loaf, you're not going to be listening to your own voice. You're trying to please," she told Lindsy Van Gelder. "Whatever talent I have is as a sort of unself-conscious storyteller, so why ruin it?"

While Susan Isaacs is best known as a novelist, she has also pursued a career as a screenwriter. It began in the early 1980s, after the film rights to *Compromising Positions* reverted from Warner Brothers to Isaacs, and Frank Perry, who made his name by directing the movies *David and Lisa*, *Play It as It Lays*, and *Mommie Dearest*, asked Isaacs to collaborate with him on a film version of the novel. In an interview with Nina Darnton for the *New York Times* (July 12, 1987), Perry recalled telling Isaacs, "I'll work with you on a screenplay, I'm a good editor and teacher—but no money up front, we'll split the profits fifty-fifty, and I guarantee you your screenplay will be the one used." Isaacs agreed, and the film, starring Susan Sarandon as Judith, was released in 1985. *Shining Through* was also made into a motion picture. Released in 1992, it starred Melanie Griffith and Michael Douglas, with a screenplay by David Seltzer.

Frank Perry and Isaacs worked together again on the 1987 film *Hello Again*, about a housewife who, after being resurrected by her clairvoyant sister a year after her death, discovers that her husband has married her best friend and joined Manhattan's high-society crowd. In addition to writing the script, Isaacs served as associate producer. More recently, Isaacs was at work on a screenplay for Disney about, in her words, "a man whose wife is a U.S. senator, and when she dies, he's appointed to complete her term. They give you a sentence like that and leave you to fill it out. That's why I stay a novelist."

According to those who have met her, Susan Isaacs is as witty and charming as her fictional characters are. Interviewers have also noted that Isaacs's success has had little effect on her lifestyle: she still has the same friends, and while she and her husband (who gained some notoriety serving as Woody Allen's lawyer in his child-custody battle with Mia Farrow) now own an apartment in Manhattan and a house in Bridgehampton, Long Island, they still spend most of their time in the suburbs, in their home in Sands Point, Long Island, with their cat and three dogs. "I'm a relatively ordinary person who has a special gift for writing fiction, a gift that in late twentieth-century America sells," she told Alex Witchel. "And I'm thrilled with it."

Selected Biographical References: Chicago Tribune VI p3 Ap 30 '89 por, V p1+ Ag 3 '93 por; N Y Daily News mag p12+ Ja 20 '85 por; N Y Times C p1+ Je 16 '93 pors; People 21:125+ Ap 30 '84 pors, 40:23 Jl 19 '93 por; Pub W 218:6+ S 12 '80 por; Contemporary Authors new rev ser vol 20 (1987); Who's Who in the East, 1991–92

Isaak, Chris

1956– Singer; songwriter; musician. Address: c/o Reprise/Warner Brothers, 75 Rockefeller Plaza, 20th Floor, New York, NY 10019

In 1991, after recording three albums and performing for over a decade, the singer, songwriter, and guitarist Chris Isaak was rewarded with commercial success for the first time when significant numbers of rock'-n-'roll enthusiasts finally began to appreciate what the critics had been loudly proclaiming since the beginning of his recording career—namely, his extraordinary talent for "reassembling the disparate images, sounds, styles, and artifacts of pop-culture history into one persona," as Michael Goldberg commented in a profile for *Rolling Stone* (May 21, 1987). No one who has attended a Chris Isaak show or heard one of his albums has failed to notice his physical resemblance to Elvis Presley and Ricky Nelson or,

Michael Tighe/Reprise Records

Chris Isaak

more important, his vocal evocation of Roy Orbison's aching ballads. "It's flattering but unrealistic," Isaak said of such comparisons, in another interview with Goldberg for *Rolling Stone* (April 18, 1991). "Elvis was an original. In a league of his own. When people compare me to Elvis or Orbison, there's no way I'm not going to fall short. But when you actually listen to my songs, there's not much that's similar." According to Goldberg, Isaak's music inhabits "a dark, lonely world where love never lasts, where intoxicating, romantic memories from the past overshadow the present, where, as Isaak sings in 'Wicked Game,' 'nobody loves no one.'"

Chris Isaak was born in the summer of 1956 in Stockton, California, the youngest of the three sons of Joe Isaak (one source says Clarence is his given name), who drove a forklift for the Stockton Box Company, and Dorothy Isaak, who worked at a potato-chip factory until 1983, when she began studying for a doctorate in psychology. Chris and his brothers, Nick and Jeff, often sang with the family, and Chris learned how to play the guitar by watching Nick. "If not for my brother, I wouldn't be a musician," Isaak told a reporter for *People* (May 13, 1991). He has attributed his lifelong sense of being an outsider to, among other factors, the flat, isolated geography of Stockton, where nothing worthy of comment in the news ever seemed to happen. "You got the definite feeling that you were listening in but it wasn't intended for you," he told Chris Willman in a *Los Angeles Times* syndicated article that appeared in the *Chicago Tribune* (May 19, 1991).

While attending the University of the Pacific, in Stockton, Isaak found himself preoccupied not so much with music as with boxing, as he recalled to Chris Willman: "I'd drive across town over to the old Santa Fe Depot on the south side of Stockton and box all day, and it was all blacks and Mexicans and a couple of white-trash guys like myself, and then I'd go across town to this university and it was all these upper crusty guys with that Poupon kind of mustard. I didn't really fit in with either side." His wardrobe, a mishmash of 1940s-style suits, Hawaiian shirts, and pointy-toed or square-toed shoes culled from local thrift shops, ensured that he would stand out among his classmates. "The first few days of class I'd show up looking like the other kids," Isaak recalled to Michael Goldberg. "I always did that to establish to everybody that I was normal. . . . Then after a couple of days I was in these crazy clothes, wearing what I wanted to wear, and they could never figure it out."

The delight Isaak took in shocking people with his sartorial flair extended to a college filmmaking course, for which he wrote, directed, financed, photographed, and starred in an 8-mm science fiction film called *Forced Journey* that comprised footage of old westerns and pornographic movies. At the faculty screening of the film, Isaak found himself in hysterics, thinking, "This is the end of my college career." While the episode may have portended that Isaak would make his mark in a profession other than filmmaking, it did not signal the termination of his education. He graduated from the University of the Pacific in 1980 with a B.A. degree in English and communications.

The year before, while Isaak was an exchange student in Japan, he had had an experience that changed the direction his life would take: he heard a reissue of Elvis Presley's 1954 recording *The Sun Sessions*. "Hearing that record was a turning point," Isaak told Goldberg. "That body of work is probably the Rosetta stone of rock-'n'-roll. All of a sudden it clicked: 'This is what I want to do.'" One Presley song in particular, "I'll Never Let You Go," resonated powerfully with Isaak's sensibilities. "I liked it so much I sang it and sang it," he recalled to Joe Sasfy in the *Washington Post* (August 15, 1985). "One day, the Japanese lady that lived downstairs from me started singing it too. She couldn't speak English. She had learned it phonetically from hearing me. That's when I decided to give singing a try."

After graduating from college Isaak moved to San Francisco, where he began performing rockabilly-influenced music in coffee houses and nightclubs. With the help of Mark E. Plummer, who became his manager for his first two albums, Isaak, who plays rhythm guitar, put together a band with lead guitarist James Calvin Wilsey, a former "soundman" at the Mabuhay Gardens, San Francisco's premier punk club. (Punk clubs in the early 1980s often served as neorockabilly venues as well, because the fast pace of rockabilly revivalists appealed to the same crowd that enjoyed high-energy punk and new-wave music.) Calling themselves Silvertone, after the brand name of one of Isaak's guitars, Isaak and Wilsey were later joined by Kenney Dale Johnson, on drums, and Rowland Salley, on bass guitar. Isaak's music was inspired by rockabilly because "that's what white-trash people were listening to in Stockton," as he told Stephen Holden of the *New York Times* (April 17, 1991). When he was growing up, Isaak had bought many old records second-hand, based on their covers rather than any knowledge of the music therein; later, however, he acquired a taste for the songs themselves, including those by the country singers Hank Williams, Lefty Frizzell, and Slim Whitman as well as by crooners like Bing Crosby, Connie Francis, Pat Boone, Dean Martin, and Gene Vincent.

Drawing a distinction between his own music and that of true revivalists like the Stray Cats, Isaak told Mark Coleman for *New York Newsday* (July 16, 1989), "Look, we're not retro-rockers. It's easy to make records that sound old, but we've used synthesizers, harmonizers and everything else." He elaborated on the subject in an interview with Roy Trakin for *Request* (June 1991). "It's like night and day . . . ," he said, invoking a particularly apt metaphor for the emotional as well as stylistic differences between his music and the songs of the 1950s and 1960s. "I don't write songs about pink Cadillacs or stuff that's old-fashioned. I just write about things that are happening in my life. I think the reason why people relate my stuff to that era is because my vocals are on top of the mix, and there's a real clear sound to Jimmy's guitar. If you're going to be influenced, you might as well be influenced by the best."

The cosmopolitan ambience of San Francisco came as something of a shock to Isaak when he moved there in 1980 at the age of twenty-three. "I was pathetic," he confessed to Geoffrey Himes of the *Washington Post* (May 12, 1987). "I had this bright lime green suit with black velvet buttons. I thought that was how musicians dressed; I didn't really know." (His mother made his outfits out of upholstery material.) He was equally unfamiliar with nightclubs. "I remember looking down and seeing guys in the front row shooting up," he recalled to the reporter for *People*. "It was all hookers and deadbeats and a couple of sailors. I was terrified." Isaak had been playing for less than a year when he met Erik Jacobsen, the producer of the Lovin' Spoonful's hits of the 1960s. "I was most impressed by his charisma and the audacity of what he was trying to do with his voice musically," Jacobsen told Michael Goldberg. "He took a lot of chances." Before long Isaak had secured a recording contract with Warner Brothers Records and had begun working on what would become his first album.

Released in 1985, *Silvertone*, featuring a cover photograph of Isaak that mimics a famous portrait of Elvis Presley, was a critical smash. "*Silvertone* is not only one of the most striking debut albums of the year, it is also one of the few albums of the eighties offering a thoroughly contemporary rock sound fashioned from America's musical roots," Joe Sasfy declared. With such melancholy titles as "The Lonely Ones," "Unhappiness," "Tears," and "Funeral in the Rain," the songs on *Silvertone* presaged all of Isaak's music to date in their focus on the tragic undercurrents of love. "I'd like to write real happy, upbeat stuff," Isaak told Geoffrey Himes, "and I probably will someday. But, to be honest, I think people have had more unsuccessful love affairs than successful ones. For most people most of the time, they're not going to have a relationship that lasts forever, and it's especially tough the first couple of times when you think it may last forever. . . . [But] even though people don't stick together, I believe that love itself will last." Like Orbison's, Isaak's songs are haunting but not depressing, as Isaak explained to Himes: "Roy Orbison wrote some very dark songs, but his voice was always strong behind them; it was never whimpering. . . . Nobody wants to hear anyone else whimpering; no one wants to hear me whimpering. I don't like it if someone sounds as if they're giving up. If you want to give up, you don't have to sing about it."

Silvertone sold only 14,000 copies in the United States and 75,000 abroad. Lenny Waronker, the president of Warner Brothers Records, attributed those dismal figures to the reluctance of radio programmers to take risks. "It was somebody who was doing something different," he told Goldberg, "and there wasn't a lot of opportunity for airplay." Others have criticized the label's failure to promote the album aggressively. Still others have speculated that Isaak's priorities—his emphasis on making good music rather than pursuing fame at all costs—might have been partly responsible for the album's poor performance. "I'm just trying to avoid being fired right now," Isaak admitted to Sasfy. "I don't want to be dropped by my label. I want to sell enough records to make another record. I also want to make records that please me. If I can do those things, it'll be hip."

During the following year he turned down film roles in David Lynch's cult masterpiece *Blue Velvet* (1986) and Jonathan Demme's *Something Wild* (1986) to complete his second album. He did have a small part in Jonathan Demme's *Married to the Mob*. When a reporter for *Esquire* (March 1989) asked Isaak about his qualifications for the role, the singer replied, "Hell, I'm an American. I've watched a lot of TV. It's the American birthright to be in a movie." He later made a cameo appearance, as the commander of a SWAT team, in Demme's *The Silence of the Lambs* (1991), and he had a small part in Lynch's movie *Twin Peaks: Fire Walk with Me* (1992). Most recently, Isaak had a major role in Bernardo Bertolucci's *Little Buddha*, which was scheduled for release in December 1993.

According to the prevailing critical opinion, Isaak was right in postponing his film career to complete *Chris Isaak* (1987), which Goldberg described as sounding "like an eerie, stylized eighties version of *Meet the Beatles*—only with all the songs in minor keys, sung by a vocalist who conjures up Elvis, Roy Orbison, and Marty Robbins. Isaak crafts dreamy, slightly surreal tales of lost love, heartbreak, and the ultimate loneliness of one's existence in this world. His lyrics are as simple and yet as layered with meaning as haiku." Lenny Waronker said *Chris Isaak* was "exactly what [he] wanted." (The album's cover, another brooding portrait of Isaak, was shot gratis by the fashion photographer Bruce Weber, who also that year filmed Isaak in a recording session with the pop-jazz artist Chet Baker for a documentary film on Baker called *Let's Get Lost.*)

Isaak was judged to be just as thrilling onstage as he was on disc. Reviewing a show at the Bottom Line in New York City for *New York Newsday* (May 14, 1987), Wayne Robins wrote, "It's exceedingly rare to find a 1980s rock-'n'-roll artist working in a classic 1950s form without sounding like either a clone or a cartoon. . . . The perfect emotional pitch of his music and the unexpected charisma of his performance sent a chill down the collective spine of the audience. . . . One left Isaak's show awed not by his movie-star features or those well-crafted, passionately played songs. What was most impressive was being singed by that fire that seemed to burn within." Despite widespread critical acclaim, which was accompanied by predictions of stardom by such fans as the musician John Fogerty, who told Michael Goldberg that, in his view, Isaak was "already like a skyscraper against the landscape," *Chris Isaak* got little airplay and sold only about 200,000 copies.

Released in April 1989, *Heart Shaped World*, Isaak's third album, spent ten weeks on *Billboard*'s pop chart, rising to number 149 before dropping out of sight. The following year, the director David Lynch, who had used two of Isaak's songs in *Blue Velvet*, requested a few more for his movie *Wild at Heart*, which was released in the summer of 1990. "We have some similar interests and tastes," Isaak said of Lynch in his interview with Roy Trakin. "In a strange way, we share a kind of disillusionment. I look at how he used two of my most romantic songs [in *Wild at Heart*]. He put [an instrumental version of 'Wicked Game'] underneath a car accident and ['Blue Spanish Sky'] accompanying a virtual rape [of Laura Dern's character by Willem Dafoe's]. They really work as counterpoint to what's going on."

Lee Chestnut, the programming director of WAPW, a Top Forty radio station in Atlanta, became fixated on the haunting melodies of "Wicked Game" while watching *Wild at Heart.* After discovering Isaak's vocal version of the song on the movie's sound track, Chestnut played "Wicked Game" for two weeks in October 1990. An overwhelmingly enthusiastic response by his listening audience led to airplay on other stations, and "Wicked Game" was released as a single the following month; by March 1991, assisted by two videos—one directed by David Lynch and a second, more popular one directed by Herb Ritts that featured Isaak frolicking on a beach with Helena Christensen —the song had reached number five on the *Billboard* singles chart, carrying *Heart Shaped World* to number fourteen on the album chart.

Isaak had begun writing "Wicked Game" after receiving a telephone call from a woman he had been seeing; he had finished it by the time she reached his apartment. "I went through a pretty tough time," Isaak told Chris Willman, referring to his love life, "and I can see it in a lot of the lyrics of my last album. A lot of times it's just stuff that I can't say to anybody. Those ideas get stuck in my head and the only way I can say 'em is in music. The way I write, I sit down with a guitar, and usually it's in the dark, and I just start singing like I'm talking to myself. It all comes out at one time, the melody and the words." Displaying his quirky sense of humor in an interview with Joe Rhodes for *Entertainment Weekly* (March 8, 1991), Isaak commented on the irony that "Wicked Game," one of his most unearthly songs, became the hit that put him over the top. "I'm just glad it's a song I like," Isaak added. "What if I would've made some disco-boogie song and *that* would have been the hit? I would have been on talk shows the rest of my life going, 'Look, I don't do the disco boogie anymore. Please don't ask me.'" Later that spring, sales of the album, which eventually reached at least as high as number seven on the *Billboard* chart, were climbing toward 1.5 million copies, and Isaak released a second single, "Don't Make Me Dream About You."

In the summer of 1991, after having performed publicly for ten years, Isaak embarked on his first major nationwide tour. Reviewing the singer's first appearance in New York City since "Wicked Game" cracked the Top Ten, Stephen Holden praised his "consummate showmanship" and "playful stage personality" in an assessment for the *New York Times* (May 19, 1991). Describing Isaak's Elvis-inspired rendition of "That's My Desire," which had become a hit for Dion and the Belmonts in the 1960s, Holden wrote, "Like so much of what Mr. Isaak does, it was right on the edge of caricature and could be taken as both parody and tribute, with reverence winning by a hair."

In 1993 Isaak released his fourth album, *San Francisco Days*, which featured eleven new songs. The singer directed the video for the record's first single, "Can't Do a Thing (to Stop Me)," which Peter Gilstrap of the *Washington Post* (July 31, 1993) described as "a lush plea with a marimba riff that calls up trade winds and tiki torches" and which reminded more than one reviewer of "The Wicked Game." Isaak's rendition of Neil Diamond's "Solitary Man" was labeled "definitive" by Melinda Newman of *Billboard* (April 3, 1993). Most of the offerings on *San Francisco Days*, including the title song, are thematically consistent with his previous work but much more upbeat and seemingly carefree, even when the subject is unmitigated loneliness, as in "Lonely with a Broken Heart." One of his "characters"—the central figure in the Hawaiian- flavored "Except the New Girl," featuring the steel guitarist Tom Brumley—actually achieves lasting happiness in a romantic relationship, a first for any Isaak protagonist. Perhaps reflecting the new mood, Isaak is smiling in the cover photograph of *San Francisco Days*. On the other hand, the singer's musical departures were not so drastic as to render his songs unrecognizable; indeed, a reviewer for *Entertainment Weekly* (April 16, 1993) complained that Isaak's music can be "stiflingly monotonous" despite its being "as well crafted as rich Corinthian leather." Produced by Erik Jacobsen, the album showcases the talents of Jimmy Pugh, on the B3 organ, the saxophonist Johnny Reno, and the guitarist Danny Gatton, in addition to Silvertone.

In his interview with Chris Willman, Isaak maintained that his success did not surprise him: "It reminds me of a statement I heard in an old movie [François Truffaut's *Jules and Jim*]: 'Scum always rises to the top of the barrel.' So I knew my day was coming. I think it's gonna make me a less sarcastic and bitter person. Well, maybe less bitter." Other than that, it seemed that Isaak would remain unchanged by his new circumstances. He continued to drive his 1964 Chevy Nova, and he told Roy Trakin that he had "no desire for an expensive car or a fancy house or fancy clothes." "Call me naive," he said to Stephen Holden, "but life was pretty good before I quote-unquote made it. . . . I can afford suede shoes and Chinese food three times a week. To me that's pretty good." But in his interview with Joe Rhodes, he admitted that he enjoyed all the attention he was getting: "Just imagine that somebody was knocking at your door every fifteen minutes all night long and they were bringing you birthday cakes stuffed with money. . . . You just go, 'For me? For *me*?' Yeah, it's a lot of attention, but it's nice. It's really nice."

As of 1991, Isaak lived alone in an apartment in San Francisco. He had no time for personal relationships, whether of a romantic or platonic nature, and he counted his bandmates as his closest friends. Still tortured by the love affair that inspired so many of his songs, Isaak informed Joe Rhodes that he still thought about it "all the time," adding, "I still have hope, though. I know there's somebody out there as crazy as I am, and, man, wait till we meet up. We're gonna set the woods on fire."

Standing six feet, two inches tall, Chris Isaak has "a trim but sturdy build, neatly cropped blond hair, and the sort of bottomless coral blue eyes that explain why some American Indians thought the first European settlers were emissaries of the devil," according to Mark Coleman. Modest almost to a fault, Isaak told Roy Trakin that he thought he looked "goofy," adding that "if you take your picture enough, you find something good. . . . All I know is, when I used to walk down the street in Stockton, women used to lock their cars as I walked by." Committed above all else to his music, Isaak takes good care of his voice, as he explained to Coleman, by not doing anything that could harm it: "I don't sing goofy, I don't drink or smoke or do caffeine or citrus fruits or drugs or chocolate or sugar. . . . Instead of getting drunk out of my mind, I'll run three miles, or box, or surf. Or talk to somebody for three hours on the telephone. So I've been able to untwist instead of twist up."

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Solters/Roskin/Friedman, Inc.

Ivey, Judith

Sept. 4, 1951– Actress. Address: c/o International Creative Management, 8899 Beverly Blvd., Los Angeles, CA 90048

The stage, film, and television actress Judith Ivey first attained prominence in 1982, with her award-winning performance as a spirited Cockney tart in the Broadway production of Nell Dunn's *Steaming*. Two years later, as a member of the original cast of *Hurlyburly*, by David Rabe, she again displayed what has been described as "her stunning ability to be liked in difficult roles—to show vulnerability and courage and dignity and hurt in characters who at first seem to be hopelessly bubbleheaded or tough." Her brilliant portrayal of a sexually undiscriminating exotic dancer in *Hurlyburly* prompted Mike Nichols, who directed the play, to rank her with Meryl Streep, citing them as "the two most remarkable actresses [he had] ever worked with." In her many appearances in regional theatre productions as well as on and off Broadway, in more than a dozen feature films, in made-for-television movies, and, most recently, in the television series *Designing Women*, the uncommonly versatile Ivey has shown both her consummate grasp of drama and her flair for comedy.

After directing her in the film *Compromising Positions*, the director Frank Perry told a reporter, "I would compare Judith to a female Al Pacino or Dustin Hoffman."

In explaining why she has chosen to be a "character actor"—to specialize in transforming herself into women entirely unlike herself—Ivey has said, "I've been blessed with a gift to observe people and to reproduce them." "I'm not interested in being the leading lady—the femme fatale," she said recently. "Being the star that everybody's bouncing off of doesn't intrigue me. I tend to be attracted to the multifaceted roles, to roles that are extremely complex, and they tend to be the character parts. . . . And I have discovered over the years that that doesn't lead to celebrity, to major stardom and fame. It's logical—you're not recognizable."

The oldest of the three children of Nathan Ivey and Dorothy Lee (Lewis) Ivey, Judith Lee Ivey was born on September 4, 1951 in El Paso, Texas. Her mother taught English and journalism to high school students. For the last eleven years before his retirement, her father served as the president of Thornton Community College (now called South Suburban College), in South Holland, Illinois; before that, he helped to found two community colleges and, as a consultant, advised administrators in many other, widely scattered two-year institutions.

Because of the peripatetic nature of Nathan Ivey's profession, by the time Judith entered college, she and her family had moved more than a dozen times. After living in Odessa and other cities in Texas for about nine years, the Iveys moved north, where Judith discovered that she "stuck out like a sore thumb" among her peers. "I had a terrible Texas drawl, and I had to learn to get rid of it to fit in," she told Michiko Kakutani, who interviewed her for the *New York Times* (December 24, 1982). "Consequently, I have a good ear." Every time they settled in a new home, she and her brother, James Paul Ivey (who is now an actor), and her sister, Sara Ivey (who acted for a while before becoming a producer for the news division of CBS), would amuse themselves at the dinner table by mimicking the accents of their neighbors. To conform to her classmates' behavior and dress code, Judith also became a keen observer of mannerisms and fashion. "As an outsider, you find out how people operate," she explained to Michiko Kakutani. "You become very much in touch with what you have to offer in a situation and try to capitalize on it. Having moved so much, acting was a lifestyle in a sense for us." Ivey has said that when she thinks about her childhood, she often recalls riding with her parents and siblings in the family car, where the Iveys "discussed things and tried to come up with one-liners that would make everybody laugh."

An outstanding student, at her grammar school's sixth-grade awards ceremony Judith Ivey "won prize after prize," according to an article by Michael J. Bandler in the *Chicago Tribune* (September 20, 1992). In her senior year at Marion Senior High School, in Illinois, she served as a cheerleader, as secretary of the student council, and as editor of the school newspaper. She enjoyed painting and sculpting as well and considered pursuing a career as an artist. But the reaction of the audience to her performance as the nurse in the school production of George S. Kaufman and Moss Hart's comedy *The Man Who Came to Dinner* so thrilled her that she set her sights on acting instead. "I made them laugh," she recalled during an interview with Bill Zehme for the *Chicago Tribune* magazine (November 20, 1983). "Not that no one else did, but very specifically, I was a standout at being very funny, and I loved that."

After graduating from high school, Ivey entered Illinois State University, in Normal, which had awarded her a talent scholarship (a theatre scholarship, according to some sources). She majored in drama and appeared in comedies, musicals, and dramas presented at the university. "I was trained to make each character distinctly different," she told Michael Bandler. "In fact, if you gave a performance that remotely resembled the one before, you were frowned upon and dismissed." In 1973, having earned a B.S. degree from Illinois State, Ivey moved to Chicago, where for about half a year she searched without success for an acting job. She became so discouraged that she considered trying to gain admission to law school, but her parents—whom she has always counted among her most enthusiastic supporters and admirers—urged her not to give up hope, and early in 1974 she landed her first professional role, in a production of Edward Bond's *The Sea* at the renowned Goodman Theatre.

During the next four years, Ivey obtained steady repertory work in Chicago, performing with the Evanston Theatre Company and at the Court Theatre as well as at the Goodman. Among the plays in which she appeared were productions of Shakespeare's *Two Gentlemen of Verona*, *Romeo and Juliet*, and *As You Like It*, Molière's *Don Juan*, Eugene O'Neill's *Mourning Becomes Electra*, and Noel Coward's *Design for Living* and *Hay Fever*. William Woodman, who was then the Goodman's artistic director, thought highly of her talents. "She had a capacity to get inside and underneath her emotions in a way I just thought was unique," he told Bill Zehme. To bring in an adequate income, Ivey also acted in television commercials, hawking an array of products and services, from Greyhound bus trips and Red Lobster restaurants to Gerber baby food and StaPuf fabric softener. Her sixty advertising roles were quite lucrative, bringing her, on average, $30,000 a year; in 1977, she earned more than $50,000. Emilia Lorence, her agent for those jobs, has attributed Ivey's ability to win "most of the spots she went out for" to the fact that "when you looked at her face, you really couldn't tell how old she was. She could throw her age, grow older, grow younger, and bring it off very well." Ivey herself has credited her appeal to advertisers, at least in part, to her knack for coming across as "the quintessential midwesterner. Vulnerable, sincere."

Her financial success notwithstanding, Ivey decided to leave Chicago, because, almost without exception, Windy City theatre producers and directors offered her only supporting roles. "They felt that if your address was Chicago, it meant you didn't know how to play a leading role," she told Evelyn Renold, who profiled her for the New York *Daily News* magazine (October 6, 1985). "And yet, there were many actresses they hired from New York who sometimes didn't do so well, and they would come to me and say, 'We may have to let this actress go, would you fill in?' And finally I decided, well, let me go to New York so I can be the actress they fire."

Ivey moved to New York City in 1978 and rented an apartment in Greenwich Village. Within a short time, she found work at the Folger Theatre, in Washington, D.C., playing a nurse in the American premiere of Brian Clark's drama *Whose Life Is It Anyway?* In 1979, back in New York, she got the job of understudy to one of the leads in *Bedroom Farce*, by Alan Ayckbourne, and five months later launched her Broadway career when she took over the part. She next portrayed Fish, a political activist who shares a London apartment with three other young women, in *Dusa, Fish, Stas, and Vi*, by the British playwright Pam Gems, which ran for two weeks in 1980 at the Manhattan Theatre Club. Clive Barnes, in a *New York Post* (March 3, 1980) review, had harsh words for the play but wrote that Ivey gave "the most interesting performance." A similar sentiment was expressed in the New York *Daily News* (March 3, 1980) by Douglas Watt, who had a mixed opinion of the production but complimented the cast, writing, "Most touching of all . . . is Judith Ivey's tellingly acted Fish."

Another Pam Gems play, *Piaf*, which opened in 1981, provided the vehicle for Ivey's next two performances, as Edith Piaf's secretary and, at Wednesday matinees, as the celebrated French chanteuse herself—a role that Ivey has described as "exhausting." "You had to be onstage the whole time and span thirty years," she explained to Bill Zehme, "starting from Piaf as a fourteen-year-old waif and finishing with a gnarled, withered, limping forty-seven—which seemed more like eighty-seven. I think I grew more as an actress than at any other time." Among the plays in which Ivey appeared during the next year was *Pastorale*, a comedy by Deborah Eisenberg, in which she played a wanton woman. The appreciative notices she received provided evidence of the growing respect in which the theatre community held her. Frank Rich, in a *New York Times* (April 12, 1982) article, for example, noting that *Pastorale* gave her "the chance . . . to show off her high style as a comedian," called Ivey "always a first-rate actress."

Despite such favorable assessments, Ivey found herself feeling discouraged, because, although she was working more steadily than the vast majority of New Yorkers who identified themselves as thespians, she nevertheless joined the ranks of the unemployed with what was, for her, depressing frequency. Moreover, her performances in New York theatres generally earned her only fifty to eighty dollars a week, and the nest egg she had accumulated during her years in Chicago had nearly disappeared. She entertained thoughts of studying to become a veterinarian or opening up a pet store but decided that she was not yet ready to give up acting. When *Pastorale* ended its run, she traveled to Ohio to appear, with Joanne Woodward, in a Kenyon Theatre Festival production of *Hay Fever*. After playing a nun in *Dixie: Changing Habits* (1983), a movie made for television, she went to Los Angeles to become a cast member of Neal Bell's drama *Two Small Bodies*. She was still performing in Los Angeles in 1982 when the producer Ronald Lee auditioned her for the role of Josie in the feminist play *Steaming*, by the British dramatist Nell Dunn. Lee offered her the part on the spot, and Ivey told herself that she would give her career one last chance. "I definitely remember making a conscious choice that I was going to give [the role] everything I had," she said during an interview with Joyce Wadler for *New York* (August 13, 1984). "I would absorb it; it would become me, and if that much dedication and effort could not turn anything around, I would bow out gracefully."

In *Steaming*, which opened on Broadway in December 1982, six English women talk uninhibitedly about their problems and their hopes while relaxing in a Turkish bathhouse in London. Michiko Kakutani, who declared that the play provided "a wonderful showcase for [Ivey's] talent," described the actress's portrayal of the working-class Josie in her *New York Times* article: "Primping her Farrah Fawcett curls and sashaying about naked except for her high heels, Josie seems, at first, nothing but a deliciously dumb blonde. . . . In the second act, though, all the anger and fear concealed beneath the gutsy banter pour forth in a remarkable monologue, and as played by Miss Ivey, Josie suddenly becomes an extraordinarily touching human being. Indeed, like so many of the women Miss Ivey has played . . . Josie is a character who is at once innocent and worldly, vulnerable and strong." Theatre critics hailed Ivey's performance. Describing her as "an unmitigated joy," John Simon, in a *New York* (December 27, 1982–January 3, 1983) review, wrote, "Ivey makes a plum of a part even plummier, bringing out effortlessly every quirk, shading, and modulation, every strength and weakness." "In the end, *Steaming* won't be remembered for its nude bathing or for its intermittent comic pleasures but for the fact that it gives Judith Ivey her stake to stardom," Frank Rich predicted in a review for the *New York Times* (December 13, 1982). Ivey won both a Tony Award and a Drama Desk Award for her work in the play.

Her triumph in *Steaming* proved to be a turning point in Judith Ivey's professional life. Within a few months of the play's opening, she had signed contracts to appear in three feature films, all of which arrived in theatres in 1984: *Harry and Son*, in which she played opposite Paul Newman; *The Lonely Guy*, with Steve Martin; and *The Woman* in *Red*, with Gene Wilder. Unfortunately for Ivey, none of those movies was a popular or critical success, and reviewers commented only in passing, if at all, on her acting. Her costars, however, expressed great enthusiasm for her talents. "She makes me look good," Martin told a reporter. "She's terrific!" Newman exclaimed to another. And in *People* (August 13, 1984), Wilder was quoted as saying, "Judith is one of the most emotionally athletic actresses I've encountered. She possesses qualities of the wife, child, and mother and calls upon them with equal ease."

Concurrently with that flurry of movie-making, Ivey prepared for her performance in the 1983 Off-Broadway production of M. Kilburg Reedy's *Second Lady*, a one-woman play, in which she portrayed the wife of a vice-presidential candidate. While giving a speech as his proxy during a luncheon meeting of the League of Women Voters, the woman discovers that half of her printed text has disappeared. Speaking extemporaneously, she gradually reveals intimate details about her marriage and how resentful she feels about her chauvinistic husband's insensitive behavior toward her. Ivey's skill at characterization again impressed critics, among them Mel Gussow, who observed in a *New York Times* (November 16, 1983) review, "Judith Ivey has a quality of total believability no matter how alien the circumstances may be to her immediate experience. She avoids artifice and mannerisms at the same time that she personalizes characters. This is very much the case in *Second Lady*."

Whereas *Second Lady* failed to attract much attention, the 1984 Broadway production of *Hurlyburly*, David Rabe's bitter play about alienated, seemingly purposeless Hollywood types, in which Ivey played a stripper who is a single mother, inspired such descriptions as "a powerful, permanent contribution to American drama" from Jack Kroll of *Newsweek* (July 2, 1984) and "a dramatic masterpiece" from Robert Brustein, writing for the *New Republic* (August 6, 1984). Ivey's portrayal also elicited raves from the critics—"The dazzling Miss Ivey . . . captures the boisterous manners and miraculous strength of a somewhat sentimentalized tart," Frank Rich, for example, wrote in his *New York Times* (June 22, 1984) assessment—and it earned her her second Tony and Drama Desk awards.

In the following year Ivey played a supporting role, as a promiscuous sculptor, in the film *Compromising Positions*. "The screen hasn't done her justice before," Pauline Kael noted in her *New Yorker* (September 9, 1985) review; "being allowed to show some experience of men does wonders for her." Also in 1985 she costarred in *The Long Hot Summer*, a television miniseries adapted from William Faulkner's novel *The Hamlet*, as a schoolteacher who undergoes a sexual awakening. It was unusual for Ivey to play an inhibited, introverted woman, and she relished portraying a character so different from the outspoken, flashy ones with which her name had become associated. She did so again in her next cinematic effort, *Brighton Beach Memoirs* (1986), the film version of Neil Simon's hit comedy, in which she played Blanche, the hero's widowed aunt. To duplicate Blanche's thick Brooklynese, she practiced by repeating the words "lid-el med-el bod-el [little metal bottle]," she told Evelyn Renold. In her performance she succeeded in capturing not only Blanche's accent, according to Paul Attanasio, who reviewed the film for the *Washington Post* (December 25, 1986), but "the walk, the gestures, the habit of being" as well; "as she stammers, and suffers, and resurrects her shredded pride, Ivey is Blanche, with a thickness of detail that is astonishing," he concluded.

Because Blanche was supposed to be matronly, Ivey gained weight as part of her preparation for *Brighton Beach Memoirs*. After the film was released, she discovered, to her dismay, that "nobody would see [her] for sexy tart roles after that, even though [she] was thin again and had long flowing blond hair," as she complained to Michael Bandler. "All they knew was the last thing they saw me do," she explained. "There is a double standard for women in this business. When Robert De Niro gained 100 pounds for *Raging Bull* it was an artistic choice. When I did it I had gone to seed. It took great tenacity on the part of my agents to get me into certain auditions."

Her agents' tenacity led to Ivey's roles in the 1987 Broadway revival of Noel Coward's *Blithe Spirit* and in the plays *Mrs. Dally Has a Lover* (1988), by William Henley, and *Park Your Car in Harvard Yard* (1991), by Israel Horovitz. She has also performed in seven movies in the past half-dozen years: *Hello Again* and *Sister Sister* in 1987, *Miles from Home* in 1988, *In Country* and *Love Hurts* in 1989, *Everybody Wins* in 1990, and *Pay Dirt* in 1992.

Ivey has appeared on television as well in recent years, in the movie *The Betty Broderick Story: Part Two* (1992) and in two situation-comedy series. One, *Down Home*, in which she played a successful career woman who returns to her home town, lasted for only sixteen episodes. In the fall of 1992, she joined the cast of the show *Designing Women* as B. J. Poteet, a rich, zestful Texas widow, a character to whom Ivey has said she was attracted because of Poteet's "positive attitude [and] her [being a] 'go-get-'em' kind of gal." "B. J. is a comfortable fit," she told an interviewer for *People* (April 5, 1993). "I feel I've been doing her forever." Ivey has said that she regarded her appearances in *Designing Women* as "a very practical approach to getting people to see and be familiar with [her] work." The show was canceled at the end of the 1992-93 season.

In assuming the personas of her characters, Ivey first concentrates on physical particularities, such as posture and style of walk. "That feeds the internal stuff," she has explained. Although she does not consider herself a Method actress, she has noticed that certain traits of the character she happens to be playing sometimes surface in her personal life. "When she played Josie, who stalked the stage naked, Miss Ivey used to go home and watch television with nothing on," Maureen Dowd reported in the *New York Times* (March 16, 1986). "When she played a topless dancer in *Hurlyburly* who got a lot of bruises, she found herself falling down more and getting more bruises. During the filming of *Brighton Beach Memoirs*, in which she plays the asthmatic . . . aunt, . . . she felt her chest was constricted."

Judith Ivey, who is known as Judy among her family and friends, is "intuitive, hard-working, and wonderfully unneurotic," according to Joanne Woodward. "She is the most untemperamental person I know," Woodward told Bill Zehme. Zehme himself has said of Ivey that "her presence is neither breathtaking nor threatening; it is warm and relaxing." Another interviewer, James Brady, wrote in *Parade* (March 22, 1987) that "there are actresses who can raise the room temperature just by wiggling into the scene. There are others who can make you laugh. Miss Ivey is one of the few who can do both." Others have described her as friendly, very bright, and without pretension, and those who know her often comment on her infectious laugh and excellent sense of humor. Through the years her interests have included painting, needlepoint, anthropology, Trivial Pursuit, and her canine and feline pets.

When she was twenty-two, Ivey married a graduate student (one source described him as a junior college professor); the two were divorced in 1978. Since 1989 she has been married to Tim Braine, a television producer. Their daughter, Maggie, who is four, sometimes watches Ivey at work and, along with the family's two dogs and two cats, accompanies her mother when the actress works outside of New York or Los Angeles, where Braine and Ivey maintain homes. In April 1993 Maggie traveled with her mother to Westport, Connecticut, where Judith Ivey made her debut as a director, for the Fairfield County Stage Company's production of William Gibson's comedy-drama *Two for the Seesaw*.

"I think some people grow up with very unhappy childhoods, and consequently becoming an actor is almost a necessity because they've never been happy with themselves and acting's a way to escape from who they are," Ivey observed to Michiko Kakutani. "On the other hand, those of us who became actors from luxury find that it becomes, for lack of a better word, a hobby. I didn't *have* to be an actress because all doors are open to me, and I discovered that I enjoyed it and could do pretty well by it. If someone said, 'Tomorrow, actors no longer exist,' I'd miss it, but I know I'd find something else that would motivate me as much as acting does."

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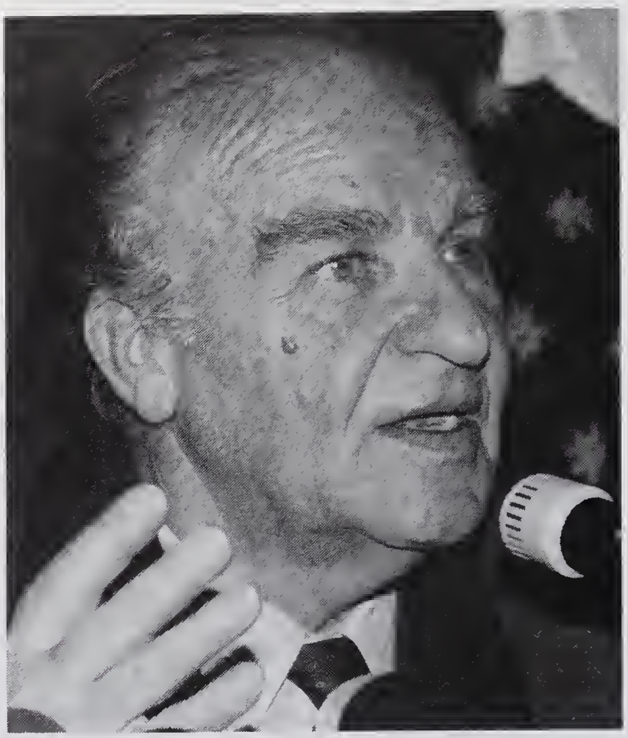

Reuters/Bettmann

Izetbegović, Alija

(ē-zet-be´gō-vich, a-lē´ya)

1925(?)– President of Bosnia. Address: Party of Democratic Action, Marsala Tita 7a, Sarajevo 71000, Republic of Bosnia and Herzegovina

The Muslim lawyer Alija Izetbegović, who became president of Bosnia and Herzegovina on December 20, 1990, has spent most of his time in office working to save the lives of his fellow Muslims. When the former republics of Yugoslavia began to declare their independence in June 1991, ancient hatreds among Serbs, Muslims, and Croats erupted in an armed struggle over who would control Bosnia and Herzegovina. Although the Muslims, who number nearly two million, constitute the majority of the population in Bosnia and Herzegovina, they are poorly armed compared with the Bosnian Serbs, whose military arsenal is supplied by neighboring Serbia. Since civil the war began, in April 1992, tens of thousands of people have died and more than two million others have been left homeless as a result of "ethnic cleansing," the draconian policy employed by Serbian nationalists to "purify" the country by driving the Muslims out of their homes and into camps. Izetbegović controls little more than the central part of Sarajevo, the capital of Bosnia and Herzegovina, which has been under siege since the fighting began. His appeals to the

West for arms have been rejected, and peace talks between the warring factions have repeatedly stalled.

The Serbs have attempted to justify their aggression by asserting that Izetbegović's ulterior motive is to turn Bosnia and Herzegovina into an Islamic fundamentalist state like Iran. But Izetbegović is widely considered by Western diplomats to be a moderate Muslim. Of all the presidents of the former Yugoslav republics, he is the only lifelong anti-Communist. For his part, Izetbegović sees himself as a latter-day Eduard Beneš, the president of Czechoslovakia from 1935 to 1938 and from 1946 to 1948 and of the Czech government-in-exile during World War II, who watched while his country was sacrificed, as part of an effort to appease Adolf Hitler, in the Munich Pact of 1938. "I have often thought of this," Izetbegović said in an interview with John F. Burns of the *New York Times* (February 3, 1993). "Instead of Munich, it is Geneva. Instead of little Czechoslovakia, it is little Bosnia. Instead of negotiating for a real peace, they are negotiating for an imaginary one. And instead of Beneš, it is me."

Alija Izetbegović was born in about 1925 to a Muslim Slav family. According to a profile of him by Ian Traynor in the *Guardian* (August 2, 1993), his birthplace was Bosanski Samac, a town in north Bosnia, and during his youth he moved with his family to Sarajevo. He was fourteen or fifteen years old when the German army seized and occupied Sarajevo, he told Traynor. "Schools and shops functioned and nobody touched the civilian population, even though Germany and its army did not have a good reputation regarding humanitarian issues," he recalled. At some point during the years immediately following World War II, he earned a law degree; during that time, he also rebelled against the religious restraints imposed by the Communist government of Marshal Tito. His defiance cost him three years in prison in the late 1940s. (In his August 2, 1993 *Guardian* article, Traynor reported that he was jailed "just after the war" and that he studied law at Sarajevo University after his release. After taking his law exams, Traynor wrote, he worked for Bosnian firms as a legal consultant.) In 1983 he was again sentenced to prison, this time for fourteen years, for disseminating "Islamic propaganda" against the government. The main piece of evidence of his antigovernment writings was his book *Islam Between East and West* (1982), which Ian Traynor described as "an attempt to define the curious status of Bosnia's Muslims, a population of semi-westernized Balkan Slavs." He was released in 1988, just as communism was beginning to collapse throughout Eastern Europe.

Among the political parties that sprang up during the democratization of Yugoslavia was the Party of Democratic Action, which was organized in May 1990 by a nationalist group of Bosnian Muslims led by Izetbegović, who emphasized the secular nature of the party from the outset. "We are not a religious party," Izetbegović insisted, as quoted by Nick Thorpe in the London *Observer* (November 4, 1990), "but we want people to be able to express their religion in a peaceful way." (In his August 2 *Guardian* article, Ian Traynor contradicted that statement. In confounding the party, Traynor wrote, Izetbegović "align[ed] himself with its clericalist wing and thus [made] it difficult to claim to represent all Bosnians." Traynor quoted Zoran Pajic, a professor at Essex University, who previously taught at Sarajevo University, as saying, "You can't blame Izetbegović for any of the crimes in the war, but as a leader he bears as much of the blame as anyone for establishing a political concept based on ethnicity.") Because Muslims make up about 51 percent of the republic's population, the Party of Democratic Action dominated the Bosnian elections in 1990. On November 18, 1990 Izetbegović was elected to the seven-member state presidency, and on December 20 he was elevated to the post of president of the presidency.

In June 1991 Yugoslavia began to disintegrate, as Croatia and Slovenia declared their independence from the Serbian-dominated central government in the capital city, Belgrade. To prevent Bosnia and Herzegovina from following suit, Serbian authorities offered to revise a territorial agreement by redrawing the boundaries of what was left of Yugoslavia. But because the Serbs refused to give up, or even share, real power with the Muslims, Izetbegović rejected the offer. "Our choice not to stay in a rump Yugoslavia is quite clear," he declared on January 26, 1992, as he announced his intention to ask the people of Bosnia and Herzegovina to ratify his government's decision to declare independence. Because most Bosnian Serbs boycotted the referendum, which was held on February 29 and March 1, only 60 percent of Bosnia and Herzegovina's eligible voters participated, but of those who did vote, more than 90 percent cast their ballots for independence, and on March 3, 1992 Izetbegović proclaimed Bosnia and Herzegovina an independent republic. He won diplomatic recognition for the new nation from the United States and the European Community a month later.

When the government of Izetbegović took office in Sarajevo, Bosnian Serbs, armed and encouraged by neighboring Serbia, rebelled, touching off a series of events that consumed the country and marked the beginning of the civil war. On April 4, 1992 Izetbegović responded to the Serbian seizure of Bejeljina, a predominantly Muslim town, by mobilizing the Bosnian National Guard, which was made up largely of Muslims and Croats. Radovan Karadzic, the leader of the Serbian Democratic party of Bosnia and Herzegovina, condemned the call-up and retaliated by attacking Sarajevo. "We do not want confrontation," Izetbegović insisted in an interview with Chuck Sudetic for the *New York Times* (April 5, 1992). "Unfortunately, we have enemies nearby." Izetbegović accused the Serbian government of prolonging the war by arming Serbian militants inside his country, and he blamed those guerrillas for the mounting death toll of civilians, most of them Muslims. On May 2, 1992, in the midst of the chaos, Izetbegović himself narrowly escaped death at the hands of the Serbs. While en route to Bosnia and Herzegovina from Lisbon, Portugal, where negotiations sponsored by the European Community were underway, he was seized by the Serbian-controlled Yugoslav army at the airport in Sarajevo. Protests from the international community led to his release after a tense night in custody.

Izetbegović was grateful for the Western pressure that had helped to secure his release, but he believed that to save Bosnia's Muslim population, diplomatic support alone would not be sufficient; military aid too would be required. "Many people here are ready to go to the defense of Bosnia and Herzegovina," he said, as quoted by Chuck Sudetic. "But we haven't the weapons. We never prepared for a military struggle. We believe in a political solution. The integrity of the republic is not the only thing in question. The very survival of people here is in jeopardy." With more than half the country under Serbian control and with the Croats, who were once the allies of the Muslims, now claiming 30 percent of the territory for themselves, Izetbegović appealed to President George Bush for help. Bush promised to deliver food and medicine but rejected Izetbegović's pleas for arms and for American air strikes against Serbian positions. Meanwhile, on May 31, 1992, the United Nations imposed strict economic sanctions against Yugoslavia in retaliation for Belgrade's support of the Bosnian Serbs. But the shelling of Sarajevo—the most intense bombardment directed at any European city since World War II—continued unabated.

Izetbegović has expressed frustration over his inability to persuade the West that the so-called ethnic cleansing practiced by the Serbs is reminiscent of the atrocities perpetrated against the Jews by Nazi Germany. "In many places across this country, what is happening is an echo of World War II," Izetbegović explained to John F. Burns in an interview for the *New York Times* (July 8, 1992), "but I have the sense that the world either doesn't know about it or hasn't noticed. . . . All across Bosnia and Herzegovina, in areas that are under the control of the Yugoslav national army and of the Serbian paramilitary terrorists who are their allies, non-Serbs are being forcibly separated from the Serbian population. After that, the non-Serbian population—and I refer here to Muslims, Croats, Jews, gypsies, and others—are being ordered to leave these areas within one or two hours and being told that they can take only what they can carry. In my view, this is the worst kind of evil imaginable."

For their part, the Serbs sought to justify their actions, rally their people, and tap into European fears of creeping Islamic fundamentalism by charging that Izetbegović, if given the chance, would transform Bosnia and Herzegovina into a Muslim state with all the intolerance of a country like Iran. As evidence, Serbian leaders produced a tract written by Izetbegović in 1970, which, they argued, undermined his claim of commitment to democratic ideals. In what is known as his "Islamic Declaration," Izetbegović wrote, "The media should not be allowed—as so often happens—to fall into the hands of perverted and degenerate people who then transmit the aimlessness and emptiness of their own lives to others. What are we to expect if mosque and television transmitter air contradictory messages at the people?" Izetbegović acknowledged that he was the author of the piece but denied that it constituted a plan for creating a modern religious state.

On October 27, 1992, in an effort to resolve the conflict, Cyrus R. Vance, representing the UN, and David Owen of the European Community proposed direct peace talks among the warring factions. According to the plan, all three parties—Bosnian Serbs, Croats, and Muslims—had to agree on a settlement that would theoretically lead to a cease-fire enforced by the most powerful UN peacekeeping operation ever undertaken. Meeting in Geneva in December 1992 and January 1993, the twenty-five delegates, led by Izetbegović, Radovan Karadzic, Mate Boban, the leader of the Bosnian Croats, President Franjo Tudjman of Croatia, and Dobrica Cosić, the president of what was left of Yugoslavia, eyed one another warily. Izetbegović found it especially irksome to sit down with Karadzic, whom he had branded a genocidal war criminal, and asserted that he was attending the meetings under pressure from Vance and Owen. "If I didn't, I was told I would bear the responsibility for the loss of peace and the failure of negotiations," he explained, as quoted by Robert Marquand in the *Christian Science Monitor* (January 11, 1993).

The Vance-Owen plan called for a UN-enforced cease-fire among the Serbs, Muslims, and Croats, and a division of Bosnia and Herzegovina into ten autonomous provinces, with the Muslims, Serbs, and Croats each controlling three provinces; the tenth province was to be under the administration of a coalition government in Sarajevo. Boban, representing the Croats, was the most enthusiastic about the plan. Izetbegović criticized the proposal because, he said, the new map envisioned by Vance and Owen rewarded the Serbs for their aggression, allowing them to keep nearly three-quarters of the land they had seized since the war began. Izetbegović also disliked the idea of a weakened central authority in Sarajevo, because he feared that the Bosnian Serbs would insist on more and more autonomy for their provinces and eventually seek to secede to join Serbia itself. Nevertheless, the Bosnian president, bargaining from a position of weakness, agreed to the plan in principle as long as Bosnia and Herzegovina emerged as a sovereign state and the UN followed through on its promise to strip the Serbian guerrillas of their heavy weaponry. Only the Bosnian Serbs, under Karadzic, refused to accept the terms of the proposal, insisting instead on an independent state for themselves.

With the talks in recess and with no solution in sight, Izetbegović traveled to Washington, D.C., on January 7, 1993, apparently to lobby officials of the outgoing Bush administration and the transition team of President-elect Bill Clinton. Expressing concern that news accounts of any such talks might upset the delicate state of the peace process, Vance entreated officials in Washington to refuse to see the Bosnian leader. In the negotiations, Vance had treated Izetbegović as if his republic had already lost the war and discouraged him from meeting with other heads of state, a former officer for the Yugoslav desk at the State Department explained to Robert Marquand. Nevertheless, Izetbegović managed to meet with national security adviser Brent Scowcroft, Vice-President-elect Al Gore, and members of the Clinton transition team.

During the meeting with Clinton's advisers, Izetbegović was interrupted by an aide with the news that one of his deputy prime ministers, Hajika Turajlic, had been assassinated by a Serbian gunman while riding in an armored personnel carrier clearly marked as a UN vehicle. Izetbegović's first reaction was to boycott the next round of peace talks and to demand some concession as a precondition for returning to the negotiations. But at the urging of Vance and Owen, he resumed his place at the bargaining table on January 10, 1993, after Radovan Karadzic publicly apologized for the slaying of the Bosnian government official.

As the talks dragged on through the month, Sarajevo came under increased attack. Fearing that the momentum toward a peace accord was slipping away, Vance and Owen declared a deadline for all sides to either accept or reject their proposal. The Croats again agreed to abide by it; Izetbegović and Karadzic promptly rejected it. Vance and Owen then suspended the talks and announced their intention to ask the UN to impose the plan on all parties. Izetbegović called on the Clinton administration to resist the implementation of the plan, which he compared to the Munich Pact of 1938. "If you endorse this plan you are accepting the results of ethnic cleansing, and you are giving a kind of reward to an army that was responsible for mass killing and genocide. Please don't do it!" he said in an open address to Clinton, as quoted by John F. Burns. Although the Clinton administration fully supported the diplomatic effort to reach a negotiated settlement, Izetbegović was heartened by the president's willingness to condemn the Serbs more forcefully than the Bush administration had as well as by his decision to airdrop relief supplies in eastern Bosnia.

Such action apparently provided enough incentive for Izetbegović to agree to attend a new round of peace talks at the UN. In March 1993 the three sides appeared to support a new plan that called for a UN-enforced cease-fire and military disengagement, a decentralized state of ten semiautonomous provinces loosely controlled by a coalition government, and a redrawn map that would have reduced Serbian control of the country from 70 percent to about 45 percent, effectively leaving about a third of all Bosnian Serbs under the administrative control of Muslims or Croats.

Izetbegović agreed to go along with the plan provided that the UN peacekeeping force moved swiftly to enforce the cease-fire and the rules of disengagement and to ensure that Sarajevo would be open to all ethnic groups. The main sticking points were the precise boundaries of the provinces and the Bosnian Serbs' reluctance to turn over their heavy weapons to the UN, as called for in the plan. When the Serbs refused to cooperate, the new peace plan failed to materialize. A number of cease-fire agreements followed, but each accord provided only a few days of relief from the fighting.

In June 1993, at peace talks in Geneva, Serbian and Croatian leaders announced a proposal to partition Bosnia and Herzegovina along ethnic lines. According to the terms of the vaguely worded plan, the Muslims would be given two separate, landlocked enclaves, territory equivalent to no more than 30 percent of present-day Bosnia. The Muslim state would be permitted to import and export goods through the Adriatic port of Ploce, which would be in the control of Croats and which would be reached via a corridor passing through Serbian and Croatian territory. Lord Owen, speaking as the EC representative at the talks and in behalf of Thorvald Stoltenberg of Norway, who had replaced Cyrus R. Vance as the representative of the UN, urged Izetbegović and his government to "look very seriously" at the plan. At a June 17 news conference Owen acknowledged the failure of the negotiators' attempts both to persuade the Serbs to relinquish large portions of the territory they had seized and to keep Bosnia and Herzegovina together "in a way [he thought] would have been the fairest and the best." "I am a realist," Owen declared, "and we have to make the best of what has happened on the ground."

On July 9 Izetbegović announced that the collective Bosnian presidency, whose numbers had grown to ten, had rejected the proposal. "For all of us who have been brought up with the idea of living together, it's impossible . . . ," an article by Linnet Myers in the *Chicago Tribune* (July 10, 1993) quoted him as saying. "Ethnic division is not for us. It is unacceptable. . . . It can be only an imposed solution, in case we have been left with no choice." The members of the presidency suggested instead that the country be transformed into " a federal state composed of regional territories organized on an economic, not an ethnic basis." But on July 18 Izetbegović appeared to be wavering in his opposition to the proposal. "If we want peace now, concessions are inevitable," he said. On July 30, at another round of talks conducted in Geneva, he bowed to international pressure and said he would agree to the Serbian and Croatian demands. But many other Bosnian political leaders and many officers in the Bosnian army refused to accept it. Izetbegović walked away from the negotiating table when Serbian forces refused to withdraw from two strategic mountains overlooking Sarajevo, and by September 1 the peace talks had foundered once again. At the end of that month, the Bosnian parliament voted against the Serb-Croat plan.

On October 7, 1993 Alija Izetbegović addressed the General Assembly of the UN and held talks with members of the Security Council. According to a report by Paul Lewis in the *New York Times* (October 8, 1993), he asserted that the only choices the Geneva peace talks had left him with were to continue "a just defensive war" or to accept "an unjust peace." He suggested that a new round of negotiations be held, this time based on the principles that had been adopted at the talks held in London in August 1992, at which the Geneva peace initiative had been authorized. But, he said, the Serbs and Croats do not respect those principles, which include "the return of people forcibly expelled from their homes, the relinquishing of territory acquired by force, and the right of all refugees to return to their homes." And neither the UN nor the United States has expressed a willingness to use their military might to compel the Serbs to give up the land they have seized. As of the end of October the situation in Bosnia and Herzegovina remained essentially unchanged.

In a *Washington Post* (August 19, 1993) report about the August 1993 Geneva talks, Peter Maass described Alija Izetbegović as having "a youngster's blue eyes but an oldster's shuffle" and as being "stooped, balding, and somber." He has also been described as a tolerant and pragmatic man, although, as Ian Traynor noted in the *Guardian* (May 4, 1992), he openly disdains the Serbian and Croatian leaders. When asked to choose between them, Traynor reported, he likened the choice to one between "leukemia or a brain tumor." Izetbegović is the author of several books on Islam's role in a world dominated by Western values. Little is known about his private life. He has at least one son and one daughter, Sabina, who has served as his English translator.

Selected Biographical References: Guardian p3 My 4 '92 por, p8+ Ag 2 '93 por; Who's Who in European Politics (1993)

Detroit Symphony Orchestra

Järvi, Neeme

[yär´vē, nā´mə]

June 7, 1937– Conductor. Address: c/o Detroit Symphony Orchestra, 400 Buhl Bldg., 535 Griswold St., Detroit, MI 48201

With a discography of nearly 200 recordings to his credit, the conductor Neeme Järvi has made a name for himself not only in the standard repertoire but as a discoverer, interpreter, and champion of obscure orchestral composers. These range from the composers of his native Estonia to Amy Beach, a nineteenth-century Bostonian whom he has described as "the American Brahms." Järvi first performed Beach's Symphony no. 1, called the "Gaelic" for its Irish themes, in November 1990, and two months later he recorded the piece with the Detroit Symphony Orchestra, of which he is the principal conductor. When the disc, a coupling of the Beach symphony with Samuel Barber's Symphony no. 1, was released in June 1991, it climbed to number twenty on *Billboard*'s best-selling classical albums chart. "Wholesalers told us record stores they'd never heard of called for the disc," the Detroit Symphony's delighted executive director, Mark Volpe, who is looking to Järvi to rescue the orchestra from the jaws of financial ruin, said at the time. Järvi, who emigrated from the Soviet Union in 1980, has also served as the music director of the Royal Scottish National Orchestra and as the principal conductor of the Gothenburg Symphony Orchestra, in Sweden.

Neeme Järvi was born on June 7, 1937 in Tallinn, Estonia, the son of August and Elss Järvi. He began his formal musical training at the Tallinn Music School, from which he graduated with degrees in percussion and choral conducting, then continued his education at the St. Petersburg (then Leningrad) Conservatory. "I made my public debut when I was four, playing two simple pieces on a xylophone . . . ," Järvi told a reporter for the *New York Times* (April 8, 1979). "But seriously, I was sent to the Leningrad Conservatory in 1955. It was a great time to be there. During the next few years, four of your great orchestras came through the city: the Boston Symphony under [Charles] Münch and

[Pierre] Monteux, the Philadelphia Orchestra under [Eugene] Ormandy, the Cleveland Orchestra under [George] Szell, and the New York Philharmonic under [Leonard] Bernstein. I learned a lot from them and, of course, from the Leningrad Philharmonic and its conductors. My teacher, my musical father, was Nikolai Rabinovich, who had been a pupil of Nikolai Malko, so that made Malko my musical grandfather. I heard him once, when he was eighty, and remember to this day how he conducted Tchaikovsky's Fifth." Another of Järvi's teachers at the Conservatory was the legendary Russian conductor Evgeni Mravinsky.

Shortly after receiving his diploma in music and conducting from the St. Petersburg Conservatory in 1960, Järvi landed his first professional conducting assignment, with the Estonian Radio Symphony Orchestra. In 1963 he was named that orchestra's chief conductor, a post he held until 1976. He was also the chief conductor of the Estonian State Opera Orchestra from 1963 to 1976, and from 1976 to 1980 he was the chief conductor of the Estonian State Symphony Orchestra. International recognition first came to Järvi in 1971, when he took the top prize in the conducting competition at the Accademia Nazionale di Santa Cecilia in Rome, which led to invitations to conduct major orchestras in Europe, Japan, Mexico, and Canada.

In January 1980 Järvi immigrated to the United States, and in the following month he made his American orchestral debut, with the New York Philharmonic, as a last-minute replacement for Bernard Haitink. He has since been most closely associated with three orchestras. He has been the chief conductor of the Gothenburg Symphony Orchestra since 1981; from 1984 to 1988 he was the principal conductor and music director of the Royal Scottish National Orchestra, which appointed him conductor laureate in 1990; and since 1990 he has been the music director of the Detroit Symphony Orchestra. Apart from these regular positions, Järvi has guest conducted virtually all the major American and European symphony orchestras, and his opera credits include many performances at the Metropolitan Opera in New York.

Invariably accorded an enthusiastic reception by audiences and critics alike, Järvi has been equally popular with the orchestras he conducts. On the night of his debut at the Metropolitan Opera, in 1979, for example, musicians stamped their feet and applauded from the pit in a rare demonstration of affection. Järvi jokingly recalled to one interviewer that when he conducted the Bolshoi Opera in Moscow the orchestra liked him so much he was never asked back. By all accounts, his popularity with both players and listeners seems to derive more from his musicianship than from calculated image-building. As John Rockwell, for one, observed in the *New York Times* (April 20, 1986), Järvi "would seem to be a fine example of a conductorial type that some think has died out, but which in fact has made a sturdy comeback in recent years. That is the serious, self-effacing leader who places the music before the projection of flashy personal image. . . . Järvi's work in the pit and on records seems exemplary of this kind," Rockwell continued, "and he has further assured himself a valued niche in record collectors' libraries by concentrating on the Scandinavian and Slavic music he clearly finds congenial. His performances of this music have ample idiomatic flavor, yet they retain an inherent Classicism, even in Romantically supercharged music."

The characteristics of Järvi's music-making most commonly noted by critics are brilliance, excitement, and Classical restraint as opposed to deep emotional exploration or Romantic soul-searching. For example, in his review of a performance of Beethoven's Violin Concerto in D at Avery Fisher Hall in New York City by the Gothenburg Symphony, with Henryk Szeryng as the soloist, Tim Page of the *New York Times* (March 8, 1987) applauded Järvi's "restraint, refinement, and Classical serenity, a welcome change from the heaven-storming Beethoven of familiar legend." Similarly, Peter J. Rabinowitz, in *Ovation* (December 1987), comparing Järvi's recording of Rachmaninoff's choral symphony *The Bells* (Chandos) with a recording of the same piece conducted by Vladimir Ashkenazy, found the former's approach to be "more transparent, less probing and menacing." "Thus, his sleigh bells are brighter and more celebratory, his wedding bells more languorous and less melancholy," Rabinowitz wrote. "Those repelled by Rachmaninoff's morbidity may well find Järvi's less intense reading preferable; but those who want the music with all its self-laceration will probably, in the end, find the reading (uncharacteristically for Järvi) a bit too detached."

Commenting on Järvi's recordings with the Scottish National Orchestra of Serge Prokofiev's seven symphonies, for the Chandos label, Andrew L. Pincus took note of the differences between Järvi's interpretations and those of Mstislav Rostropovich and the Orchestre National de France, for Erato. "Mr. Rostropovich takes a broader, more philosophical approach to the music, stretching the lines in a quest for a grand statement," Pincus observed in the *New York Times* (January 1, 1989). "Icy brilliance, drive, and visceral excitement mark the Järvi set. It's typical that in the Seventh Symphony, for which Prokofiev offers two endings, Mr. Järvi takes the tub-thumping affirmative one, while Mr. Rostropovich goes for the more contemplative version."

Hand in hand with Neeme Järvi's great popularity among orchestral players is the success he has had in improving the quality of the orchestras he has directed and enhancing their reputations and their financial health through recordings. Gothenburg, the second-largest city in Sweden, is a prosperous port and the home of Volvo automobiles. Among its many cultural attractions is the Gothenburg Symphony, which has a beautiful concert hall with world-famous acoustics. Founded in 1905, the orchestra is one of the oldest in Scandinavia, and its first principal conductor, Wilhelm Stenhammar, is also an important Swedish composer. Under

Järvi's leadership, the Gothenburg Symphony has undertaken international tours, recruited a corporate sponsor (Volvo) to pay for the addition of musicians to its roster, and launched a giant recording project with BIS, a Swedish company, to record, among other works, the orchestral music of many Swedish composers. As the orchestra's managing director, Bjorn Simensen, told Erik Naslund of the *New York Times* (October 2, 1983), "We have gone through a true explosion since we got hold of Neeme Järvi three years ago."

Järvi worked a similar miracle at the Scottish National Orchestra, and this time Chandos, the British record company, was on hand to chart the transformation. David Nice described the orchestra's metamorphosis in *Gramophone* (March 1992): "In the early days with the SNO . . . Järvi was prepared to forgo technical perfection in the quest for excitement. . . . In those days, the SNO string sound left much to be desired—thin and often scrappy in ensembles. . . . And then, half-way through the Shostakovich and [Richard] Strauss cycles, and helpfully in time for Järvi's perfect blend of Bruno Walterish warmth and high drama in the Dvořák symphonies, the strings began to acquire body and definition. In 1987 the orchestra's world-class brass department seemed the best reason for Järvi's *Heldenleben* [by Richard Strauss]; the *Don Quixote* [also by Strauss] of a year and a half later reveals opulence in all departments." Neeme Järvi has always made a clear distinction between guest-conducting stints with famous orchestras, where there is often little rehearsal time, and the intimate, long-term relationships he has had with the Gothenburg Symphony and the Scottish National Orchestra. It is no wonder, then, that the Detroit Symphony Orchestra looked to him as a kind of white knight when he was chosen, in 1990, to succeed Günther Herbig as the orchestra's music director. Järvi had long wanted a position in the United States, as he told Erik Naslund, so that he could "spend more time with [his] family," but also because he liked the "very high degree of professionalism" he found in American orchestras. But as more than one observer of the classical music scene in the United States has pointed out, the Detroit Symphony needed Järvi more than he needed them. Mired in racial and labor disputes since the resignation, in 1982, of its last internationally recognized conductor, Antal Dorati, the orchestra was facing extinction. Its artistic integrity was intact—by general consensus, the Detroit Symphony was firmly established in the front rank of the second string of American orchestras—but mounting debts, coupled with threatened cuts in financial support from the Michigan state legislature and a decline in donations from Detroit's big automobile manufacturers, the orchestra's principal source of corporate funding, were seriously undermining its fiscal stability.

In his first season as the Detroit Symphony's music director, Järvi made a financial difference solely on the basis of the excitement he generated in the concert hall. Ticket sales jumped 22 percent, and the number of sold-out concerts doubled. Continuous income from recordings was the obvious prescription for future financial well-being, but making recordings requires money up front. In this matter, as in many others, Järvi followed his heart and went straight to his audience. On his own initiative (and much to the chagrin of the orchestra's board of directors and professional fund-raisers), he inserted into the printed programs a personal letter asking for concertgoers to give whatever they could afford to a special fund dedicated exclusively to recordings. In no time at all he had raised more than enough money to secure a five-disc contract with Chandos.

The first of those discs—the pairing of the first symphonies of Amy Beach and Samuel Barber, or "the two B's," as Järvi has proudly called them, alluding to the legendary "three B's" (Bach, Beethoven, and Brahms)—spent nearly four months on *Billboard*'s classical albums chart; the second, in which Järvi paired Barber's Three Essays for Orchestra with Charles Ives's Symphony no. 1, was the conductor's 100th release for Chandos. Subsequent recordings by Järvi and the Detroit Symphony for Chandos include Maurice Ravel's *La valse* and *Boléro*, Albert Roussel's Third Symphony and the Suite no. 2 from his ballet *Bacchus et Ariane*, Darius Milhaud's Suite provençale, and, most recently, Duke Ellington's Suite from *The River*, coupled with William Grant Still's *Afro-American Symphony*. Other American composers whose works Järvi intends to record with the Detroit Symphony are George Whitefield Chadwick and Randall Thompson; their works are, in his words, "a gold mine."

George Whitefield Chadwick and Randall Thompson may not be household names, even in the United States, but it is the commitment and enthusiasm Järvi can bring to the works of composers regarded as second-rank, if not exactly second-rate, that have become the hallmark of his career. His first passion was for the composers of his native Estonia, and to this day he is a tireless advocate of the music of Rudolf Tobias, Heino Eller, Veijo Tormis, Artur Lemba, Eduard Tubin, and Aarvo Pärt. Järvi's earliest recordings were made in Tallinn and Moscow between 1963 and 1980, many of them featuring the music of his beloved countrymen. After Järvi left his homeland in 1980, he was a nonperson there as long as the Soviet Union existed, and when any of his many recordings was played on Soviet radio, the orchestra's name was announced but not the conductor's. In the interview for *Gramophone*, Järvi told David Nice that he would prefer not to have those recordings rereleased, even if the originals could be located: "Quite nice performances, I think, but so bad technically. And in any case, who has the master tapes? Better to do them again."

Many of them he has indeed done again, and the same Estonian names figure among his many recordings for BIS with the Gothenburg Symphony. It can be said that Järvi single-handedly rescued Eduard Tubin from oblivion when he set about to record his symphonies for BIS. Apart from the works of Estonian composers, most of the items on Järvi's extensive discography fall within the geographic area of the former Soviet Union, Eastern Europe, and Scandinavia. With the Gothenburg Symphony, he has extensively explored, performed, and recorded the orchestral pieces of the Scandinavian composers, major and minor, among them Franz Berwald, Carl Nielsen, Wilhelm Stenhammar, Hugo Alfvén, and Jean Sibelius. He has recorded all the orchestral music of Sibelius, Tubin, and Stenhammar for BIS and all of Berwald's symphonies for Deutsche Grammophon. On the Chandos label Järvi has turned to Nikolai Rimsky-Korsakov, Dvořák, and Prokofiev, recording all of Prokofiev's symphonies and other orchestral music. Reviewing the Prokofiev recordings in the New York *Daily News* (February 19, 1987), Bill Zakariasen wrote: "It's a monumental achievement. These are readings of utmost individuality and power which, despite their eschewing of tradition (particularly in the popular no. 5), convince the listener completely as to their absolute, revelatory rightness." With the Detroit Symphony Orchestra (again for Chandos), Järvi has promised to explore both familiar and unfamiliar American composers.

The secret of Järvi's success as a conductor is his ability to bring excitement to unfamiliar works and, in so doing, expand the concert repertoire. Most of the music he champions is not difficult or threatening to the ordinary concertgoer, but without an inspired performance, it can seem dull or derivative and of dubious value. Taking note of the fact that Järvi "has been building a reputation for himself largely through the back door of the repertoire," a reviewer in *Classical* (March 1990) observed, "In that sense, Järvi's adventures at the start of the CD era are really a throwback to the mad early days of the LP, when new corners of the repertoire were being blasted open monthly. Bully for him; we need a freshening of our symphonic diet at a time when the stores are filled past the saturation point with competing Beethoven symphonies." Commenting on Järvi's enormous discography in *Gramophone* (March 1993), Edward Seckerson wrote: "There isn't much of the nineteenth and twentieth centuries that the prolific Järvi hadn't at least touched upon in his first 100 Chandos discs. How does he do it? Of course there have been occasions where patience might have been prudent, where performances would clearly have benefited from a longer period of gestation; but I take my hat off to his phenomenal energy, his ability to absorb so much, so quickly, and so thoroughly."

Even though he is more closely identified with the symphonic repertoire, Neeme Järvi has also been a busy opera conductor over the years. He made his conducting debut in St. Petersburg at the age of eighteen with a concert performance of Johann Strauss's *Night in Venice* and his operatic debut with Bizet's *Carmen*, at the renowned Kirov Theatre in St. Petersburg. For thirteen years he was the chief conductor of the Estonian State Opera, and during those years he sought to expand westward the operatic repertoire in the Soviet Union. As he explained to a reporter for the 1979 *New York Times* article, "With the opera I did *Porgy and Bess*, which I think was the first Soviet production of it. I'm very fond of Richard Strauss, and I did *Salome* and *Der Rosenkavalier*. I believe the production of the latter in Tallinn was one of the few it has ever had in the Soviet Union. I did Rossini's *Turk in Italy*, Verdi, Puccini, *Carmen*, and, of course, many Estonian operas."

Järvi made his American operatic debut at the Metropolitan Opera in 1979, leading a performance of Tchaikovsky's *Eugene Onegin*; he returned to the Met to conduct Saint-Saëns's *Samson et Dalilah* in 1982 and a new production of Mussorgsky's *Khovanshchina* in 1985. It was while he was on tour with the Metropolitan Opera, conducting *Samson et Dalilah*, that Järvi first performed in Detroit. Opera has also been an important part of his recording career; he has made such widely acclaimed recordings as Carl Nielsen's *Saul and David* with the Royal Danish Radio Symphony, for Chandos, and Prokofiev's *The Fiery Angel*, with the Gothenburg Symphony, for Deutsche Grammophon.

Neeme Järvi is an imposing, big-boned man with blond hair. He and his wife, Liilia, who have been married since 1961, have two sons, Paavo and Kristjan, and a daughter, Maarika. They make their home in Rumson, New Jersey. Paavo Järvi is also a conductor. When Neeme Järvi is not in Detroit or globe-trotting to conduct or record, he travels for pleasure. At each stop he visits record shops, where he indulges his love not only of compact discs but also of black vinyl rarities, which he keeps at home in no order at all "because that way always there are surprises." Järvi has received honorary degrees from the University of Aberdeen in Scotland and the Music Conservatory of Tallinn, in Estonia. He is an honorary member of the Swedish Academy of Music, and in 1990 he was dubbed a Knight Commander of the North Star Order by the King of Sweden.

Selected Biographical References: Gramophone p33+ Mr '92 por; N Y Times II p25 O 2 '83 por, II p23 Ap 20 '86 por; International Who's Who, 1992–93; Slonimsky, N. Baker's Biographical Dictionary of Musicians (1992); Who's Who in America, 1992–1993

Jemison, Mae C.

Oct. 17, 1956– Astronaut; physician; chemical engineer. Address: c/o The Jemison Group, 830 Apollo Lane, Houston, TX 77058

Mae C. Jemison, the physician, chemical engineer, and astronaut, has lived by the credo "Don't be limited by others' limited imaginations," and thus far

UPI/Bettmann

Mae C. Jemison

it has served her remarkably well. By the time she was thirty years old, she had received an undergraduate degree and a medical degree, had served for two years as a Peace Corps medical officer in West Africa, and had been selected to participate in the National Aeronautics and Space Administration's astronaut training program. Her admission into the program, in June 1987, made her the first African-American woman to receive that honor.

It also brought Jemison one step closer to realizing her childhood dream of venturing into space, a dream that she sustained over the years despite the fact that, until the 1970s, American women were barred from the ranks of the astronaut corps. "Very clearly, I was sure I would be an astronaut, even if there had never been any astronauts, period," she told Robert Cross in an interview for the *Chicago Tribune* (March 8, 1992). Finally, in September 1992, she took her maiden voyage, aboard the space shuttle *Endeavour*, thus becoming the first black woman to fly in space. She resigned from the astronaut corps in March 1993.

The multitalented Jemison has said that she owes her success at least in part to her teachers, who "let [her] go off and do things, explore on [her] own," and to her nurturing parents. She is saddened that many children, particularly those living in urban areas, have not been as fortunate. "All children are motivated—at least when they come out of the chute," she told Cross. "I think a lot of folks are too busy telling children they can't do this or they can't do that. It's important that we start recognizing that every individual in society has skills and talents. Let them use those talents and not be so closed that we picture scientists and explorers and adventurers as one kind of stereotyped person." Although she is uncomfortable with her recently conferred celebrity status, she hopes that her success will inspire people everywhere, and especially African-American children, to strive to realize their goals, however unrealistic they might appear. As she told Liz Sly in an interview for the *Chicago Tribune* (July 15, 1987), "I believe you should do things you want to do regardless of whether anyone's been there before."

Mae Carol Jemison was born on October 17, 1956 in Decatur, Alabama and grew up in Chicago, which she considers her hometown. Her father, Charlie Jemison, was a roofer and carpenter by trade who, before retiring, worked as the maintenance supervisor at United Charities of Chicago. Her mother, Dorothy Jemison, was an elementary school teacher. Jemison has two older siblings: Ada Jemison Bullock, who is a child psychiatrist, and Charles Jemison, who works as a real estate broker.

At an early age, Mae Jemison became hooked on the idea of one day venturing into outer space. "I recall looking at the stars [as a child], wondering what was up there, knowing I'd go up there some day, though I didn't know how," she told Marion E. Kabaker in an interview for the *Chicago Tribune* (November 29, 1992). Neil Armstrong, Michael Collins, and Edwin Aldrin's successful flight to the moon on *Apollo 11* in July 1969 further fired her imagination. "I read lots of books about it," she told Liz Sly. "I had an encyclopedia about the different phases of Apollo. I don't remember the time I said, 'I want to be an astronaut'; it's just always been there." Jemison's desire to venture beyond the earth's atmosphere flew in the face of the reality of the day, for the space program was at the time the preserve of white, male military jet pilots.

As she grew older, and especially after entering Morgan Park High School, also in Chicago, Jemison's interest in outer space became more scientific. "I went through a phase," she explained in an interview with a reporter for *Ebony* (October 1987), "when I was probably from ten to fourteen years old, where I read lots and lots of astronomy books, not science fiction, but actually astronomy books." One of her favorite pastimes was going to the Museum of Science and Industry. By her senior year, she had decided that she wanted to pursue a career in biomedical engineering. Yet science was far from Jemison's only passion; she was also interested in dance, art, anthropology, and archaeology, and during high school she belonged to the modern dance club and the pompom squad.

On graduating from high school in 1973, Jemison, who was just sixteen years old, entered Stanford University, in Stanford, California, on a National Achievement Scholarship. During her years there, she pursued her wide-ranging interests: in addition to majoring in both chemical engineering and African and Afro-American studies, she became involved in many extracurricular activities, among them intramural football, producing, directing, and choreographing dance and theatre productions, and serving as the first female head of the Black Student Union. Jemison believes that her participation in those and other activities helped her grow as a person. "Science is very important to me, but I also like to stress that you have to be well rounded," she explained to Maria C. Johnson in an interview for the Greensboro (North Carolina) *News and Record* (January 28, 1991). "One's love for science doesn't get rid of all the other areas. I truly feel someone interested in science is interested in understanding what's going on in the world. That means you have to find out about social science, art, and politics."

In 1977, Jemison's final year at Stanford, NASA announced that it was seeking candidates for the space-shuttle program, and it encouraged scientists from the civilian sector, especially women and members of minority groups, to apply. Although Jemison was heartened by the announcement, she decided to follow a more predictable career path, intending to submit an application to NASA at a later date. "Being an astronaut isn't something you can plan for because there is such a small chance of success," she explained to Liz Sly. "I knew I had to have other options. But I also knew I would pursue it when the right moment came in my career."

After taking her B.S. degree in chemical engineering from Stanford, in 1977 (she also fulfilled the requirements for an A. B. degree in African and Afro-American studies), Jemison enrolled at Cornell University Medical College, in New York City. While working toward her medical degree, she found time to serve as president of the Cornell Medical Student Executive Council and president of the Cornell Chapter of the National Student Medical Association. Through her involvement with the American Medical Student Association, she traveled and studied in Cuba; she also spent time in Kenya, working with the African Medical and Research Foundation, and in Thailand, working at a Cambodian refugee camp. "It's interesting to see different ways of living," she told *Current Biography*. "And in reflecting on how you adapt to these styles, you learn a lot about yourself." After obtaining her medical degree in 1981, she interned at the Los Angeles County/University of Southern California Medical Center until July 1982, when she took a job as a general practitioner in Los Angeles.

Six months later Jemison was on the move once again, having joined the Peace Corps as a medical officer. During the next two-and-a-half years, from January 1983 until the summer of 1985, Jemison worked in the West African countries of Sierra Leone and Liberia, administering health-care programs for the Peace Corps volunteers and United States Embassy personnel. "I learned a lot from that experience," Jemison told Constance M. Green, who profiled her for *Ms.* magazine (July/August 1992). "At twenty-six, I was one of the youngest doctors over there, and I had to learn to deal with how people reacted to my age while asserting myself as a physician."

On her return to the United States in 1985, Jemison took a job as a general practitioner at CIGNA Health Plans of California, a health maintenance organization, in Los Angeles. In the evenings, she took courses in engineering at the University of California in Los Angeles. Although her career as a physician was well underway, she never abandoned her desire to go into space, and in October of that year she applied for admission into the NASA space program.

The time may have been right for Jemison, but it could not have been worse for NASA, for just three months later, in January 1986, the space shuttle *Challenger* exploded shortly after take-off, killing its crew. The tragedy, and the subsequent investigation into its causes, paralyzed the shuttle program for over two years. Characteristically, Jemison remained committed to her goal of venturing into space, despite the obvious risks. "I felt very, very sad, for the astronauts, and surprised that it could happen," she told Liz Sly. "But I never lost interest in the program." And when NASA reopened the selection process in October 1986, she renewed her application. Jemison was one of some 2,000 applicants.

One day in February 1987, while examining one of her patients at CIGNA, Jemison received a telephone call from Houston. "I don't know anyone in Houston," she has recalled saying to herself. "It could have only been one thing." As she had suspected, Jemison had made it through the first phase of the selection process, and after getting off the phone, as she told Liz Sly, "it took [her] a while just to stop smiling." The next phase took place at NASA headquarters in Houston, where Jemison was subjected to intensive physical and medical examinations, interviews, and a thorough background investigation. Characteristically, though, Jemison retained her composure throughout the ordeal. "Personally, I found the interviews a lot more benign than those at medical school," she told Liz Sly.

Then, on June 4, Jemison received a second phone call from Houston. "I was sitting at my desk in between patients, and the phone rang, and I was told basically that they wanted me to come down," she recalled to the *Ebony* (October 1987) reporter. "I was very happy. I still had to go see patients . . . , so I had to hold it in a little bit. I didn't jump up and down and do a dance, but, yes, I was very excited." So were a lot of other people, for Jemison was the first African-American woman ever admitted into the astronaut training program. Fourteen other applicants were selected to become astronaut candidates, as they are called.

After settling in Houston, Jemison and the other candidates attended a rigorous, year-long training program during which they studied space shuttle procedures and hardware and withstood the scrutiny of NASA officials charged with assessing their abilities. On completing the program, in August 1988, Jemison became a mission specialist astronaut, available for assignments on shuttle missions. As has typically been the case with other astronauts at NASA, Jemison worked at the agency for five years before making her first space flight. In the months leading up to her first mission, scheduled for the summer of 1992, Jemison worked with scientists in both the United States and Japan who were designing the experiments to be conducted during the flight. (The mission, called STS-47 Spacelab J, had been arranged jointly by the two countries.)

Then, on September 12, 1992, after years of mental, emotional, and scholarly preparation, Dr. Mae Jemison, along with six other astronauts, was aboard the space shuttle *Endeavour*, preparing for take-off at the Kennedy Space Center in Florida. "I had this big smile on my face," she recalled to Karima Haynes for *Ebony* (December 1992). "I was so excited. This is what I had wanted to do for a very long time. . . . It was the realization of many, many dreams of many people." When Karima Haynes asked her if the memory of the *Challenger* disaster made her anxious, Jemison said, "You are aware that you are sitting on a controlled explosion. But you also realize that you've taken all the precautions. You trust the people you have been working with, and you know they have worked to try to keep things safe. After that, you have to leave it alone. If you keep worrying about it, then you're not going to be able to do your job."

During her eight days aboard the *Endeavour*, from September 12 until September 20, Jemison conducted experiments dealing with weightlessness, tissue growth, and the development of semiconductor materials. One experiment, for instance, sought to determine whether or not motion sickness in space could be alleviated by the use of biofeedback techniques. (Unlike her fellow team members, Jemison did not take medicine to prevent the onset of motion sickness.) The results of this experiment were eagerly awaited by space agencies around the world because many astronauts suffer from motion sickness during the first few days in space, resulting in delays in flight planning and other mission activities. The use of biofeedback to prevent motion sickness is considered preferable to relying on medicine, which often has side effects.

Jemison also investigated the loss of calcium in bones in space. "In space humans lose calcium from the bones, and women lose more the longer we stay up there," she explained to Constance Green. "You start seeing the effect after ten or twelve days. Women are more prone to osteoporosis, and black people tend to have heavier bone skeletons than whites, but we don't have a lot of data on women. The longest a woman has been up is ten days. Does this mean that we should be wary about sending women up for long periods? Or that we should send more black people—more black women? The real issue is how to keep people healthy while they're in space." In yet another experiment, she tried to determine the effects of weightlessness on the fertilization and embryologic development of frogs. "Because frogs, like other life forms, take so much of their basic knowledge from their environment, we were curious if they . . . would turn out to be . . . well, normal frogs," she told the poet Nikki Giovanni in an interview for *Essence* (April 1993). "When we got back to Earth the tadpoles were right on track, and they have turned into frogs."

On September 20, 1992, after completing 127 orbits of the earth, the *Endeavour* returned to the Kennedy Space Center. Jemison, who logged in just over 190 hours in space, thus established herself as the first woman of color in the world to travel in space. In interviews given in the weeks that followed, she expressed the hope that her historic flight would enhance American society's appreciation of the abilities of both women and members of minority groups. "People don't see women—particularly black women—in science and technology fields," she told Karima Haynes. "My participation in the space shuttle mission helps to say that all peoples of the world have astronomers, physicists, and explorers." She also hopes it will promote the view that space exploration "is a birthright of everyone who is on this planet" and not just those living in the wealthy industrialized nations, she told Warren E. Leary in an interview for the *New York Times* (September 13, 1992). "We need to get every group of people in the world involved because it is something that eventually we in the world community are going to have to share."

Another subject that engages Jemison's passions is that of women's rights. A self-described "womanist," Jemison has strong opinions about abortion (she is pro-choice) and the feminist movement, and she feels strongly that women must take full responsibility for their lives. "More women should demand to be involved [in the space program]," she told Constance Green. "It is our right. This is one area where we can get in on the ground floor and possibly help to direct where space exploration will go in the future." She speaks just as ardently about the history of people of color and the fact that they have made significant contributions to modern society. "When I'm asked about the relevance to black people of what I do, I take that as an affront," she told Green. "It presupposes that black people have never been involved in exploring the heavens, but this is not so. Ancient African empires—Mali, Songhai, Egypt—had scientists, astronomers. The fact is that space and its resources belong to all of us, not to any one group. . . . If we're not there from the beginning, helping to determine what happens to these resources, we'll have no say in how they are used."

In recognition of her accomplishments, Mae Jemison has received many honors, including the 1988 Essence Science and Technology Award, several honorary doctorates, the Ebony Black Achievement Award (1992), and a Montgomery Fellowship from Dartmouth College (1993). In 1989 she was named Gamma Sigma Gamma Woman of the Year, and three years later the Mae C. Jemison Academy, an alternative public school located in Detroit, Michigan, was dedicated to her. During her scant free time, Jemison enjoys reading science fiction and spy novels, and she keeps fit through aerobic exercise, weight training, and dance. She is also an avid collector of African art. Her other hobbies include photography, gardening, sewing, skiing, and studying foreign languages, including Russian, Swahili, and Japanese. Since 1987 Jemison, who has a slim and athletic build and a winning smile, has lived in Houston, with her cat, Sneeze.

Besides looking forward to having another opportunity to travel in space—"I'd go to Mars at the drop of a hat," she told Constance Green—Jemison plans to continue to practice medicine. After resigning from NASA, in March 1993, Jemison established the Jemison Group, a company that researches, develops, and markets advanced technologies. Current projects include the establishment of a space-based telecommunication system to facilitate health-care delivery in countries of the developing world.

Jemison's message to children who look to her for inspiration is that they should follow their own dreams, not hers or anyone else's. "The thing that I have done throughout my life is to do the best job that I can and to be me. And that's really all I can do," she explained to the *Ebony* (October 1987) reporter. "As for being a role model," she told *Current Biography*, "I cannot designate myself as such; that is for other people to decide. But I do think that I serve as an important image for society in general. Certainly for young black girls who need to see themselves represented in all spheres, but just as much for older white males who make decisions many times as to who will be allowed to develop talents and be given opportunities to excel."

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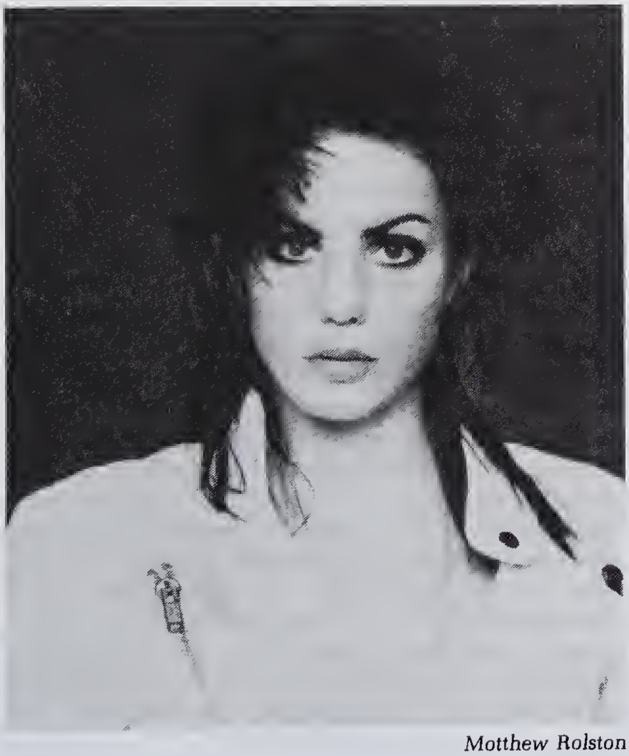

Matthew Rolston

Jett, Joan

Sept. 22, 1960– Singer; songwriter; musician; actress. Address: c/o Blackheart Records, 155 East 55th St., New York, NY 10022

"I want to be remembered for breaking down barriers for girls and women, showing them by example that if they follow their dreams nothing will ever be the same," Joan Jett has said, adding, "and for having carried the banner of rock-'n'-roll." Jett has been doing both for almost two decades, first as a member of the Runaways and later as a solo artist with her band, the Blackhearts. In the late 1970s, as the vibrant heyday of the punk-rock movement began to fade, many artists began trading the raw, guitar-driven sound that symbolized the best of punk for the smoother, synthesized pop sound that would become prominent in the 1980s. But Joan Jett continued to infuse her no-frills musical performances with the endless energy and emotional drive that was the hallmark of pre-MTV rock-'n'-roll. While some critics consider her "a rock dinosaur," a leather-clad holdover from a bygone era belting out adolescent platitudes in an attempt to turn back the clock, others have called her "the undisputed goddess of guitar" and "one of rock's great treasures."

Combining the rollicking sounds of 1950s rockabilly, 1960s power anthems, and 1970s glitter rock, Jett has forged a uniquely individual sound that has defied and survived changing musical styles and tastes. "I place myself in what has been the traditional male role of guitar player and singer as a female and sing to everyone as equal about everything," Jett told *Current Biography*. "The music's rock-'n'-roll with melody, heavy drums, walls of rhythm guitar—emotional, raw. I don't know where that fits exactly in the musical peg-holes. If there is a message in our music, it's 'go for your dreams and inspirations.'"

Born Joan Jett Larkin on September 22, 1960 in Philadelphia, Pennsylvania, Jett is the oldest of three children. While growing up in Rockville, Maryland, she developed a fondness for both rock music and leather jackets, which cast her in the role of the outsider in junior high school. She discovered her calling when, as an eighth-grader, she attended a concert at the Baltimore Civic Center by the group Black Sabbath, the seminal British rock band fronted by Ozzy Osbourne. Shortly thereafter, Jett asked her parents for an electric guitar, and for Christmas she received a Sears Silvertone and a Gibson amplifier. She spent much of her time alone in her room, listening to records by T. Rex, Grand Funk, David Bowie, Led Zeppelin, and Humble Pie, among other artists. When Jett was in the tenth grade, her father, an insurance salesman, was transferred to southern California, where Jett found her way to the Sunset Strip clubs that were home to the growing glitter-rock movement, which was personified by its namesake, the English rocker Gary Glitter, as well as by David Bowie, the Sweet, and Slade. (Following her parents' divorce, shortly after they moved to California, Jett began using her mother's maiden name as her surname.)

In 1975, while enrolled at Taft High School in the San Fernando Valley, Jett decided to start her own all-girl band with her friend Kari Krome, a lyricist. Krome suggested that Jett talk to her publisher, Kim Fowley, about their idea. A somewhat unsavory character who was once called "the king of rock-'n'-roll pimps," Fowley was best known for assembling groups of unknown musicians and presenting them to record companies as whatever type of act was currently commercially viable. Recognizing the novelty of an all-girl group, especially one in which the girls were all in their early teens, Fowley told Jett and Krome that if they could find one more member, he would agree to manage the group. The two young women signed up the drummer Sandy West shortly thereafter, and Fowley brought in Cherie Currie, a vocalist he had discovered at a teen hangout called the Sugar Shack. Lita Ford joined to handle lead guitar, Jackie Fox played bass, and Jett played rhythm guitar. Jett christened the band the Runaways, and Fowley promptly sold the idea to Mercury Records. Unable to keep up the wearying schedule of rehearsing and attending school, Jett passed a general equivalency exam and withdrew from school before graduation to work with the group.

From the start, the Runaways were hindered by Fowley's theatrics. He immediately set about promoting the band as a group of teenage delinquents who would perform in lingerie and pose for pictures holding cigarettes and beers. With song titles like "Born to be Bad," "I Love Playin' with Fire," "Wasted," and the group's anthem, "Cherry Bomb," the Runaways came across as every parent's nightmare. While their predominantly male audiences loved them, the critics were often unforgiving, some going so far as to label the Runaways' music "jailbait rock." It didn't help that the band members, in keeping with their punk ideals, deliberately kept the sound crude or that they were women in what had until then been an exclusively male domain. Although some critics tried to dismiss the Runaways as one of Fowley's fabrications, Jett has said that the picture of the band as a puppet controlled by Fowley is inaccurate. As she told *Current Biography*, "I know what some people think. All I know is that I was dead serious about being a musician. Maybe nobody was prepared for that. I started the Runaways with Sandy West. It was our idea. The perception of Kim Fowley as a Svengali is an outgrowth of the prejudice against women in a man's world."

The Runaways' admittedly rough first two albums, *The Runaways* and *Queens of Noise* (both 1976), featured Jett in a leadership role, for she had written the best songs and formed the sound. On *Queens of Noise*, she extended her influence, singing most of the songs, the lyrics of which matched the group's renegade stage persona. Although the group was only moderately successful in the United States, the Runaways became cult heroes in Europe and Japan, as evidenced by the *Live in Japan* album cut in 1977 during the group's tour of that country—a tour that brought about changes in the band's composition. Exhausted from the stress of performing, Jackie Fox quit midway through the tour, leaving Jett to play bass for the remainder of the circuit. When the Runaways returned to the United States, Fox was succeeded by Vicki Blue. Shortly thereafter, Cherie Currie, who had disagreed with Jett's insistence on maintaining a raunchy rock-'n'-roll sound, left the band as well. With Currie gone, Jett took over as lead singer for good, and the band recorded *Waitin' for the Night* (1977). Although it was a solid effort, the album was largely ignored by American pop music radio stations.

In 1978 the Runaways decided to part company with Kim Fowley. Since their record deal with Mercury was tied to his participation, they found themselves without a manager. The group soon signed on with Toby Mamis, the comanager of one of the most successful of the early new-wave bands, Blondie, whose members were friends of Jett's. Mamis offered the Runaways to the producer Kenny Laguna, who was best known for his work with such 1960s pop groups as 1910 Fruitgum Company, Ohio Express, and Tommy James and the Shondells. Turned down by Laguna, the group wound up working with producer John Alcock, who had worked with the band Thin Lizzy. Together they recorded *And Now . . . the Runaways* (1979). During the sessions for the album, the group became divided along musical lines, with Jett wanting to continue in a straightforward rock direction and Ford and West campaigning for a move toward heavy metal, which was becoming increasingly popular, and in 1979 the Runaways disbanded. Ironically, as obsessed as she was with perfecting her craft, Jett had not been aware of the beating the band had taken in the press. In an interview with Christopher Connelly for the *Chicago Tribune* (April 11, 1982), she said, "I'm more proud of the Runaways than anybody, and I'll defend them straight down to an actual fistfight. I didn't realize how people were putting us down and calling us jailbait rock until the end, until I was nineteen. I just wanted to be in a rock band."

Searching for a way to channel her temporarily sidetracked career, Jett produced an album for the Germs, a now-defunct punk band, before moving to London, where she recorded some songs with Steve Jones and Paul Cook, both of whom belonged to the influential punk band the Sex Pistols.

Back in the United States, while working on "We're All Crazy Now," an unreleased film based loosely on the story of the Runaways, Jett suffered a bout with pneumonia and a near-fatal heart infection. During the making of that film, she formed a working relationship with Ritchie Cordell and Kenny Laguna, the producer who had rejected the offer to work with the Runaways, and she immediately felt a kinship with Laguna. "Some of the people you meet, you feel like you've known them forever," she told Richard Harrington of the *Washington Post* (January 9, 1987). "Kenny was my best friend, my songwriting partner, my producer. Eventually, I talked him into being my manager; nobody else wanted the job."

Laguna and his wife, Meryl, welcomed Jett into their home in Long Beach, New York. With their help, she cleaned up her act and began writing and recording new material. Unable to excite interest from a record label, Laguna borrowed money from his infant daughter's college tuition fund to finance Jett's eponymously titled debut solo album. Initially released in Europe on a German label, *Joan Jett* (1980) was a rough mix of the songs from the Jones and Cook sessions, new compositions penned with Laguna, and rock standards, including Lesley Gore's prototypically feminist "You Don't Own Me." Jett and Laguna released the album in the United States under their own Blackheart Records label. While Laguna tried to talk a major recording company into picking up the album, he and Jett did a brisk business selling copies of the record out of the trunk of his car at concerts. Laguna eventually persuaded Neil Bogart, a veteran of the music industry who had once handled the careers of Kiss and Donna Summer, to sign Jett to his Boardwalk Records, which reissued *Joan Jett* as *Bad Reputation* (1981), the title song of which would become Jett's signature. While not a major hit, the recording assured Jett's fans that she was back. Combining this with an appearance in a low-budget film called *Urgh! A Music War* and a constant round of appearances in small clubs, she laid the groundwork for the phenomenal success that was waiting around the corner.

In preparation for her next album, Jett formed a new band. Before moving to New York City, she had placed an ad in a Los Angeles trade paper stating simply "Joan Jett wants three good men." The three musicians who answered that ad— bassist Gary Ryan, drummer Lee Crystal, and guitarist Eric Ambel (who would be replaced by Ricky Byrd a week before recording began)—became the Blackhearts. In late 1981 the band released *I Love Rock-'n'-Roll*, which contained material as diverse as a version of the Dave Clark Five's "Bits and Pieces," an obscure novelty song from the 1950s called "Nag," songs from the Runaways days, and, in keeping with the spirit of the season in which the record was released, a driving version of the Christmas classic "Little Drummer Boy." But the cornerstone of the album was the title track, which had originally been the forgettable "B" side of a single released by the Arrows. Jett had recorded her version, a pounding paean to the three-chord power anthem, during her sessions with Steve Jones and Paul Cook, but she had chosen not to include it on *Bad Reputation*. Released in February 1982, the single rose quickly to the top of the *Billboard* charts, where it reigned for eight weeks. The most frequently requested new rock song since the Beatles' "I Wanna Hold Your Hand," "I Love Rock-'n'-Roll" sold more than five million copies; the album climbed to number two on *Billboard*'s Hot 100 and achieved platinum status. Jett's success even parted the Iron Curtain in November 1982, when she performed in East Germany. Despite the fact that the song was the top-selling single of 1982, it was completely ignored at that year's Grammy Awards, reinforcing the widespread impression that the musical mainstream refused to accept Jett's sound.

Although she was elated by the success of the single and its follow-up, a remake of Tommy James and the Shondells' "Crimson and Clover," Jett's enthusiasm was overshadowed by the unexpected death of Neil Bogart, from stomach cancer, on the day she arrived in Los Angeles for her long-awaited homecoming concert. Bereft of its leader, Boardwalk Records quickly folded, leaving Laguna to clear up a tangle of legal battles over Jett's contract that reportedly cost the singer between $3 million and $8 million. When that debacle was over, Jett signed on with the much larger MCA Records, whose executives expected her to live up to the promise of "I Love Rock-'n'-Roll." Within the first few weeks of its release, in 1983, Jett's first MCA recording, *Album*, sold an impressive 500,000 copies. Overestimating its future potential, MCA shipped more than one million copies of *Album* to stores. When the album peaked at number twenty on the *Billboard* album chart and its sales stalled at about 650,000 copies, the shipment appeared to be a failure for MCA and an embarrassment for Jett, even though two singles, the Jett original "Fake Friends" and her version of Sly and the Family Stone's "Everyday People," made brief appearances in the lower ranks of the Top Forty. Adding to *Album*'s problems was Jett's inclusion, on the cassette version, of a remake of a Rolling Stones song that contained several obscenities. Although it was well received, the Blackhearts' follow-up, *Glorious Results of a Misspent Youth* (1984), was not heavily promoted by MCA and barely made a dent in the *Billboard* album chart.

Moving to yet another label, Jett signed on with Epic Records. Her Epic debut, the pop-oriented *Good Music* (1986), seemed to many critics to be an attempt to alter the sound of the Blackhearts, who by now included Thommy Price on drums and Kasim Sultan on bass, so that their music was more palatable to the general public. Although the recording was not a favorite with the critics, a single, "Roadrunner," began to climb the charts, pushed largely by radio interest. Then, in an ironic twist of fate, another Jett single hit the airwaves. "Light of Day" was written by Bruce Springsteen for the film of the same title, which Jett had finished filming earlier in 1986. Written and directed by Paul Schrader, the film, which was essentially a vehicle for Michael J. Fox, centered around a young man and his sister (Jett) who play in a band called the Barbusters. While the film was universally panned, critics were impressed by Jett's performance. Reviewing the film for the *Village Voice* (February 17, 1987), Barry Walters quipped, "Except for Joan Jett, *Light of Day* should never have seen the _ _ _ _ _ _ _ _ _ _ (fill in blank)." Walters went on to praise Jett's expansion of "her tough-girl stage persona into a female Brando; her performance puts her in the ranks of Madonna, Bowie, and Prince, and has made this nonbeliever a fan." Unfortunately for Jett, the success she found with "Light of Day," which the Blackhearts had recorded as the Barbusters, eclipsed the sales of *Good Music*.

Jett bounced back in 1988 with her sixth solo album, *Up Your Alley*, on which the revamped Blackhearts combined their elemental rock-'n'-roll with the songwriting talent of Desmond Child, who was best known for churning out hits for such Top Forty artists as Cher and Tina Turner. Jett's record company, which seemed to be more interested in promoting such middle-of-the-road acts as REO Speedwagon, did little for *Up Your Alley*. To move the record, Kenny Laguna hired independent promoters, who successfully marketed the marriage of Jett's uncompromising rock with more melodic sounds to an appreciative public, earning her a second platinum album and yielding a Top Ten single, "I Hate Myself for Loving You," which was later nominated for a Grammy for best performance by a rock group. Rejuvenated by her success, Jett celebrated a decade in the music business and answered critics who said she was yesterday's news by selling out a weeklong run at the Lunt-Fontanne Theater on Broadway.

In 1990 Jett paid homage to her musical heroes by recording *The Hit List*, a collection of cover versions of some of her favorite songs. Ranging from the Doors' "Love Me Two Times" to the Sex Pistols' "Pretty Vacant," and from Jimi Hendrix's "Up from the Skies" to ZZ Top's "Tush," the album was an unabashed declaration of Jett's love of down-and-dirty power rock. *The Hit List* made a brief appearance in the Top Forty, yielded one hit single, a version of AC/DC's "Dirty Deeds," and eventually earned gold-record status. Another song, "Have You Ever Seen the Rain?" was a worldwide hit, and one of the biggest hits of the year in Southeast Asia, where Jett played to crowds of up to 60,000.

Notorious (1991)—the first of Jett's albums to be devoted entirely to original compositions, written by Jett, Child, and Paul Westerberg—spawned the single "Backlash." By this time, Jett's persistence had made her a rock fixture, and reviews of the album tended to focus less on the music at hand than on Jett's endurance as a performer. "Joan Jett is the best kind of stick-in-the-mud. . . . ," Jim Farber wrote in the New York *Daily News* (August 25, 1991). "The truth is, any female who ever slung an electric guitar over her shoulders owes a debt to Jett." In his review of *Notorious* for *Rolling Stone* (October 17, 1991), Tom Sinclair wrote, "Though the Blackhearts' music is the power-pop equivalent of a steak-and-potatoes dinner, no one can call Jett and her band one-dimensional. After more than a decade of guitar slinging, Jett has no need to justify her love of rock-'n'-roll." When Epic failed to push the album strongly, a frustrated Joan Jett requested to be released from her contract. Epic was reluctant to let her go, but Jett finally won her freedom, and she is now planning her future with another label.

Almost twenty years after first taking the stage, Joan Jett continues to pound out solid, no-holds-barred rock-'n'-roll music. Always one to eschew trendiness, whether in musical styles or political causes, Jett has unapologetically refused to bow to the current fad of championing causes or trying to change people's beliefs. "I don't branch out into politics or the negative state of the world," she told Jan Hoffman of the *Village Voice* (April 4, 1989). "My music is for an escape. I just want to make all these people feel good." A tireless veteran of the club circuit, she has performed as many as 600 shows in two years, preferring small clubs over the larger arenas favored by most acts. When questioned about her seemingly endless patience for a routine that has been known to fell many an artist, Jett explained her enthusiasm for life on the road: "I love the audience, the sheer athleticism of doing a show. I think most people don't realize how physical doing a show is, but that's a lot of the attraction for me. I think people can see I enjoy what I do and that I'm in it for the music, the people, the twists and turns of life. They sense I don't want to be unapproachable. Then there's the music. Anyone who's seen us play live knows to expect high energy, a very positive release of energy. Maybe that's why people come back. They get relief and fun, and they get out frustrations by singing, dancing and smiling! That's the whole point. Music is healing."

Ever espousing the basic tenets of the punk movement that spawned her, Jett remains a staunch individualist. She has steadfastly rejected offers to become a commercial spokesperson, having turned down millions of dollars' worth of endorsements for everything from cars to beer. She will not play at any arena that prevents fans from reaching the stage, and she has performed benefits for such disparate groups as the Hell's Angels, the 1984 Olympic athletes, and the families of slain police officers. And while her popularity in the United States may not be what it once was, she continues to ride the top of the charts around the world, with recent number-one hits in France and Japan.

As for changing her sound or her look, the hallmark of which have been her shaggy black hair and heavy black eyeliner, Jett has said unequivocally, "It can't be done." "For me the challenge isn't to be different but to be consistent," she explained to Stephen Holden of the *New York Times* (March 1, 1989). In her spare time, Jett enjoys playing and watching sports, especially baseball, and she recently started painting. A shrewd businessperson and the leader of Blackheart Records, she oversees the careers of several bands, including Metal Church, Circus Lupus, and Bikini Kill. Jett makes her home in Manhattan.

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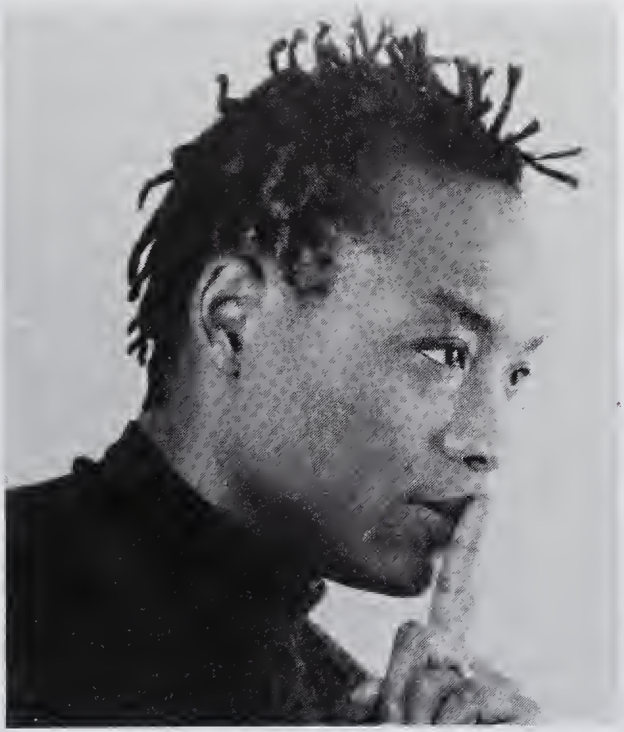

Maya Wallach

Jones, Bill T.

1952(?)- Choreographer; dancer. Address: Bill T. Jones/Arnie Zane Dance Company, c/o Sheldon Soffer Management, Inc., 130 W. 56th St., New York, NY 10019

For the iconoclastic and boundlessly imaginative modern dancer and choreographer Bill T. Jones, art and life are inextricably intertwined. "Whenever I start talking about my work, I end up talking about my life," he admitted in one recent interview, for Connoisseur (November 1990). As a gay black man, Jones has endeavored to offer through dance both a no-holds-barred depiction of contemporary society, with its racism, intolerance, and homophobia, and a humanistic vision of redemption and spiritual growth. Virtually all of his thirty-plus works contain autobiographical details, some of them disconcertingly frank. It is at least partly for that reason that Jones, a riveting dancer of explosive vitality, is, by all accounts, the best interpreter of his own works.

Jones's dance vocabulary, which is rooted in the experimental postmodern movement lexicon of the 1960s, has evolved over the years into a choreographic style that is at once individual and universal. His early efforts—some of which he created in collaboration with his longtime dance partner and companion Arnie Zane, with whom he cofounded, in 1982, the Bill T. Jones/Arnie Zane Dance Company—were almost defiantly nontraditional in structure and content. More recently, he has explored and extended the possibilities of such established forms as the pas de deux, opera, and musical comedy in works for his own troupe and on commission for other performing-arts organizations. The recipient of many honors, including three choreographic fellowships from the National Endowment for the Arts, Jones was chosen in 1993 by *Dancemagazine* as a winner of its coveted annual award, which is given to individuals who have significantly contributed to the development of dance.

Bill T. Jones was born in upstate New York in 1952, the ninth of twelve children of migrant farmworkers who were, by his own account, "poorer than poor." He grew up in the agricultural community of Wayland, forty miles south of Rochester, where his family was one of only two black families in the town of 10,000. To supplement their meager earnings as farmworkers, the Joneses took various jobs in local factories, and Bill and his siblings regularly helped out in the fields at harvest time. Encouraged from childhood to have a vision beyond his poverty-stricken environment, in high school Bill excelled as a track athlete and as an actor. "Since I was a young child, it was accepted in my household that you could become an entertainer and make a living . . . ," he recalled to Elizabeth Zimmer in an interview for *Dancemagazine* (October 1984). "I knew I could perform, knew what it meant to hold an audience." That conviction was reinforced when he played Marcellus Washburn, Professor Harold Hill's sidekick, in a student production of the musical comedy *The Music Man.* "Something happened in me chemically that hooked me on performance," Jones told Carol Krucoff of the *Washington Post* (September 30, 1980). "I . . . had been told to improvise my dance until a choreographer was called in. I didn't even know what a choreographer was. Opening night came, and no choreographer. So I threw in every step I'd ever seen in a movie, and I stopped the show."

Following his graduation from high school, Jones enrolled at the State University of New York at Binghamton. At first, he continued his active involvement in theatre and in athletics, but he soon came to regard the theatre department as "too conservative" for his liking, and he also began to question the macho "jock" mentality. In 1971 he met Arnie Zane, who became his first male lover. "I knew I was bisexual," Jones told Jennifer Dunning, who interviewed him for the *New York Times* (November 4, 1990). "I was conflicted about it. But thanks to those wonderful [19]60s, people were looking at how maybe homosexuality was just another thing. That gave me courage—and meeting Arnie Zane when I did." It was during this period of personal turmoil that Jones began to study dance. Finding that he was, in his words, "someone whose joints knew how to make music," he signed up for classes in Afro-Caribbean and West African dance, in the Cecchetti method of ballet, and in the revolutionary movement techniques developed by the modern-dance choreographers Martha Graham, Erick Hawkins, and Doris Humphrey and her collaborator, Charles Weidman.

A self-described "zealot," Jones wanted to convert Zane to his new-found passion for dance, even though Zane, then a twenty-four-year-old photographer with a degree in theatre and art history, had never taken a dance lesson. Nor was Zane, who was of Italian-Jewish ancestry and had a short, wiry frame, the natural dance partner for the tall, elegant Jones. "Maybe I sensed he wanted to do it . . . ," Jones told Dunning. "His emotions were so tight. And I loved dance and wanted to share everything I loved with him." He and Zane enrolled together in a workshop in the spontaneous movement form known as contact improvisation. Gradually, they began to choreograph together, and by 1973 they were performing dances that they had created. "We'd start off with telling stories, something I still do," Jones recalled to Jennifer Dunning. "Then we started doing word games, text. We wanted to do something that could be repeated. We wanted more craft. We were struggling to find a way to not be just all intuition."

In 1974 Jones and Zane cofounded, with Lois Welk and Jill Becker, the American Dance Asylum, a modern-dance collective based in Binghamton. Their commitment to dance was total, although both had to take part-time Jones as a laundry worker, Zane as a go-go dancer—in order to make ends meet. In their early works, they disdained the "rules" of established dance idiom. "We used to turn up our noses at refined technique," Jones said years later, as quoted in *People* (July 31, 1989). "We thought it made for dead art. Instead, we'd look for the beauty in falling, running or in watching a large person jump." Their apprentice efforts ranged from intimate duets to large-scale works like *Track Dance* (1974), a piece for fifty dancers that was performed outdoors and included such spectacular effects as a low-flying airplane.

Among their other works from this period are *The Sweet Streak to Loveland, Monkey Run Road*, and, perhaps most important, the duet *Continuous Replay*, in which Jones repeated—and elaborated on—Zane's movements. "Jones has such a distinct presence that when he moves with Zane, his dancing comments on Zane's . . . ," Maggie Lewis wrote in the *Christian Science Monitor* (July 29, 1982), after seeing a performance of *Continuous Replay* at the Harvard Summer Dance Festival in 1982. "Not a lot happens in strictly dramatic terms, but a lot goes on. They emphasize their differences—race, size, and attitude. These are two distinct characters in dialogue, sometimes in argument. You find yourself watching with bated breath, wondering how it will come out. You are not disappointed. The way they work at their partnership before your eyes makes the dance brilliant and, finally, inspiring."

The flood of invitations to perform in New York City following their first appearance there, in 1977, prompted Jones and Zane to move to Blauvelt, a New York City suburb, in 1979. Over the next few years, they continued to work at a feverish pace, both jointly and separately, drawing creative energy from their differences. Jones tended to emphasize movement as vocabulary, whereas Zane, with his background in visual arts, placed more of a premium on the overall look of the piece. Moreover, Jones frequently incorporated into his dances spontaneous monologues that often contained autobiographical material (including explicit details of his relationship with Zane); Zane preferred to script all dialogue and to avoid intensely personal references. "I made dances about what I thought I knew . . . —the anger of growing up, the confusion," Jones explained, in discussing his early choreography with Robert Tracy for *Dancemagazine* (October 1992). "Dance was a way I could be abstracted enough and at the same time have a kind of 'in-your-face' attitude. My solos were partially spoken, partially autobiographical. They were self-indulgent. Whatever I felt or wanted to say I would do it at that moment. No craft. Not much distance from it. No sense of proportion."

One of Jones's solos, *Sisyphus* (1980), an almost painfully honest recapitulation of his own arduous, but, in his words, "not futile" struggle to balance the varied and conflicting forces in his life, was, in the view of many critics, especially affecting. Among its admirers was Richard Christiansen, who saw Jones perform the piece as a guest artist at the MoMing dance and arts center in Chicago. "Jones is perhaps a little less and much more than 'a dancer,'" Christiansen observed in his review for the *Chicago Tribune* (October 20, 1980). "Through superb control of his body, he creates mesmerizing movement, at the same time adding mime, monologues, music, and spare but richly imagined elements of theatre design. He is unique, and he is fascinating."

In 1982 Jones and Zane formed their own dance company, Bill T. Jones/Arnie Zane & Company (the name was later changed to Bill T. Jones/Arnie Zane Dance Company), for which each created group works in addition to the solos and duets they continued to choreograph for themselves. Among the most popular of the pieces the troupe presented in its debut at the Brooklyn Academy of Music, in February 1983, was *Intuitive Momentum*, which Jones and Zane had developed in association with the renowned jazz drummer Max Roach and the pianist Connie Crothers, both of whom appeared with the company. *Intuitive Momentum* began with extended solos for Zane, to Max Roach's drumming, and Jones, to Crothers's piano accompaniment, but the heart of the work—and, by all accounts, its most arresting element—was the partnering of Jones and Zane in their duet. "There does seem to be, between them, that instinctive locking of impulses to which the title of their dance refers," Sally Banes noted in *Dancemagazine* (June 1983). Tobi Tobias, writing in *New York* (March 14, 1983), was more effusive in her praise of the Jones/Zane pairing. In her estimation, the two dancers, seemingly mismatched physically, were "marvelous foils": "They're wrestlers, gymnasts, lovers, boys roughhousing, pitcher and batter, classical dancers in a pas de deux, amicably trading the roles of supporter and supported. They spring at each other's bodies; lift, cantilever, and hurl each other in the air. . . . The dancing . . . is pure contemporary New York, with its violence, its discontinuous relationships, and its extraordinary, almost unexpected, beauty."

Jim D'Anna, a dance critic for National Public Radio, was among those who noted that narrative played a less important role in *Intuitive Momentum* than in earlier works by Jones and Zane, such as the ninety-minute autobiographical trilogy *Blauvelt Mountain* (1980) and *Social Intercourse: Pilgrim's Progress* (1982). Jones himself described his choreographic evolution as an attempt to make his work more accessible to a wider audience and, at the same time, maintain its artistic integrity. Welcoming the opportunity to develop his skill as a choreographer and director, Jones readily accepted when, in 1983, he was asked to create a piece as a guest choreographer for the Alvin Ailey American Dance Theater. Set to Peter Gordon's art-rock score *Intervallic Expansion*, *Fever Swamp*, for six male dancers, explores the theme of cooperation and trust among men through inventive and daring partnering and stylized unison movement. Jones's other commissions during the early 1980s included *Ah! Break It!*, created for Werkcentrum Danz, a nine-member Dutch troupe, and *Corporate Whimsey*, for Codanco.

Jones's new emphasis on choreographic craft and on the visual aspects of dance was even more evident in the works that he and Zane devised for their own company, perhaps most notably *Secret Pastures* and *Animal Trilogy*. *Secret Pastures* is an allegorical piece about the effect of civilization (in the guise of Arnie Zane, as the stereotypical mad scientist) on nature (as symbolized by Bill T. Jones, in the role of a wild, half-animal creature). By Jones's own admission, the work was specifically designed to be "visible" and "accessible," so that it would attract large audiences to the cavernous Opera House at the Brooklyn Academy of Music, where it received its world premiere in November 1984, for five consecutive performances.

That *Secret Pastures* achieved that goal was owed in no small part to the contributions of the graffiti artist Keith Haring, who painted the flamboyantly decorated set, and the fashion designer Willi Smith, who created the eye-catching costumes, for a number of dance critics found fault with the choreography, calling it "confused" and "cliché-ridden." According to Tobi Tobias, in her assessment for *New York* (December 10, 1984), the work's saving grace was Jones's touching portrayal of the faunlike creature, who, as the curtain fell, entered the scientist's tent "with pathetic docility, like the captured unicorn in a medieval tapestry."

A similarly mixed reception greeted the American premiere of *Animal Trilogy* (1986), a visually stunning evening-length work jointly commissioned by the Biennale Internationale de la Danse and the Brooklyn Academy of Music. Of its three sections—*How to Walk an Elephant*, a playful satire of George Balanchine's legendary *Serenade* that was originally created for the Ailey company; the ceremonial *Water Buffalo: An Acquired Taste*; and *Sacred Cow: Lifting a Calf Everyday Until It Becomes an Ox*, a witty, kinetic metaphor for the creative process—only *Sacred Cow* escaped the critical brickbats. Camille Hardy offered a representative opinion. "As a choreographic endeavor, [*Animal Trilogy*] raises some troublesome issues," Hardy wrote in *Dancemagazine* (July 1987). "The first of these is why we don't see more of Jones. One of the most galvanizing soloists in contemporary dance, Jones's charismatic presence and technique are a major part of this ensemble's attraction."

By the mid-1980s Jones and Zane were widely considered to be among the best of the young, postmodern choreographers. In recognition of their pathbreaking creative achievements, the Dance Theater Workshop bestowed upon them a New York Dance and Performance (Bessie) Award, one of the dance world's highest honors, in 1986. In the same year Arnie Zane was diagnosed as having AIDS. Zane, who insisted on going public with the news of his illness, in the hopes of educating others about the disease, continued to perform with the company for as long as he could, but eventually both he and Jones were too preoccupied with what Jones called "the process of surviving" to devote much time or energy to their company. Only a $100,000 fund-raiser by a group of artist friends saved the group from bankruptcy.

After Zane's death, on March 30, 1988, Jones sought and found solace in the company and in dance, creating and performing a series of powerful and majestic works that dealt with the timeless themes of loss, pain, death, faith, and life. These included the anguished solo *Absence* (1989), to Berlioz's *Nuits d'été*; *Forsythia* (1989), a haunting duet performed to Zane's taped voice; and *D-Man in the Waters* (1989), to Mendelssohn's Octet in E-flat Major. Dedicated to the memory of Demian Acquavella, a company member who had died of AIDS earlier in the year, *D-Man in the Waters* is an ecstatic dance that celebrates community. "I had this image of persons I love in choppy seas, swimming, exerting heroic effort," Jones told Alan M. Kriegsman of the *Washington Post* (December 2, 1989). "Then I saw a phrase by Jenny Holzer that struck a chord—'in a dream you saw a way to survive and you were filled with joy.'" The work earned Jones a second Bessie Award.

The struggle toward an affirmation of life, in the midst of death and despair, became the theme of Jones's next major work, an ambitious multimedia piece of epic proportions that he called *Last Supper at Uncle Tom's Cabin/The Promised Land.* The choreographer described the work to Alan Kriegsman as an "exploration of the possibilities and ambiguities of faith" in the late twentieth century, in a world torn by social, racial, and ethnic divisions. Taking Harriet Beecher Stowe's antislavery novel *Uncle Tom's Cabin* as, in his word, a "touchstone," Jones used dance, music (from jazz to gospel to rap), spoken and taped texts (including the Reverend Martin Luther King Jr.'s "I have a dream" speech, recited backwards), and off-the-cuff discussions with religious leaders chosen at random from the audience to pose a series of what he called "crude, painful questions" about the practical worth of "old-fashioned faith" as an answer "to the suffering of today's world." To underscore the universality of his message, Jones decided to include in the cast dozens of nonprofessional participants, who would be recruited from among the local residents in each city where the company staged the production. Indeed, in Jones's view, as he explained to Sid Smith of the *Chicago Tribune* (March 1, 1992), "the true essence" of *Last Supper at Uncle Tom's Cabin* "lies not just in the work but in the dialogue of people in the community and within the institution—even in the rehearsal process."

Last Supper at Uncle Tom's Cabin, which was given its world premiere at the Brooklyn Academy of Music on November 7, 1990, begins with "The Cabin," a condensed retelling of Stowe's novel, in which mime, masks, and casting contrary to race and gender are used to explode stereotypes. The evening-length piece goes on to examine, among other things, the oppression of women through the ages, in the "Eliza on the Ice" section, and racial polarization, in "The Promised Land," which grew out of an excerpt from Amiri Baraka's explosive play *Dutchman*. It concludes with the entire troupe, including those local residents enlisted for the occasion, gradually shedding their clothes, in an expression of individuality, openness, and "commonality," as Jones put it. "You . . . see the rainbow coalition of bodies—all ages, shapes, colors, and sizes," Guy Martin wrote in *Esquire* (March 1991),"—and that, finally, is [Jones's] message: History is our bodies moving through time, and this is what it looks like from God's perspective. . . . Bill T. Jones, historian, is holding a mirror up to America itself." According to Anna Kisselgoff, the veteran dance critic for the *New York Times* (November 9, 1990), *Last Supper* "is anything but a perfect work, but it has unusual moments of high interest and intense feeling . . . , and it is [Jones's] questioning, often in anger, that gives the piece . . . a vital streak of profound truth." Jones subsequently took his production of *Last Supper at Uncle Tom's Cabin* on an extended tour of the United States and Europe; the work was also featured in the BBC performance documentary *Bill T. Jones/Arnie Zane and Company*, which was telecast by PBS in February 1992 as part of its Great Performers series.

Following the completion of *Last Supper at Uncle Tom's Cabin*, Jones reverted to choreographing shorter works, primarily to build his company. "It's about giving the dancers, my greatest resource, the dances they need to keep them going and developing and still have enough space left for your wild dreams," he told Jennifer Dunning in an interview for the *New York Times* (October 13, 1992), shortly before the group's tenth-anniversary season got underway at the Joyce Theatre in New York City. During that two-week engagement, the troupe premiered seven new works, five of them choreographed by Jones. By all accounts, the most successful of those five works were *Aria*, a classically flavored pas de deux for company dancer Arthur Aviles and Jennifer Gelfand, a guest artist from the Boston Ballet; the exuberant ensemble piece *Fête*, which one reviewer described as an "exaggerated court dance with tribal overtones"; and *Last Night on Earth*, a sensuous solo danced by Jones himself.

Over the past several years, Jones has extended his choreographic range by accepting commissions from large ballet companies, such as the Boston Ballet and the Berlin Opera Ballet, and from several opera companies. In 1989 he served as the choreographer for the Houston Grand Opera's world premiere production of Sir Michael Tippett's metaphysical fable *New Year*. The following year saw the world premiere of Jones's mythic "dance opera" *The Mother of Three Sons*, which he conceived and created in collaboration with the composer Leroy Jenkins and the librettist Ann T. Green. Based on a Yoruban folktale about a woman who rejects her sons because they are not perfect, the work is more of a gestural dance drama than a traditional opera (the Mother is the only onstage singing role), and it derives a large part of its considerable emotional power from the intensely visceral movements Jones devised for the dancers who play the central characters. Rapturously received at the Munich Biennale, which commissioned it, *The Mother of Three Sons* was welcomed less warmly on the occasion of its American premiere, by the New York City Opera in October 1991, although the critics were virtually unanimous in their praise for Jones's "memorable" and "witty" portrayal of the River God. Jones also choreographed the Boston Lyric Opera's 1992 revival of *Lost in the Stars*, the Kurt Weill/Maxwell Anderson musical adaptation of Alan Paton's novel *Cry, the Beloved Country*. He is scheduled to direct a production of *Dream on Monkey Mountain*, a play by the Nobel laureate Derek Walcott, at the Guthrie Theatre in Minneapolis in 1994.

Late in 1992 Jones began working on a large-scale piece, tentatively called "Still/Here," commissioned by the Brooklyn Academy of Music for its 1994 Next Wave Festival. It is to be based, in part, on interviews he has conducted with terminally ill people. "It is going to have to be about what it's like to balance that sword of Damocles with the imperative of getting up every day and warming up and dancing," he told Jennifer Dunning, as quoted in her 1992 profile of the artist. "What does it take to have faith each time?" Jones, who has himself tested positive for the virus that causes AIDS, discussed his condition with Sid Smith of the *Chicago Tribune* (December 13, 1992): "It's never overstating the case to say being HIV positive changed my life, but I have the ongoing battle of being black and gay, never mind that all the arts are under fire, and to make a living and keep the company together, you have to go without. I feel privileged as an artist. At least, in my work, I get to elevate the struggle."

Continuing to create new works at a prodigious pace, Jones introduced five pieces during his company's two-week stand at the Joyce Theatre in New York City in October 1993. By all accounts, the most successful of those pieces were *There Were So Many*, "an elegy for departed friends," as the critic Jennifer Dunning described it, set to John Cage's Six Melodies for Violin and Keyboard, and *Achilles Loved Patroclus*, a heart-wrenching solo tailor-made for the extraordinarily expressive dancer Arthur Aviles.

Tall and long-limbed, Bill T. Jones is a handsome man with an "exotically planed mask of a face," to quote Jennifer Dunning, and an enigmatic smile. He regularly takes time out from his hectic schedule to be with members of his family, many of whom travel around the country to attend—and, in some cases, appear in—performances of his works. His mother, Estella, played a leading role in *Last Supper at Uncle Tom's Cabin*, and his sister Rhodessa Jones, who is a performance artist, was the Narrator in *The Mother of Three Sons*. In their profiles of Jones, interviewers have frequently commented on the energizing force of his charismatic personality and the sheer power of his physical presence. That he is able to transmit his unquenchable determination to make his life and his work an "affirmative experience," as he put it, is borne out in the enthusiastic reactions of dance aficionados worldwide. When he performed *D-Man in the Waters* at the Montpellier International Dance Festival in July 1991, for example, the French audience responded with wild, unrelenting cheers. Jones acknowledged the ovation by shouting, "Live a meaningful life."

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Jordan, Barbara C.

Feb. 21, 1936–Educator; lawyer; politician.
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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1974.

Guerrero Photographic Group / Barbara Jordan

Twenty years after the Watergate scandal, some images remain vivid in the nation's collective memory of that affair: the farewell wave given by President Richard Nixon as he left office in disgrace; the wit and folksy manner with which Senator Sam J. Ervin Jr. conducted the televised Watergate hearings; and the eloquence of Congresswoman Barbara Jordan, who, as a member of the congressional committee charged with examining the evidence against President Nixon and his associates, paid tribute to a Constitution that had not always embraced her people and delivered a searing indictment of those in power who had violated it. At the time, Jordan was a freshman legislator whose future in politics seemed full of promise. She had arrived on Capitol Hill in 1972, after having served six years with distinction as the first black state senator in Texas since Reconstruction. Over the course of the next six years, she confirmed her reputation as a champion of liberal causes, and in the process she won the admiration not only of her constituents but of millions of Americans throughout the nation.

But in 1978 Jordan unexpectedly resigned amid rumors, which she denied, of failing health. Retreating from politics, she went on to teach public policy and political ethics at the University of Texas. (She has since fallen victim to a neuromuscular disease similar to multiple sclerosis.) An intensely private person, she makes only rare appearances at political events, most recently as a keynote speaker at the 1992 Democratic National Convention. But whenever she does, the woman deemed "best living orator" by the International Platform Association can still spellbind an audience with what the veteran political observer Theodore H. White once described as "a flow of Churchillian eloquence, of resonance, boom and grip so compelling as to make one forget to take notes."

Barbara Charline Jordan was born on February 21, 1936 in Houston, Texas, the youngest of the three daughters of Benjamin M. and Arlyne (Patten) Jordan. Barbara's sisters both became music teachers. Her father, a graduate of the Tuskegee Institute, worked at the Houston Terminal Warehouse and Cold Storage Company before beginning his ministry in 1949 at the Good Hope Missionary Baptist Church, in Houston, where his father, Charles Jordan, was chairman of the deacon board. Arlyne Jordan, a popular featured speaker at the church, was renowned for her eloquence. Throughout much of Barbara's childhood, the family lived in cramped conditions, so much so that she and her sisters shared a single bed until 1949, when the Jordans moved into a larger home. "We were poor, but so was everyone around us, so we did not notice it," she told Molly Ivins in an interview for the *Washington Post* (October 22, 1972). "We were never hungry, and we always had a place to stay."

Although Jordan did not consider herself a serious student, she maintained excellent grades while attending Houston's public schools, and she made up for what she may have lacked in terms of seriousness with her ambition "to be something unusual," as she told Molly Ivins: "For a while I thought about becoming a pharmacist, but then I thought, whoever heard of an outstanding pharmacist?" Jordan was seized by an interest in law after she heard Edith Sampson, a black lawyer, speak on career day at Phyllis Wheatley High School. In 1952, the year in which she graduated (in the top 5 percent of her class), she represented the state of Texas in the national oratory finals of the United Ushers Association and won first place with her speech, "Is the Necessity for Higher Education More in Demand Today than a Decade Ago?"

Despite the self-esteem that such honors typically engender in their recipients, Jordan did not have to stray far from her Houston neighborhood to be reminded of the indignities forced upon her race in the 1950s. "There was nothing you saw to indicate that a black person and a white person could be together on a friendly basis," she recalled in her autobiography, *Barbara Jordan: A Self-Portrait* (1979). "You saw the porters and the maids, but to see a black person in some other capacity, in a white shirt with a tie, was nonexistent. The idea of a black going to a hotel for any purpose other than for a back-door delivery was impossible. And looking at how widespread this was, my feeling was, well, this is just it. I guess it's always going to be this way." The racism endemic to American society struck closer to home when her maternal grandfather, who owned a cafe, was wrongly convicted of assault with intent to murder after having accidentally shot a white police officer while chasing a would-be robber from his cafe. (After serving part of a ten-year sentence, he was pardoned, along with many other blacks wrongly convicted in Texas, by Governor Miriam ["Ma"] Ferguson.)

Still, buoyed by the faith that her family placed in her and by her own sense of self-worth, Jordan entered Texas Southern University, an all-black college in Houston, where she majored in political science and history and led the school's debating team to a series of championships. After graduating magna cum laude with a B.A. degree in 1956, she left home for the first time, to attend Boston University Law School. The discrimination she encountered there, she has recalled, was based more on gender than on race. As she explained in her autobiography, "The professors did not call on the 'ladies' very much. There were certain favored people who always got called on, and then on some rare occasions a professor would come in and would announce: 'We're going to have Ladies Day today.' . . . We were just tolerated." After taking her LL.B. degree in 1959, she seriously considered settling in Boston, passing the Massachusetts bar exam before ultimately deciding that her future lay in Texas. On her return to Houston, she moved in with her parents and began practicing law, using the dining room table as her desk until she was able to afford office space downtown. From 1959 to 1966 she supplemented her income by working as an administrative assistant to a county judge.

It was the presidential election campaign of 1960 that whetted Jordan's appetite for politics. As a volunteer at the Houston headquarters of the Democratic nominee, John F. Kennedy, and his running mate, Lyndon B. Johnson, she began by licking stamps and sweeping floors but soon went on to help manage a highly organized voting drive that served all forty predominantly black precincts in Houston. In a close contest, Kennedy defeated Richard Nixon, the Republican presidential candidate, and captured the White House. Having helped turn out the black vote in Houston and having seen the positive results of her actions, Jordan began to experience a sense of optimism about the future of black people in America.

Jordan also began to feel the desire to enter political life herself—a desire that ultimately manifested itself in her bid for a seat in the Texas House of Representatives in 1962. Although she lost the election, she received an impressive 46,000 votes, which motivated her to run again in 1964. After being defeated for a second time, she turned her attention to the state senate. In 1966 the state of

Texas, in compliance with a Supreme Court order mandating "one man, one vote" as the basis for redistricting, redrew its political map to represent fairly the numbers of blacks and other minorities. In the race that year for the newly created Eleventh District in Houston, Jordan defeated former state representative J. C. Whitfield, a white liberal, to become the first black state senator in Texas since 1883.

Taking her place alongside thirty white male colleagues in the state senate, Jordan set out to convince them that she was a serious legislator. "I wanted them to know I was coming to be a senator, and I wasn't coming to lead any charge," she wrote in her autobiography. "I was not coming carrying the flag and singing 'We Shall Overcome.'" Still, it was clear to everyone—including fellow Texan Lyndon B. Johnson—that this was no ordinary freshman lawmaker. Within months of her election, President Johnson invited her to the White House to discuss his proposed fair housing legislation.

At the same time, Jordan was no antiestablishment firebrand. Rather than use her position to buck the system, she chose to work within it to effect social change. In her roles of chair of the Labor and Management Relations Committee and vice-chair of the Legislative, Congressional, and Judicial committees, for instance, she drew on her considerable legislative skills to steer through the senate a bill that established the Fair Employment Practices Commission, which for the first time sought to bar discrimination in the workplace in Texas. She also fought for the passage of the state's first minimum wage law, which was aimed at benefiting maids, farm workers, and others not covered by the federal standard, as well as the first raise in workmen's compensation in twelve years. With her support and advice, the state created a special department of community affairs to deal with the problems of Texas's burgeoning urban areas. And she helped defeat a bill that would have made it more difficult to register to vote.

As a testament to her solid performance, Jordan was named outstanding freshman senator during her first year in office. Over the next five years, she brought to passage half of the bills she introduced. That accomplishment contributed to her reputation as the most powerful black person then in Texas politics. On March 28, 1972 she was elected president pro tem of the Texas legislature, becoming the first black woman in American history to preside over a legislative body. The office carries with it the duty of becoming acting governor whenever the governor and lieutenant governor are both out of the state. She fulfilled that duty on June 10, 1972, when she was sworn in as "governor for a day"—an event marred by the fatal stroke suffered by her father soon after he proudly watched her take the oath.

In the same year, Jordan, having proved her mettle in the Texas state senate, set her sights on the United States House of Representatives. In the redistricting that followed the 1970 census, Texas's new Eighteenth Congressional District was 50 percent black and 15 percent Mexican-American. Jordan entered the Democratic primary for the seat in 1972 against Curtis Graves, another black state legislator, who immediately began attacking her for her close ties to the establishment. In addition to calling her an "Uncle Tom," Graves accused her of going along with an arrangement that diminished black clout in her old state senate district in exchange for the opportunity to run for the United States House of Representatives from a predominantly black district. Jordan ignored the charges and ran a positive—and successful—campaign, capturing an astonishing 80 percent of the vote in the primary and going on to trounce Republican Paul Merritt in the general election. She and Andrew Young of Georgia were the first two blacks elected to Congress from the South in modern times. With help from former president Johnson, she landed a spot on the Judiciary Committee.

During her three terms in Washington, Jordan established a solidly liberal voting record. She supported legal aid for the poor and voted for an increase in the minimum wage. With Congresswoman Martha W. Griffiths of Michigan, she sponsored a bill to extend Social Security coverage to homemakers. Although she voted in favor of busing to achieve racial balance in public schools, she was one of the few blacks in Congress to raise doubts about its usefulness. Among the other pieces of legislation she supported were those designed to increase aid to elementary and secondary schools, continue the guaranteed student loan plan, and extend the national school lunch program. Her concern for the environment became apparent when she disapproved the Alaska pipeline construction, citing the threat posed to both land and wildlife. In an attempt to curb the United States' involvement in the Vietnam War, she supported a bill forbidding the Defense Department to divert money from other programs to the government of South Vietnam. She also voted to override President Nixon's veto of the War Powers Act, which was designed to give Congress a greater voice in the president's ordering of military force.

It was in 1974, while serving on the House Judiciary Committee during its consideration of articles of impeachment against President Nixon for offenses connected with the Watergate scandal, that Barbara Jordan burst onto the national stage. In her opening remarks, uttered with crisp enunciation in a deep, rich voice that has been likened to the imagined voice of God, she stirred the committee room and the wider television audience. "When [the Constitution] was completed on the Seventeenth of September in 1787," she declared, "I was not included in that 'We, the people.' I felt somehow for many years that George Washington and Alexander Hamilton just left me out by mistake. But through the process of amendment, interpretation, and court decisions I have finally been included in 'We, the people.' Today, I am an inquisitor. I believe hyperbole would not be fictional and would not overstate the solemnness that

I feel right now. My faith in the Constitution is whole, it is complete, it is total. I am not going to sit here and be an idle spectator to the diminution, the subversion, the destruction of the Constitution."

Jordan went on to make the case for Nixon's impeachment, arguing that the evidence against him was so compelling that if the committee did not act, "then perhaps the eighteenth-century Constitution should be abandoned to a twentieth-century paper shredder." Referred to by CBS News correspondent Bruce Morton at the time as "the best mind on the committee," Jordan spoke with such authority and confidence that few realized how nervous she was in voting to impeach a president or guessed that she privately wept after casting her vote.

In 1976 Jordan was tapped as one of two keynote speakers at the Democratic National Convention in New York City. Following a poorly received address by Senator John H. Glenn Jr. of Ohio, the other keynoter, she electrified the hall with an emotional appeal for national unity. "We are a people in search of a national community," she declared, "attempting to fulfill our national purpose, to create and sustain a society in which all of us are equal. I have the confidence that the Democratic party can lead the way. We cannot improve on the system of government, handed down to us by the founders of the Republic, but we can find new ways to implement that system and to realize our destiny." Active in stumping the battleground states for Democratic presidential nominee Jimmy Carter that year, she was interviewed by him for a cabinet appointment following his victory over Gerald R. Ford in the general election. Jordan removed herself from consideration for anything except the post of attorney general, which Carter was not prepared to offer her.

On December 10, 1977 Jordan announced that she would not seek a fourth term in Congress. Although she denied rumors that poor health was the reason, she offered no explanation, saying only, "My internal compass is directing me on to something different . . . away from demands that are all-consuming." In 1979 Jordan was named to the Lyndon Johnson Chair in National Policy at the Lyndon B. Johnson School of Public Affairs of the University of Texas at Austin. Her two courses, policy development and political values and ethics, are so consistently oversubscribed that students are chosen by lottery. Professor Jordan is known as a hard taskmaster who loads students with reading assignments and expects them to be prepared for extensive oral discussion. "She really probes to get the students thinking deeply about whatever the subject is," Max Sherman, the dean of the Johnson School, told Fred Bonavita in an interview for the Houston *Post* (August 8, 1988). She also serves as a faculty adviser and as a recruiter of minority students.

On occasion, Jordan has ventured off campus to fulfill an obligation or deliver a speech. From 1979 to 1981 she served on President Carter's Advisory Board on Ambassadorial Appointments. In September 1987 she joined other liberals in testifying against the nomination of Judge Robert H. Bork as a United States Supreme Court justice. She was particularly critical of Bork for his opposition to the Court's inference of a right to privacy in the Constitution. In 1988, at the Democratic National Convention in Atlanta, she delivered one of the seconding speeches for the nomination of Senator Lloyd Bentsen as vice-president. Jordan performed these tasks despite the fact that she was confined to a wheelchair and a walker, having fallen victim to a neuromuscular disorder. Then, on July 30, 1988, while performing routine therapeutic exercises in the swimming pool at her home, she went into cardiac arrest and lost consciousness. Minutes later, her housemate discovered her floating face down. Revived by emergency medical personnel, she recovered within days, and by the fall, she was well enough to campaign for the Democratic presidential ticket. In 1991 Jordan was appointed special counsel on ethics to Governor Ann Richards of Texas.

In the following year, Jordan again shared keynote duties at the Democratic convention, this time with Senator Bill Bradley of New Jersey and Governor Zell Miller of Georgia. Of the three, only Jordan was able to hold the attention of the restless delegates, as she invoked again and again the need for "change," which by then had become the mantra of Bill Clinton's campaign. "We can change the direction of America's economic engine and become proud and competitive again," she declared. "The American dream is not dead. True, it is gasping for breath, but it is not dead. However, there is no time to waste because the American dream is slipping away from too many. It is slipping away from too many black and brown mothers and their children; from the homeless of every color and sex; from the immigrants living in communities without water and sewer systems. The American dream is slipping away from the workers whose jobs are no longer there because we are better at building war equipment that sits in warehouses than we are at building decent housing."

Barbara Jordan is a dignified woman who stands five feet, eight inches tall. She zealously guards her privacy and rarely grants interviews. "Barbara is a very private person," Ann Richards told Fred Bonavita. "She chooses to lead life in a very sane way. She chooses where she wants to be and who she wants to be with." Jordan lived for a time with her widowed mother in Houston. She now shares a home with Nancy Earl, who works at the testing and evaluation center at the University of Texas, in southwest Travis County.

Jordan's avocational interests include singing and playing the guitar. An avid fan of the Lady Longhorns, the University of Texas women's basketball team, she often cheers them on from courtside. With the television producer Norman Lear and others, she helped to found People for the American Way, an organization whose mission is to serve as a counterweight to the religious right. In 1984 she received the Eleanor Roosevelt Award from the International Platform Association and was admitted as a member of its Orators Hall of Fame. That same organization named her the Best Living Orator in the following year. She served in 1985 on a United Nations panel that examined the role of international corporations operating in South Africa and Namibia. Five years later Jordan was inducted into the National Women's Hall of Fame, in Seneca Falls, New York. In October 1993 Jordan and the actor Tom Selleck traveled to Washington, D.C., to announce the establishment of the Character Counts Coalition, an umbrella organization comprising twenty-seven groups seeking to instill a code of ethics in young people.

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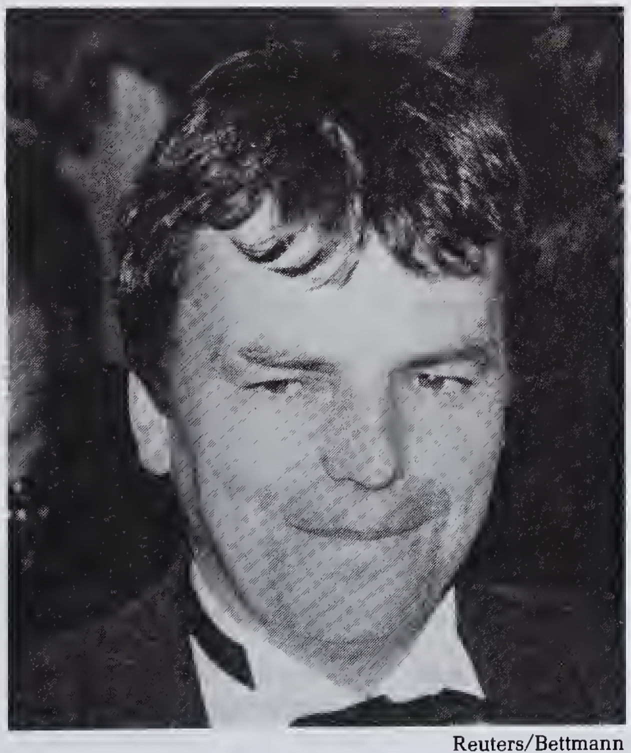

Reuters/Bettmann

Jordan, Neil

Feb. 25, 1950– Irish writer and filmmaker. Address: 2 Martello Terrace, Bray, County Wicklow, Ireland

"The stories that I tell start from realistic beginnings and proceed to very unrealistic mythological territories," Neil Jordan, the Irish novelist-turned-filmmaker, explained to Marlaine Glicksman in an interview for *Film Comment* (January/February 1990). "I like to choose characters who are surrounded by a life that seems understandable and who slowly find themselves in situations where everything has changed, where no rules exist, and where emotions and realities are brought into play that they are not prepared for." Jordan began his career as a playwright and novelist, and by the early 1980s, following the publication of his award-winning collection of stories, *Night in Tunisia and Other Stories*, and two novels, he was being hailed as perhaps Ireland's finest young writer. But by then he had also discovered the thrill of directing films based on his own scripts, and he went on to direct several enigmatic and literate films, including *The Company of Wolves* and the highly acclaimed *Mona Lisa*.

Jordan's quirky sensibility became widely known in 1992, following the release of *The Crying Game*, a stylistically original film that interweaves elements of the thriller and love-story genres. Promoted through a shrewd advertising campaign that called attention to several startling plot twists, the film emerged as one of the few arthouse movies to achieve both critical acclaim and commercial success. Jordan received the Academy Award for best original screenplay for *The Crying Game* and established himself as "one of the world's most brilliant and bravely unconventional directors," as Kathleen Carroll described him in the New York *Daily News* (December 25, 1992). Calling Jordan "one of a kind" in his *New York Times* (September 26, 1992) review of *The Crying Game*, Vincent Canby went on to observe, "He makes melodramas that are often very funny, fantasies that are common-sensical, and moral fables that are perverse. At heart, he is a madly unreconstructed romantic. In his view, the power of love can work miracles that would send Freud back to his own couch."

The second of the five children of Angela Jordan, a painter, and Michael Jordan, a teacher, Neil Jordan was born on February 25, 1950 in Sligo, a town on Ireland's west coast, and he grew up in Dublin. His family, which he has described as "very painterly" (in addition to his mother, his two sisters are painters, as was his grandfather), had a marked intellectual bent and a deep respect for the teachings of the Catholic church. "Our family was kind of eccentric," Jordan told Bernard Weinraub in an interview for the *New York Times* (January 19, 1993). "The house was always full of books. It was a very strict household in a way, extremely religious. It was also very enlightened."

As a child, Jordan was allowed to see one film—one that was sanctioned by the church—every two weeks, but he saw secular films surreptitiously. "I sneaked out whenever I could, risking damnation in the process," he joked to Hal Hinson of the *Washington Post* (July 14, 1991). He began to take cinema seriously as an art form as a teenager, when he first saw the films of Federico Fellini and Luis Buñuel; by then, the great works of world literature were also competing for his attention. "I was a writer manqué . . . who read obsessively, went to the movies obsessively, and tried to compensate for a rather drab environment with whatever imagination I could drum up every day," he recalled to David Sterritt of the *Christian Science Monitor* (August 16, 1991). Imitating the styles of Graham Greene, Fyodor Dostoevsky, William Butler Yeats, and James Joyce, he began writing fiction, poetry, and plays at the age of fourteen. He honed his craft at University College, Dublin, where he studied literature and history.

After graduating from college, Jordan spent several years working as a guitarist in dance bands that toured Ireland, among other odd jobs, or collecting unemployment while trying to make it as a writer. He eventually became involved in a Dublin theatre group, where he worked with other artists who went on to become successful in the film industry, including Jim Sheridan, who directed the Academy Award–winning *My Left Foot*, and the actors Liam Neeson and Patrick Bergin. He wrote plays for the group, most of them centering on Ireland's social problems, as well as musicals and short pieces for children's theatre. During his interview with Hal Hinson, Jordan recalled the frustration he experienced as a playwright: "I don't think I ever wrote a decent play. . . . I could never get people on and off the stage. . . . Just having them walk through a door was torture."

Meanwhile, Jordan was also writing fiction. In 1974 he founded the Irish Writers Cooperative as an outlet for publishing experimental works that had been overlooked by mainstream British publishers. Jordan himself served as the cooperative's first chairman of the board and administrator; he stepped down a few years later because the job had become too time-consuming. During his tenure, the cooperative published many books by previously unpublished Irish writers, including Jordan's own *Night in Tunisia and Other Stories* (1976). The short stories in *Night in Tunisia*, which are populated by characters living bleak lives in the drizzly seaside towns near Dublin, created a stir on the Irish literary scene. His use of music (especially jazz) as a metaphor and his poetic language were especially impressive. "A lot of [the] stories in *Night in Tunisia* were about kids at that age of adolescence where they want the inexpressible," Jordan explained to Marlaine Glicksman, "and I use music as a way of talking about the inexpressible things they want." Jordan won the 1979 *Guardian* Fiction Prize for *Night in Tunisia*.

The publication of two novels reinforced Jordan's growing reputation as one of the most original and talented of the younger generation of Irish writers. *The Past* (1980) concerns a man who is trying to reconstruct his ancestry from a series of photographs taken in 1914. More deeply textured and lyrical than his short stories, the novel intertwines the past and the present with exquisite, almost cinematic detail. "It is a keen and unsentimental meditation on how the window of the past opens onto the present," David Quammen commented in the *New York Times Book Review* (February 22, 1981). "Almost incidentally, the novel contains an arresting story beautifully told." Jordan's second novel, *The Dream of a Beast* (1988), is a surrealistic fable about a man who, alienated by his nondescript suburban surroundings, metamorphoses into a strange creature.

Despite his success as a writer, Jordan found himself seeking alternative means of expression, at least partly because he disliked the isolation he required in order to write. He also found the history of Irish literature burdensome. "Some of the greatest literature of the twentieth century took place in this city I grew up in," he told Ray Sawhill for *Interview* (December 1989). "It's impossible not to feel swamped by that. You grow up in this culture, this landscape, in which every little detail has been written about. Every little brick, every corner, every place you go has a literary association. . . . One's imagination becomes paralyzed." Moreover, his fiction had become more visual, "almost like blueprints for movies," he told Marlaine Glicksman.

Early in his career as a novelist, Jordan had begun writing for Irish television and for the BBC. At first, he had no interest in directing, but after seeing his television scripts poorly produced, he felt compelled to become more involved. "If I'd found a director who would re-create each image I'd written just as I envisioned it," he explained to Allen Barra in an interview for *American Film* (January 1990), "I might never have directed." Taken by a script—*Travelers*, about two teenage Irish gypsies—that Jordan had sent him, the British producer and director John Boorman helped to get the piece produced for Irish television. Later, he asked Jordan to help with the final draft of the script for the film *Excalibur* (1981), a retelling of the King Arthur legend. When Boorman began filming, he hired Jordan as a creative consultant so that he would be available on the set as a sounding board. The job was not too demanding, however, and to stay busy, Jordan made a documentary on the making of *Excalibur*. Working on *Excalibur* served as Jordan's film education. "I thought films were made by machines or gods," he told Allen Barra. "Watching John work, I realized that [cinema] *could* be a medium amenable to all your personal quirks."

Emboldened by the experience of working on *Excalibur*, Jordan submitted a script entitled *Angel* (1981) to Channel 4 Television in England with the intention of directing it himself. Although the producers at Channel 4 liked the script, they were hesitant to let a novice direct it; they assented to Jordan's demand that he direct the film only after Boorman agreed to serve as the executive producer. *Angel*, which was released to movie theatres in the United States under the title *Danny Boy*, tells the story of a young saxophonist who inadvertently gets drawn into the sectarian violence in Northern Ireland. The film's dark atmosphere and what John Coleman described in the *New Statesman* (November 5, 1982) as its "landscape of surreal encounters" foreshadowed the dominant mood of Jordan's later works. Although the film was a critical success, it provoked a storm of controversy in Ireland because it approached Irish politics and problems in a determinedly apolitical way. "They pilloried me in the press," he recalled to Allen Barra. "I had to leave the country." To make matters worse, Jordan received little sympathy from his fellow writers, many of whom were shocked by his move into the popular medium of filmmaking. "It was considered a horrendous thing to do, an utter betrayal of one's calling and one's destiny . . . ," he told Ray Sawhill. "It was as if Maria Ewing had begun to sing with Boy George."

For Jordan, however, filmmaking was an exhilarating release from writing. He and the British writer Angela Carter soon began collaborating on a screen adaptation of her short story "The Company of Wolves," a Freudian version of "Little Red Riding Hood" about a young girl's sexual awakening. Filled with vivid, surrealistic imagery, the film, *The Company of Wolves* (1984), unfolds as a series of dreams within a dream in which the characters recount wolf and werewolf tales. In the end, fantasy and reality merge, as the dream spills into the sleeping girl's bedroom. "I wanted to make something that would illuminate what my daughters were going into . . . ," Jordan, who has two daughters, told Ray Sawhill, "[and] to create the visual approximation of a girl's mind at that age—with the narrative confusion and the association from one image to another."

The Company of Wolves, which was extremely popular in London, was envisioned by Jordan as a poetic fantasy, but American distributors marketed it as a horror film and released it to theatres that typically screened standard exploitation films. The film also bewildered some American critics. Calling it "a jumble of farce and fairy tale and horror movie," Joseph Gelmis, writing in *New York Newsday* (April 19, 1985), cited what he felt were its two flaws: "It tries to be too many things. And it overembellishes everything, so that even its few virtues become defects." Disagreeing, J. Hoberman of the *Village Voice* (April 30, 1985) declared, "A horror film as literate as it is visionary, it's great fun."

"I always want to do the opposite of what I've just done," Jordan told Bruce Cook in an interview for the *Chicago Tribune* (July 3, 1986). "And so when I finished *Company of Wolves*, I had it in mind to do something simple—to make a love story about all the confusion between men and women today, all the loss and moral decay, maybe something, too, that was a bit romantic in the style of old movies." Inspired by a newspaper account of a criminal who, after being charged with grievous bodily harm, claimed that he had been protecting a prostitute from her pimp, Jordan wrote *Mona Lisa* (1986), the story of George (Bob Hoskins), an inarticulate ex-convict who falls in love with a young, haughty, and high-priced prostitute (Cathy Tyson) after being hired as her chauffeur. "[*Mona Lisa*] is an absorbing character study, a nightmarish mood piece, a stylized fable," Joseph Gelmis remarked in *New York Newsday* (June 13, 1986). "The moviemaking is taut, tense, evocative." Gene Siskel of the *Chicago Tribune* (July 2, 1986) agreed: "Jordan reveals himself to be quite a talent, taking delight in radically switching the mood of the film as violence constantly intrudes upon quiet while double-dealing regularly interrupts fidelity." Bob Hoskins shared the best actor award at the 1986 Cannes Film Festival for his tour de force performance as the volatile George.

The success of *Mona Lisa* brought Jordan to the attention of the Hollywood studios, but their association was short-lived, for it resulted in two big-budget flops. Jordan conceived *High Spirits* (1988) as a "phantasmagorical screwball comedy" about an Irishman who tries to save his home by advertising it to American tourists as a haunted house, only to learn that it is in fact haunted—by his own ancestors. When the producers complained that Jordan's version of the film was not commercial enough, they demanded so many changes that he eventually abandoned the project. "I finally saw it on a plane, and I barely recognized it," he complained to Hal Hinson. "It was so . . . noisy." Pauline Kael remarked in the *New Yorker* (December 12, 1988) that the producers seemed to be trying "for something on the order of National Lampoon's Irish Vacation." Although Jordan considered giving up filmmaking after that debacle, he agreed to direct the remake of *We're No Angels* (1989), starring Robert De Niro and Sean Penn as two escaped convicts who masquerade as priests. Despite the film's considerable star power, it opened to tepid reviews and sank quickly into oblivion. Jordan had never before worked from someone else's script, and he found the experience unfulfilling. "Films don't exist for me unless they're inexplicably personal . . . ," he told Fintan O'Toole in an interview for the *New York Times* (October 14, 1990). "I think there's no point in me trying to tell other people's stories."

Jordan retreated to Ireland to regroup. "I felt the need to make something very quiet, very personal . . . which is big in its emotions, but not necessarily in its budget or scale," he told David Sterritt, who interviewed him for the *Christian Science Monitor*. Marking Jordan's return to the romantic fairy tale, *The Miracle* (1991) relates the adventures of Jimmy and Rose, teenagers who spend a summer wandering around an Irish town inventing stories about the passersby. Jimmy becomes infatuated with a mysterious stranger who, he eventually discovers, is his own mother, who had given him up for adoption when he was a baby. Jordan told Sterritt that he supplied Jimmy and Rose with intelligent, ironic dialogue and an affection for words because he had "grown very tired of films where . . . language is reduced to monosyllables." Commenting on Jordan's "impressionistic style," Julie Salamon observed in the *Wall Street Journal* (August 1, 1991), "He gives the relationships in the film the dreamy poignancy and intensity of a summer romance that feels like a memory even while it's happening."

Jordan's next effort, *The Crying Game* (1992), which he has described a "political/racial/sexual fairy tale," explored such controversial themes that he had trouble rounding up financial backers. Beginning as a thriller, *The Crying Game* tells the story of Fergus, a soft-hearted Irish Republican Army terrorist who befriends a British soldier whom he and several others have kidnapped. Following the tragic death of the soldier, a distraught Fergus flees to London, where he feels compelled to look up Dil, the soldier's beautiful girlfriend. They eventually fall in love, only to have their relationship disrupted by a jolting disclosure and by the arrival of Fergus's IRA cohorts. The film became one of the most talked-about movies of the year because reviewers were instructed not to reveal its plot twists, the most startling of which was what some critics called "the big gimmick"—that Dil was actually a man.

By forcing Fergus to confront his continuing love for Dil, Jordan succeeded in "peel[ing] away the layers of his characters and [in exposing] their basic humanity," Kathleen Carroll observed in the New York *Daily News*. In his interview with Clifford Terry, Jordan explained that one of his aims in making the film was to reveal the complexities of the human psyche: "Beneath the rational surface there's always something else . . . that's often irrational or deeper or more fascinating." As Carroll noted, although the film is both a thriller and a love story, "it can also be viewed as an invigorating tale of redemption about a revolutionary soldier who behaves like a true knight once he finds the courage to open his heart to another human being." Six Oscar nominations (Jordan eventually won the Academy Award for best original screenplay), coupled with the effective publicity campaign to conceal the surprise plot twist, helped to propel *The Crying Game* beyond the limited arthouse audience and made it the sleeper hit of the season. Within four months of its release, the movie, which had cost only $4.3 million to make, had grossed $40 million, making it the most successful specialty film in ten years.

Whether he is writing fiction or making films, Jordan seeks to express concepts that cannot be easily articulated. "I'm a literary person," Jordan told Allen Barra, "and my technique as a film director is an extension of my technique as a writer. . . . I decided a long time ago to take the most outrageous chances with narration. I refuse to use devices that would let anyone think they were getting to the story too easily—I want to get beneath that level of understanding, stir things up a bit. What's wrong with someone walking around days *after* they've seen or read something and then realizing, 'Oh, so *that's* what that's about?' Why does instant gratification in the arts have to be so important?"

Neil Jordan is reported to be soft-spoken, thoughtful, and intense. Often looking disheveled, he "is not out to make an impression," according to Allen Barra, and his "conversation is devoid of the standard pop jargon and prefabricated phrases." During the past several years, in between films, Jordan has been writing a novel set in Ireland in the early part of the twentieth century. "Going back to it is terrifying, but I like words," he told Fintan O'Toole. The director's next film is an adaptation of the Anne Rice novel *Interview with the Vampire*, for which Jordan and Rice cowrote the screenplay. Jordan lives in Bray, a seaside town near Dublin, where his two daughters live with his wife, from whom he has been separated since the early 1980s. He and his assistant, Brenda Rawn, with whom he now lives, have two young sons.

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Reuters/Bettmann

Jordan, Vernon E., Jr.

Aug. 15, 1935- Lawyer; civil rights activist. Address: c/o Akin, Gump, Strauss, Hauer and Feld, 1333 New Hampshire Ave. NW, Ste. 400, Washington, DC 20036

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1972.

When Vernon E. Jordan Jr. was a youngster helping out in his mother's catering business, he looked forward to the monthly duty of serving the Lawyers

Club of Atlanta, because it gave him an opportunity to observe the men he admired the most—local attorneys who were articulate, well-dressed, and obviously successful. Now he is one of them, as a managing partner of one of the most influential law firms in Washington, D.C. His influence has been enhanced by the election as president of the United States of his longtime friend Bill Clinton, who relied on Jordan's counsel during both the campaign and the transition period.

Since the 1960s Jordan has been in the vanguard of the American civil rights movement. In 1961, fresh out of law school, he helped to desegregate the University of Georgia by personally escorting a black coed past an angry white mob so that she could enroll there. He honed his organizational skills as Georgia field secretary for the National Association for the Advancement of Colored People, as director of the Southern Regional Council's Voter Education Project, and as executive director of the United Negro College Fund before succeeding Whitney M. Young Jr. as president of the National Urban League, in 1972. During his ten years at the helm, he greatly expanded the influence of the National Urban League by enlisting the cooperation of some of the largest corporations in the United States. As part of that effort, he began serving on the boards of directors of such corporate giants as J. C. Penney, Xerox, and American Express.

Whether pressing for civil rights, advising presidents, or representing corporate clients, Jordan has demonstrated an inner strength that has gained him widespread respect. "He can be wonderfully accommodating, and he will go out of his way to help people he barely knows," Eleanor Holmes Norton, the congressional delegate from the District of Columbia and a longtime friend of Jordan's, has said, as quoted by Lloyd Grove in the *Washington Post* (November 19, 1992). "On the other hand, he cannot be manipulated. He's a tough customer. You can never get Vernon to do something just because you want him to do it. He knows how to say no."

Vernon Eulion Jordan Jr. was born on August 15, 1935 in Atlanta, Georgia, the second of the three sons of Vernon Eulion Jordan, a postal clerk at Fort McPherson, Georgia, and Mary (Griggs) Jordan, a caterer. Carrying on the family tradition, his older brother, Warren, is a chef in Atlanta, and his younger brother, Windsor, now runs the family catering business in Atlanta. Their mother, the daughter of a sharecropper, started that business during the Great Depression and parlayed it into a successful enterprise that catered Atlanta's upscale weddings, dinners, and cocktail parties. As the dominant force in her sons' lives, she instilled in them a self-confidence that transcended the grim reality of the segregated South. "We got along [during segregation] because of my mom," Windsor Jordan told Lloyd Grove. "We never did go to the marches and things like that. She didn't push us to do that. But she said, 'If you're going to live in the North, get educated in the South. And if you're going to live in the South, go to school up North.' She was a person who believed that the greatest education in the world was exposure to different places and people. Because of my mother, we looked at people from the standpoint of what the people as individuals had to offer."

Until he was thirteen, when the Jordans bought a house of their own, Vernon Jordan lived in the University Homes project in Atlanta, the first federally funded housing complex in the United States. During childhood he helped out with the family catering business, and at the age of ten or eleven, he filled in for an absent bartender at a party following a Georgia Tech football game—training that was to serve him well when he later tended bar at the college's fraternity parties. His favorite catering job was the monthly meeting of the Lawyers Club of Atlanta, during which he would spend as much time as possible out on the floor listening to and observing the city's top lawyers. "I admired their bearing, the way they articulated their issues if not the substance of their positions," he explained to Neil A. Lewis of the *New York Times* (November 7, 1992).

In 1953 Jordan graduated with honors from the all-black David T. Howard High School, where he played trumpet in the band alongside Maynard H. Jackson, the future mayor of Atlanta. Taking his mother's advice, Jordan headed north, to DePauw University, in Greencastle, Indiana, where he was the only black in his class and one of just five blacks in the entire student body. Majoring in political science and minoring in history and speech, Jordan was at first a mediocre student. As Clifton J. Phillips, a history professor at DePauw, recalled during an interview with Betsy Harris of the *Indianapolis Star* (November 22, 1992), "He found it tough going here. He didn't have outstanding grades, but he persevered and succeeded. He had a tremendous personality and a capacity for all discourse." Jordan so excelled in public speaking that he won the Margaret Noble Lee Extemporaneous Speaking Contest in his freshman year, first place in the Indiana Interstate Oratorical Contest in his sophomore year, and third place nationally in that contest for his speech "The Negro in America." He also played basketball on the freshman squad and served as a fraternity representative in the student senate.

Jordan worked his way through college as a waiter both on the DePauw campus and, during the summers, in Atlanta. In 1956, as the head waiter at a men's residence hall at DePauw, he personally served Vice-President Richard Nixon, who was speaking at the university. He also earned spare cash by baby-sitting and by serving as chauffeur to Robert F. Maddox, a former mayor of Atlanta. His "angriest moment" at DePauw, he has said, was when he learned that the black barber in town refused to cut the hair of other blacks because he did not want to lose his white customers. After graduating in 1957, Jordan enrolled at Howard University Law School, a predominantly black institution in Washington, D.C. He received his law degree in 1960, and shortly thereafter, he was admitted to the Georgia bar.

Returning to Atlanta, Jordan accepted a thirty-five-dollar-a-week position as a law clerk in the office of Donald L. Hollowell, a prominent black attorney who was spearheading a drive to desegregate Georgia's colleges. Over the next year, Jordan did much of the research that forced the University of Georgia to open its doors to blacks for the first time. He accompanied a young black student, Charlayne Hunter, on her first day on campus, shielding her from the taunts of angry whites. (Now known as Charlayne Hunter-Gault, she has been a national correspondent for PBS's *McNeil/Lehrer News Hour* for the past fifteen years.) In 1961 Jordan became Georgia field secretary for the NAACP, and for the next two years he coordinated efforts among its local branches, advising them on the tactics to adopt in planned marches and demonstrations. He also led a boycott of stores in Augusta, Georgia that were refusing to hire blacks—the first successful boycott of its kind in the South.

In 1964 Jordan moved to Pine Bluff, Arkansas, where he established a practice with another civil rights lawyer, Wiley A. Barnton, the director of the Southern Regional Council's Voter Education Project. Later in the same year, Jordan succeeded Barnton as director of the project, which he transformed over the next four years into a major force for implementing the Voting Rights Act of 1965. Under Jordan's leadership, black voter registration swelled by two million, causing a surge in the number of black elected officials in the South, from seventy-two to more than 500. Jordan also mediated disputes between warring factions within the Southern Regional Council. For example, he tried to reconcile differences between the more moderate NAACP and the increasingly militant Student Nonviolent Coordinating Committee. During that period he also served on President Lyndon B. Johnson's National Advisory Commission on Selective Service and took part in the 1966 White House Conference on Civil Rights.

Following a stint as an attorney for the Office of Economic Opportunity in Atlanta, Jordan spent the 1969–70 academic year as a fellow at the Institute for Politics at Harvard University's John F. Kennedy School of Government. He reportedly considered running for office at that time but decided instead to accept an invitation to become executive director of the United Negro College Fund in New York City in 1970. During his single year as its head, the fund, which serves as a financial conduit for thirty-six predominantly black colleges, grew by $10 million, a record annual amount.

When Whitney M. Young Jr., the president of the National Urban League, died in a drowning accident in Nigeria, in 1971, Jordan was tapped to succeed him. Founded in 1910, the Urban League works to improve living conditions for urban blacks primarily by creating jobs in the inner city. When he took office, on January 1, 1972, Jordan set out to increase the Urban League's influence and expand its mission. Among other things, he launched voter registration drives in the black wards of cities in the North and West to supplement those in the South and helped to resolve conflicts between the police and the black community and between landlords and tenants. An outspoken critic of the Nixon administration for its failure to address black concerns, he called for a full employment policy, an income maintenance program to replace the welfare system, scattersite housing instead of housing projects, and busing to achieve racial balance in the schools.

In a speech before members of the AFL-CIO in January 1972, Jordan spoke eloquently of the reasons why blacks could not afford to be satisfied with the enormous strides made in the previous decade. "In the first flush of victory," he declared, as reported in *New York Newsday* (January 31, 1972), "it was easy to become jubilant over a federal law banning discrimination in public places. But we have found that it does not mean much to have the right to sleep in the Hilton if you don't have the money to pay the rent. . . . While the great accomplishments of the sixties provided the tools and the opportunities to bring about improved economic conditions for black people, they fell far short of the restructuring of our economy that would enable the masses of black people who are poor and who are working people to have the cool green cash that spells economic liberation. . . . Black people have a claim on this land. We fought in its every war—even in segregated armies—and are dying today in disproportionate numbers in Vietnam. Our sweat and blood have created its wealth, as our faith and our hope have given it a soul. This nation must find within its innermost being the understanding that our needs, our dreams, and our sacrifices must be shared and that together, black and white, we can build a society that is humane, that is civilized, that is a true community in every sense of the word."

While pushing vigorously for advances in civil rights, Jordan also criticized more militant black groups and individuals for some of their methods. He was especially disapproving of Joseph E. Lowery, the president of the Southern Christian Leadership Conference, and the Reverend Jesse Jackson for their open support of the Palestine Liberation Organization. In a speech delivered to the National Conference of Catholic Charities in Kansas City, Missouri on October 14, 1979, Jordan castigated those who sought to forge ties with the PLO leader Yasir Arafat. The black civil rights movement, Jordan declared, "has nothing in common with groups whose claim to legitimacy is compromised by cold-blooded murder of innocent civilians and schoolchildren. . . . Black-Jewish relations should not be endangered by ill-considered flirtations with terrorist groups devoted to the extermination of Israel."

Although Jordan had actively supported the election of Jimmy Carter as president in 1976, he was among the first to denounce the new administration for what he contended was a betrayal of Carter's campaign promises to blacks. Carter had been in office barely six months when Jordan began to rebuke him for failing to move forward on a federal program of public service jobs, an income assistance program for the poor, an urban renewal program, and national health insurance. Supporters of the administration took Jordan to task for failing to appreciate what Carter was trying to achieve for blacks under difficult circumstances, and some even suggested that perhaps Jordan's real motive was to position himself as the preeminent black leader in the country at the expense of others, like Jesse Jackson. Whatever his actual motive, Jordan continued to speak out against Carter's domestic policies throughout the president's term, though he was careful to maintain a line of communication with the White House.

Jordan's most enduring legacy as president of the Urban League was his success in soliciting financial aid from corporations, which he achieved by spending half the year on the road raising funds, logging as many as 100,000 miles annually. "He was able to make an important link between the civil rights movement and the corporate world," Drew S. Days 3d, a former director of the civil rights division at the Justice Department, observed, as quoted by Neil Lewis. "He was very hard-nosed in showing corporate leaders why it was often in their interest to provide support." He more than tripled the Urban League budget, to $150 million, and doubled the number of its employees, to 4,200, during his tenure. To cement his relationship with corporate America, Jordan accepted invitations to sit on many boards of directors. In the 1970s he joined Bankers Trust of New York, J. C. Penney, Xerox, and American Express, and in the following decade, he added Dow Jones and Company, Corning, Union Carbide, RJR Nabisco, Ryder Systems, and Sara Lee. He used his position on those boards to urge companies to hire minorities and women more aggressively. "On minority recruitment, Vernon spent a significant amount of time with senior management, actually instructing them how to go about doing it," Harry Freeman, a former executive with American Express explained to Lloyd Grove for the *Washington Post* profile. "He would call for very precise written reports, . . . and it wasn't some kind of abstraction. It was, 'How many women do we have at a certain level? How many blacks?' He would demand reports, and if you didn't have one it was, 'Why *don't* you have one?' 'What colleges have you been recruiting at?' And, boy, you would be in real trouble if the list was strictly white Establishment colleges."

On May 29, 1980, shortly after addressing the Fort Wayne, Indiana branch of the Urban League, Jordan was shot in the back and seriously wounded by a would-be assassin with a high-powered rifle in the parking lot of the local Marriott hotel. The sniper's bullet lodged dangerously near his spine, and Jordan spent the next ninety-eight days recuperating in hospitals in Fort Wayne and New York City. Because the evidence suggested what he called an "element of premeditation" and conspiracy, William H. Webster, the director of the FBI, launched a full-scale investigation of the shooting. A white supremacist was eventually arrested and indicted by a federal grand jury but was acquitted in 1982. The crime remains unsolved. Jordan, who completely recovered from the attack, was back behind his desk at the Urban League's headquarters by mid-September. In his first public appearance after the incident, on September 9, 1980, he told reporters that the attempted assassination had not affected his plans for expanding the league's operations.

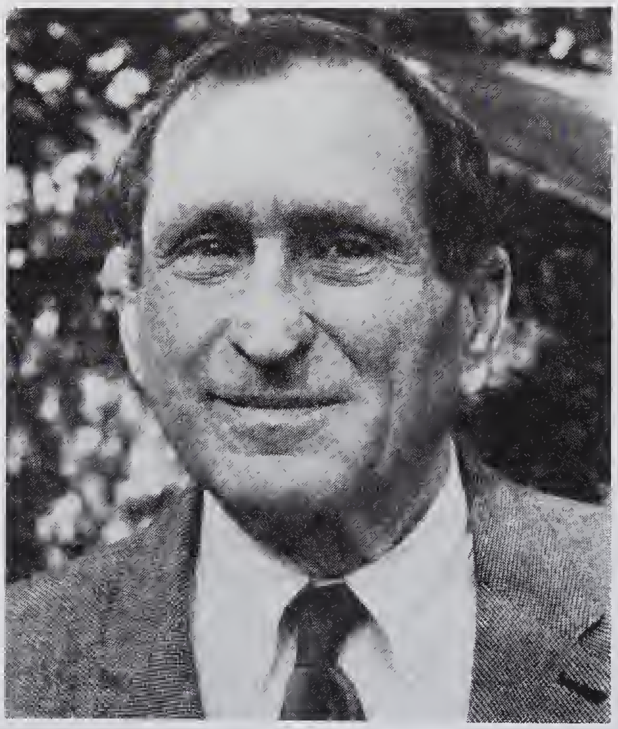
On September 9, 1981 Jordan announced that he was resigning from the Urban League, effective at the end of the year, to join the Washington, D.C., office of the Dallas law firm of Akin, Gump, Strauss, Hauer and Feld, having been recruited as a managing partner by Robert S. Strauss, the former chairman of the Democratic party. For the most part, Jordan shunned the limelight after that, accepting only a few speaking engagements and absenting himself from television public affairs shows. Although he spent much of his time steering corporate clients through the legislative and regulatory labyrinths of Washington, he continued to advise civil rights groups informally on fundraising and legislative matters. He also continued to speak out in behalf of the poor and minorities and tried, albeit in vain, to persuade President George Bush to sign the 1990 Civil Rights Bill, which the president denounced as a quota bill.

An early and enthusiastic supporter of the presidential aspirations of Arkansas governor Bill Clinton, whom he had known for two decades, Jordan was a key adviser during the 1992 campaign. Among other things, he helped to select Senator Al Gore for vice-president and represented Clinton in meetings with the independent candidate, the billionaire businessman H. Ross Perot. After winning the election, Clinton chose Jordan and Warren M. Christopher to head his transition team. Jordan was handling transition matters in Washington, D.C., while Christopher remained in Little Rock, Arkansas with the president-elect. Reacting to concerns of possible conflict of interest, Jordan agreed to take a leave of absence from his law firm and all corporate boards during the transition. Although he was widely rumored to be on the short list for attorney general, he never was formally offered a cabinet post.

An imposing figure, Vernon E. Jordan Jr. stands six feet, four inches tall and weighs about 235 pounds. Strikingly handsome, he was once described by his longtime friend Andrew Young, the former mayor of Atlanta, as "a cross between Harry Belafonte and Sidney Poitier." Always impeccably dressed, Jordan has his shirts custom-made in London. Friends and interviewers alike invariably comment on his sophistication, wit, and charm, which Eleanor Holmes Norton characterized in *Vanity Fair* (March 1993) as "a combination of personality that seduces men and women differently, but nevertheless seduces."

Jordan's first wife, the former Shirley M. Yarbrough, whom he met at Howard Law School and married on December 13, 1958, died of multiple sclerosis in 1985. Their daughter, Vickee, is a public relations officer in New York City. On November 22, 1986 he married Ann Dibble Cook, then an assistant professor at the University of Chicago School of Social Work. The Jordans divide their time between a home overlooking the Georgetown section of Washington, D.C., and a rented summer house on Martha's Vineyard, Massachusetts. Jordan keeps fit by playing tennis.

Selected Biographical References: Atlanta J N 29 '92; N Y Times p9 N 7 '92 por; People 8:34+ Ag 15 '77 pors; Vanity Fair 56:172+ Mr '93 por; Washington Post D p1+ N 19 '92 pors; Ebony Success Library: 1,000 Successful Blacks (1973); Encyclopedia of Black America (1981); Negro Almanac (1983); Who's Who Among Black Americans, 1992–93; Who's Who in America, 1992–93



Virginia Schendler

Kaplan, Justin

Sept. 5, 1925- Writer; editor. Address: 16 Francis Ave., Cambridge, MA 02138-2010

"I find biography a congenial form," the renowned biographer Justin Kaplan has said. "I like writing about people." Kaplan began his career as a freelance editor, an occupation to which he has returned periodically since leaving his staff position as a senior editor with Simon & Schuster to become an independent writer. Recently, he served as the general editor of the latest edition of *Bartlett's Familiar Quotations*. But it is as the author of biographies of Mark Twain, Lincoln Steffens, and Walt Whitman that he has gained prominence in the literary world. Indeed, it is through the lens of literature that Kaplan views the art of biography, regarding it not as "just some guy sticking together a lot of research and facts and scholarship and finding a box or package for it," as he told an interviewer, but, rather, as "a creative activity . . . which is quite as demanding of its maker as fiction, poetry, or drama" and which requires "imagination, empathy, and intuition." "I see no reason biography should not be as compelling a narrative as the novel," he has said. Judging from the reception given his work—a Pulitzer Prize and a National Book Award for *Mr. Clemens and Mark Twain* (1966), an American Book Award for *Walt Whitman: A Life* (1980), and virtually unanimous critical acclaim for those books as well as for *Lincoln Steffens, A Biography* (1974)—Kaplan has mastered his art, and he has secured a position in the front rank of American biographers.

The second of Tobias D. Kaplan and Anna (Rudman) Kaplan's two children, Justin Kaplan was born on September 5, 1925 in New York City. His father, a shirt manufacturer, was a voracious reader who would have preferred the life of a scholar to that of a businessman, and he encouraged Justin to read biographies and other great works of literature that he himself particularly admired. "I was brought up on Tolstoy and Boswell's *Life of Johnson* and Pepys's diary," Justin Kaplan told Hollie I. West, who interviewed him for the *Washington Post* (January 7, 1981). When he was eight, Justin's mother died, and six years later, his father died. The young teenager was left in the care of his brother, Howard, then twenty-three, and Georgia Edwards, a West Indian woman who had worked for the Kaplan family since Justin's infancy. Kaplan has credited both of them with bringing him up in a "very loving and reinforcing kind of household." He has speculated that being orphaned at an early age stimulated his interest in biography because, as he told an interviewer, he became "interested in how people make their lives over."

In 1941, after graduating from the Horace Mann School, a private grammar and high school in the New York City borough of the Bronx, Kaplan enrolled at Harvard College, in Cambridge, Massachusetts, where, in 1944, he earned a B.S. degree. He remained at Harvard for graduate studies and completed all the course work necessary for a Ph.D. degree in English literature before dropping out, in 1946, because he had decided that he did not want to teach. The money his father had left him freed him from "hav[ing] to worry right away about a paying career," as he has said, and for a while he traveled in Europe. Before the end of the year he returned to New York, and for the next dozen years he worked as a freelance writer and editor for various publishing companies, among them Pocket Books and Dodd, Mead, for which he edited *Dialogues of Plato* (1950) and *With Malice Toward Women: A Handbook for Women-Haters* (1952), respectively. At Simon & Schuster he worked with the anthologist Louis Untermeyer, who was editing a compilation of the poetry and prose of Walt Whitman and for whom he served as, in his words, "researcher and errand boy." "He tried his best to teach me how to work as a writer," Kaplan said of Untermeyer during an interview with Jean W. Ross for *Dictionary of Literary Biography Yearbook, 1986* (1987). "He would say, 'We're writing this introduction together. Now it's your turn to write a section.' I would say, 'I really don't feel like it.' And he'd say, 'It's not a matter of whether you feel like it or not. If you're going to do it, you do it.'"

In 1954 Kaplan began working full-time at Simon & Schuster, where he assisted Max Schuster, the chairman of the board. After his promotion to the position of senior editor, Kaplan was given his own office overlooking the skating rink at Rockefeller Center. His stable of authors grew to include Bertrand Russell, Will Durant, and Nikos Kazantzakis, but "the feat he was most proud of was bringing sociologist C. Wright Mills to the company," according to Hollie I. West.

Although by his own account the job at Simon & Schuster was "terrific," Kaplan eventually grew bored and began to think that he would rather write than edit. He was still unsure what subject he might like to devote himself to when, during what he has described as a "publishing lunch, which means a long, boozy lunch," a "close friend and mentor" suggested that he write a book about Mark Twain. Although the idea of writing about Twain had never crossed his mind, he immediately had an "electric response," as he recalled to Hollie I. West. "I thought about it for fifteen minutes and went across the street to Doubleday Book Shop and bought whatever they had of Mark Twain. I spent the next two weeks of Simon & Schuster's time compiling a bibliography, a work plan and outline. I really decided that, yes, I was going to leave publishing and write this biography. And it was not just the subject of Mark Twain but the idea of writing biography."

In 1959 Kaplan resigned from his job at Simon & Schuster and moved with his family to Cambridge, Massachusetts, where he would have access to Harvard University's vast library system. He had married five years earlier and become a father, and having left a secure job for the uncertainties of independent writing, he now found himself beset by fears. "I would wake up at two or three in the morning, terrified, and ask myself, What have I done?," he has recalled. "I had written little things, but I had never written a full-length book before. . . . I used to come to my desk then trembling with fright, and after two or three hours I'd be exhausted. I would also spend a lot of time looking out the window and just feeling anxious." Finally, he dispatched a chapter of his book to Joseph Barnes, his editor at Simon & Schuster, and "got such an extravagant response that [he] knew the book was going to work out."

When *Mr. Clemens and Mark Twain* was published in 1966, Barnes's response was echoed in the highly enthusiastic reactions of critics. Writing in the London *Observer* (February 5, 1967), Malcolm Muggeridge declared it to be "an excellent book, which provides a fine rounded picture of Twain, his life and times; sympathetic without being uncritical, scholarly without being tedious, detailed without being prolix." "Mr. Kaplan's objective and discriminating book reads like a good novel," A. G. Day wrote in his assessment for the *Saturday Review* (June 18, 1966). "And the plot emerges early. The conflict is the battle between 'Mark Twain'— . . . the exploiter of sham—and the success-hunting Samuel Clemens, victim of the 'Gilded Age' that he himself named and satirized. Nowhere does Mr. Kaplan use the word 'schizophrenia,' but his book examines almost clinically the growing gap between the man and his mask."

In what he has said he considers "one of [his] few contributions to the art of biography," Kaplan began the book not by presenting Twain's genealogy or an account of his birth but by introducing the writer as a man of thirty-one. "Since Kaplan's breakthrough, it has become a common biographical device to start somewhere in the middle," Ralph Graves noted in *Smithsonian* (August 1991). *Mr. Clemens and Mark Twain* captured the 1967 National Book Award in the category of arts and letters and also, in the same year, the Pulitzer Prize for biography. (To "honor the American tradition of constructive dissent Mark Twain served so nobly," Kaplan expressed his opposition to United States policy in Vietnam by donating the $500 awarded to him by the Pulitzer Prize committee to the American Friends Service Committee.)

After writing the final chapter of *Mr. Clemens and Mark Twain*, Kaplan felt depressed. "This worried me until I realized that I was going through all the classic symptoms of grief and bereavement, including guilt, because, you see, I killed [Twain] off," he told one interviewer. He then struggled with the question of what or who he would write about next, finally settling upon Walt Whitman. He remembered memorizing sections of Whitman's *Leaves of Grass* as a high school student, and he had become more familiar with Whitman's work during the months he assisted Louis Untermeyer. After doing a substantial amount of research, however, he set the project aside, because, having decided that a straight chronological account would not suffice, he could not come up with any satisfactory alternative way of "telling [Whitman's] story." He started working instead on a book about the journalist and muckraker Lincoln Steffens, whose life straddled the nineteenth and twentieth centuries and who has been described as the Ralph Nader of his time.

The triumph of *Mr. Clemens and Mark Twain* (the book had had excellent sales as well as rave reviews) made it "a hard act to follow," as Kaplan remarked to Jean W. Ross, but it also enabled him to proceed with his Steffens biography filled not with trepidation but with "a healthy professional anxiety" born of the higher standards he had adopted. His approach to the task differed also in that Steffens's inner self interested him less than did the larger events that surrounded the journalist's life—especially those in which Steffens had played an active role. Like its predecessor, *Lincoln Steffens: A Biography*, which was published in 1974, enjoyed critical success, inspiring such laudatory descriptions as "lucid, absorbing," "enormously worthy," and "[a] penetrating analysis of Steffens's character and useful intellectual history." A *Library Journal* (April 1, 1974) reviewer's conclusion—"[This] is a strikingly successful biography, not only of a man but of an era as well"—was echoed in many other evaluations of the book.

By the time he finished writing his biography of Lincoln Steffens, Kaplan had come up with a solution to the problem he had encountered several years before in his attempt to write about Walt Whitman. He resumed working on the Whitman biography, this time beginning his book with a detailed portrayal of the poet in old age. "What that device . . . did was to turn the whole direction of the narrative around and give it the kind of impellence that I wanted, namely, to suggest that one book, *Leaves of Grass*, was the center of Whitman's life, his heart's companion, his reason for living," Kaplan has explained. "The whole of Whitman's life seen from old age can be told as the story of a rather lonely man, writing and rewriting, publicizing and battling for his sacred book, *Leaves of Grass*. That was the momentum I wanted."

Although some critics faulted *Walt Whitman: A Life* (1980) for failing to illuminate adequately Whitman's poetry and poetic genius or to build a solidly three-dimensional characterization of the man, others applauded the skill with which Kaplan had presented a man notorious for his efforts to remake his own history. In the *Nation* (November 8, 1980), in perhaps the most enthusiastic review of the book, the eminent biographer Phyllis Rose wrote, "I can hardly imagine a more satisfying literary biography. It is psychologically acute without being tendentiously analytic. It has the narrative density and historical breadth of a novel. It is artful sentence by sentence and in the structure of the whole. . . . It is a buoyant, energizing book." *Walt Whitman: A Life* won the American Book Award for biography and a National Book Critics Circle nomination in 1981.

Mark Twain, Lincoln Steffens, and Walt Whitman each possessed "a peculiarly American cast of mind," according to Kaplan, and practiced what he has called "American grass-roots radicalism." Although the men differed in many ways as well, in writing about all three Kaplan adhered to certain principles of biography that he has developed through the years. Prominent among them is the proposition that writing a biography is first and foremost a literary exercise. As he wrote in his essay "The 'Real Life,'" which appeared in *Studies in Biography* (1978), edited by Daniel Aaron, "The biographer is essentially a storyteller and dramatist" whose literary devices include all those common to literature at its best. "Biography can take from fiction just about everything short of inventing dialogues and things that never happened," he told Jean W. Ross. In Kaplan's view, "literary biography" means not the story of a writer's life but that of anyone's life written with the artistry of great books like *War and Peace*, *Madame Bovary*, or *David Copperfield*, all of which "render individual character in the round, depict its formation and peculiarities, and tell a generously contexted story with memorable scenes, a beginning, a middle, and an end," as he wrote in "In Pursuit of the Ultimate Fiction," which was published in the *New York Times Book Review* (April 19, 1987). He reported that he "connected [his] own awakening to life-writing with nonfictions that 'read like novels,'" among them Henri Troyat's *Tolstoy*, Francis Steegmuller's *Flaubert and Madame Bovary*, Lytton Strachey's *Queen Victoria*, and Geoffrey Scott's *The Portrait of Zélide*.

As models of historical narrative, Kaplan has cited *The Reason Why*, by Cecil Woodham-Smith, a tale of the Crimean War through which several biographies are woven, and *Reveille in Washington*, by Margaret Leech, a saga of the American Civil War. He has said that both books provided him with important insights into events of the nineteenth century. "I'm in love with the nineteenth century," he told Hollie I. West. "For biography it's a terrific time because it's just before the telephone comes in. And it means that the talking and ideas and the relationships that now disappear into nothingness over the telephone were then put into letters or diaries or recorded conversations," thus allowing "much more intimate documentation of the inner lives of people than you [get] in the twentieth century."

In his search for clues to his biographees' inner lives, Kaplan has recognized the difficulties of trapping a subject in what he has called a "dramatically and psychologically coherent" narrative when that subject seems to be trying to wriggle out, to hide what Walt Whitman described as the "me myself" behind the exterior persona. Records and other documents, even correspondence, do not necessarily reveal what the biographer seeks. Whitman, for example, Kaplan has explained, went so far as to establish a practice of "laundering, editing, and revising his archives," particularly those involving his sexual identity. The best a biographer can do, Kaplan has concluded, is to direct "the edgy traffic between [the subject's] identities," thereby creating a "plausible, inevitably idiosyncratic surmise and reconstruction, severely limited by historical materials that are loaded with duplicities and evasions."

To some extent, contradictions and discrepancies are the very things that attract him to a subject, Kaplan revealed to James N. Baker during an interview for *Newsweek* (November 10, 1980). Describing himself as an "obscurantist," Kaplan said that he is "drawn to people whose lives have a certain mystery—mysteries that aren't going to be solved, that are too sacred to be solved." One such person was Ulysses S. Grant, whom he described to Baker as being "in the grip of some wholly irrational, quasi-religious force. He hit bottom and rose up to become as great a hero as he had been a disaster." After he completed *Walt Whitman: A Life*, Kaplan began working on a biography of Grant. He had already signed a contract with his publisher when he abandoned the book, having concluded that William S. McFeely's recently published book about the soldier-president, which he had been given to review, was "so good" that he "could not claim there was any need for another book about Ulysses S. Grant in this decade." At various times Kaplan has considered writing about Charlie Chaplin and Irving Berlin but rejected those ideas because he "really hate[s] show biz," as he has said. "In many ways I'm sorry that I ever wrote [*Mr. Clemens and Mark Twain*]," he told Ralph Graves, "because I don't think I will ever again find anyone as good to write about."

During his interview with Jean W. Ross, Kaplan said that although he loved to do research, writing was "the work [he] look[ed] forward to"; he told John F. Baker for *Publishers Weekly* (April 8, 1974) that he wrote in the evenings and on weekends as well as during the day. "I find I become addicted," he said, "and I feel guilty when I'm not at work." Nevertheless, in 1988, he set aside his writing to take on the position of general editor for the sixteenth edition of *Bartlett's Familiar Quotations*, having volunteered his services when William D. Phillips, the editor in chief at Little, Brown, telephoned him to solicit the names of candidates for the task. Kaplan, who has a vast verbal memory, possessed a thorough familiarity with *Bartlett's* (the first edition of which appeared in 1855), having read it for fun since the age of ten or eleven. "I knew he would fit perfectly," Phillips told Ralph Graves. "His breadth of interests and knowledge, his fascination with contemporary society as well as classical literature—he was the ideal person."

Kaplan's editorship had no sooner been announced than suggestions for inclusions in the forthcoming volume began to fill his mailbox. Presiding as the ultimate judge, Kaplan made his choices in accordance with his vision of the new edition as something that should be "useful, timely, and entertaining" and "fun to read," as Herbert Mitgang quoted him as saying in an article for the *New York Times* (November 21, 1988). "For *Bartlett's* to be useful, it has to reflect the fact that a great deal of current discourse is popular language—from movies, television, sports," Kaplan explained to Mitgang. "Yet one of the essential elements of *Bartlett's* is to act as a sort of home concordance and to retain the major sources of our language, such as the Romantic poets."

In the end, Kaplan slashed some 300 authors whose words had been included in the fifteenth edition and cut what he described to Ralph Graves as "a lot of garbage that an editor at the turn of the century had put in." "I'm not tolerant of platitudes, empty pieties, self-evident propositions, commencement oratory, and anything that sounds as though it might have come from the insides of a fortune cookie," he said. Striving to keep the book to its traditional size, he added quotations written or uttered by some 300 people, mostly contemporary figures, whose words had not been included in previous editions. Among the newly represented were Woody Allen, Nelson Algren, Russell Baker, Erica Jong, Günter Grass, Norman Mailer, Philip Roth, and Bernard Malamud. Kaplan completed his revisions in 1991; the sixteenth edition of *Bartlett's Familiar Quotations* reached bookstores in 1992. He is currently working on a biography of the psychologist and philosopher William James.

Kaplan has apparently overcome his youthful antipathy toward the idea of teaching and from time to time has joined the faculties of various universities. He lectured at Harvard in 1969, 1973, 1976, and 1978; he was the prose writer in residence at Emerson College, in Boston, in 1977–78, and, in 1983, the biographer in residence at the Institute for Modern Biography at Griffith University in Brisbane, Australia. He has also served on the faculty of the Wesleyan Writers Conference. Since 1992 he has been the Jenks Professor in Contemporary Letters at Holy Cross College in Worcester, Massachusetts. When he teaches, he puts writing projects on hold. "You can't teach and write at the same time," he has said.

Justin Kaplan's oeuvre includes numerous book reviews, essays, articles for anthologies and such periodicals as *American Heritage*, *New Republic*, *American Scholar*, and *Ploughshares*, and introductions to books written by others. His lavishly illustrated book *Mark Twain and His World* (1974) presented greater detail about Twain's early years within what amounted to a condensed version of *Mr. Clemens and Mark Twain*. Among the works that he has edited are *The Pocket Aristotle* (1956); the 1964 edition of *The Gilded Age*, by Mark Twain and Charles Dudley Warner, for which he also wrote the introduction; *Great Short Works of Mark Twain* (1967); *Mark Twain: A Profile* (1967); *Walt Whitman: Complete Poetry and Collected Prose* (1982); *The Harper American Literature* (1987); and *Best American Essays, 1990* (1991). Kaplan, who won a Guggenheim Fellowship in 1975, is a fellow of the American Academy of Arts and Sciences and the Society of American Historians and a member of the American Academy of Arts and Letters.

Standing just under six feet tall, with a solid build and still-dark hair, Justin Kaplan has a youthful appearance that belies his age. Since July 29, 1954 he has been married to the novelist Anne Bernays, who is a daughter of the renowned public relations counsel Edward L. Bernays and a grandniece of Sigmund Freud. After he has "polished and worked over" one of his manuscripts, in his words, Kaplan solicits comments from his wife, and he, in turn, serves as first reviewer of her writings. The parents of three adult daughters—Susanna, Hester, and Polly—the Kaplans live in a spacious old house on a tree-lined street in Cambridge, Massachusetts, where they enjoy playing Scrabble and working—separately—on the daily *New York Times* crossword puzzle. Kaplan's other hobbies include walking, swimming, talking, and relaxing on Cape Cod, where he and his wife own a summer home.

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David Kennedy

Keeton, Kathy

Feb. 17, 1939– Writer; editor; publisher. Address: c/o General Media International, 1965 Broadway, New York, NY 10023

As the vice-chairman of General Media International and the president and chief operating officer of General Media Publishing Group—the parent company of *Penthouse, Omni,* and *Longevity,* among other monthly periodicals—Kathy Keeton is one of the most influential women in magazine publishing. A native of South Africa who moved to Great Britain when she was a teenager, Keeton arrived in the United States in 1968 to help launch the American edition of the British men's magazine *Penthouse* the following year. After editing *Viva, Penthouse*'s counterpart for women, which enjoyed a brief existence in the mid-1970s, she cofounded *Omni* in 1978 and guided its development into a leading consumer science lifestyle magazine. In 1986 she initiated a spinoff newsletter on life extension that eventually became the magazine *Longevity* and spurred her to write a book, bearing the same title, that was published in 1992. In her first book, *Woman of Tomorrow* (1985), she urged women to become involved in shaping the future by mastering science and technology. A pioneer in electronic publishing, she has been instrumental in overseeing on-line, interactive, and multimedia applications of the thirteen titles that constitute the $200 million publishing empire she built with her husband and longtime business partner, Bob Guccione.

Kathryn Merle Keeton was born on February 17, 1939 in Johannesburg, South Africa, the daughter of Keith Keeton, a farmer, and Queenie Keeton, a homemaker. At the age of five, Keeton was struck by polio. Following her doctor's advice, she swam and took ballet classes to strengthen her back and legs. When she was thirteen years old she won a scholarship to the Royal Ballet School in London. She promptly left the gold-mining town of Krugersdorp, South Africa, where she had lived for at least eight years, and moved to London on her own. At the age of eighteen, she joined the Folies Bergères as a principal dancer and began drawing a salary that was eight times what she had been making as a ballerina.

During the following seven years, she danced in supper clubs, including the Pigalle, in London, and tried her hand at modeling and acting in movies, among them *The Spy Who Came in from the Cold.* When *Penthouse* published a snide comment about her performance in that film in its first issue, in 1965, Keeton's agent set up a backstage meeting for her with the magazine's publisher, Bob Guccione, an American who had been living in London for about fifteen years. Guccione was struck by the neatness of her dressing room, which was furnished with books on anthropology and science and copies of the *Financial Times,* as he recalled to Jeanette Smyth, who interviewed the couple for the *Washington Post* (November 9, 1975). "There was no trash in that room at all," he said. "It was the room of a bright, intelligent woman." After informing Keeton that she was "not the right type" to model for *Penthouse,* Guccione offered her a job selling advertising space. She accepted without hesitation, even though her new salary was substantially less than what she had been earning at the Pigalle. "I felt dancing was a dead end," she explained to Smyth. "I didn't have a singing voice, and I didn't have any talent as an actress. And for the first time in my life I met somebody who realized I had a brain instead of a body."

After working side by side for two years, Keeton and Guccione began living together. (They married more than twenty years later, in 1988.) Their partnership sometimes involved working around the clock. "Bob doesn't spare me professionally," Keeton told Smyth. "In fact, it's probably harder for me. I feel guilty about going to bed before 2:00 A.M." She was nonetheless grateful for the opportunity to give up her dancing, which she abandoned after a few months during which she had sold ads by day and performed at the Pigalle at night to support

Guccione's fledgling magazine. "At that time *Penthouse* consisted of Bob, an art director, and me. I used to do everything. I licked all the labels and taught myself to type and found the whole thing fascinating. Not having to work at night, not having to do anything physical, was like getting out of prison."

In October 1968 Keeton embarked on a promotional tour of the United States to drum up advertising for the American edition of *Penthouse*. Calling it a "men's fashion magazine," she touted its successes in an interview with Philip H. Dougherty of the *New York Times* (October 22, 1968): "Largest-selling 'glossy' magazine in the United Kingdom; outsells all women's and general magazines; . . . fourth-largest-selling English-language magazine on the Continent; . . . advertising revenue has tripled this year." When Dougherty observed that the magazine appeared to be very similar to *Playboy*, Keeton pointed out that there was "very little difference between *Time* and *Newsweek* and *Look* and *Life*," and that there was "nothing . . . between the lower end of the gap [magazines such as *Dude* and *Cavalier*] and *Playboy*." Moreover, *Penthouse* was outselling *Playboy* by a ratio of two to one among American soldiers stationed in Vietnam. In September 1969 the first American edition of *Penthouse* appeared on the newsstands.

True to Keeton's line of reasoning, *Penthouse* was very successful in the United States, despite its strong resemblance to *Playboy*. By the fiscal year 1973–74, Keeton's annual salary had climbed to $335,000, which represented 10 percent of the advertising revenue that she had obtained that year, as reported by Jeanette Smyth. In 1973 Keeton was named advertising director of *Viva*, which was meant to be the women's equivalent of *Penthouse*. Unlike its more successful competitor, *Playgirl*, *Viva* featured layouts of couples, not just male centerfolds. Launched at a cost of $3 million, *Viva* did not begin to break even until 1975, when Keeton, who had been promoted to associate publisher and editor of the magazine, reduced printing costs by trimming its size. "We have to wait until these middle-aged account executives get over their hangups about female sexuality before we can raise the ad rates," a frustrated Keeton remarked to Smyth. Whether advertisers remained skeptical or whether the market for soft-core pornography involving couples was saturated at a circulation of half a million, *Viva* survived for only a few years. Rejecting the notion that Guccione had given her *Viva* because she was romantically involved with him, Keeton told Smyth, "Bob wouldn't indulge me in that kind of frivolity. It was because I had done a good job. I've brought *Penthouse* $7 million worth of advertising in the past three years."

Penthouse continued to thrive throughout the 1970s and into the 1980s, generating other erotic magazines with such titles as *Girls of Penthouse*, *Hot Talk*, *Penthouse Letters*, and *Forum*. After reaching a high of 3.8 million copies in 1982, *Penthouse*'s circulation has since dropped to about 1.5 million. Industry analysts have debated whether the slump in magazine sales was related primarily to a concurrent increase in sales and rentals of erotic videotapes or to the rise in neopuritanism that accompanied the election of President Ronald Reagan in 1980. In the wake of the antipornography boycotts of the early and mid-1980s, which were conducted by an uneasy alliance of the religious right wing and some elements of the feminist movement, Keeton became familiar with the charge that *Penthouse* exploits women. "*Penthouse* exploits male interest in women, but in no way does it exploit women," she countered in an interview with Deirdre Carmody of the *New York Times* (December 2, 1991). "Women are the ones who get paid. I think if a woman has the right to an abortion and to control her body, then she has the right to exploit her body and make money from it. We have it hard enough. Why give up one of our major assets?"

When Keeton was reminded by Kenneth R. Clark of the *Chicago Tribune* (November 13, 1985) that most feminists regarded her husband as "the living antithesis of their movement," she replied, "I know they do—and me along with him. I'm sorry for them. They're twisted. I was an avid supporter of feminism when it first began, and so was Bob. We put our money where our mouths were. We put money behind ERA. We interviewed women like Germaine Greer very early on in *Penthouse*. We published the works of women like Anaïs Nin. We've always supported women. We support them in the best possible way. We give them jobs. Our company is run by more women than men, and they get paid more than the men." Indeed, John Stuart reported in *Mediaweek* (September 16, 1991) that "at a time when few magazine companies were hiring women to be sales reps, Guccione stacked *Penthouse* with them. The staff he assembled in the early and mid-1970s reads like a veritable *Who's Who* of today's publishing and entertainment worlds. *Esquire* publisher Nancy LeWinter, *Self*'s [publisher Marianne] Howatson, *Vogue* editor Anna Wintour, Time Publishing Venture's Robin Wolander, and even former Columbia Pictures president Dawn Steel worked for *Penthouse* or *Viva*."

Stuart might have included on his list Keeton herself, who in 1978 founded *Omni* magazine with Guccione. Keeton had first become interested in science at the age of six, when she began reading science fiction by Edgar Rice Burroughs, H. G. Wells, Isaac Asimov, and Arthur C. Clarke. Although her mother had steered her away from pursuing a career in science because at the time it was not considered an appropriate field for a woman to enter, she never forgot her early fascination with the subject. In *Omni*, she showcased articles about science fiction as well as straight science, giving the magazine a more futuristic bent than the more staid *Scientific American* and attracting a more youthful readership. Written for a general audience and geared equally toward men and women, the magazine quickly became one of the more popular science periodicals on the market. "Omni has become a cottage industry," Scott Donaton reported in *Advertising Age* (September 5, 1988), in the year of the science magazine's tenth anniversary. "Over the past decade, it has spawned more than seventy books and several best-selling audio- and videotapes" as well as *Omni Medical*, a bimonthly magazine for physicians. The first Western publication to be sold in rubles in the former Soviet Union, *Omni* was recently included in an exchange program, with *Science in the USSR*, the official publication of the USSR Academy of Sciences (now the Russian Academy of Sciences), which involved 20,000 copies of each magazine.

Although Keeton has speculated that perhaps because she never studied science in school the subject was never "ruined" for her, she advocated in her book *Woman of Tomorrow*, written with Yvonne Baskin, that more women learn science. Keeton warned women that if they wanted to compete with men, they would have to conquer their fear of science and technology. "The future is being made by science and technology, and if we don't participate, we will be left behind—again," Keeton told Sherryl Connelly of the New York *Daily News* (October 27, 1985). "Women of tomorrow," Keeton predicted in her book, "are going to use electronics to reassign household responsibilities and help make all family members more competent, self-sufficient, and less dependent on mother. . . . A woman of tomorrow will be the best biochemist or chairman of the board she can be during the day, spend time with her partner in the evening, indulge in her hobbies, and ride a bicycle or play games with her children if that's the way she enjoys spending her time." Writing in the *Los Angeles Times* (December 26, 1985), Roselle M. Lewis called *Woman of Tomorrow* "a superb book of imagination and information."

In Keeton's view, technological advances will have such a comprehensive impact on lifestyles of the future that women must educate themselves if they want to have a voice in policy planning. Moreover, society would benefit from having more women in leadership positions, as she noted in her interview with Kenneth Clark: "Societies that have caused all the problems in our world are those totally dominated by men—[Nazi Germany], Imperial Japan, the Middle East—all [run by] men. That frightens me, and that's another reason why women have got to get involved. . . . Women never have caused the problems that men have [caused]. Not ever. I'm not saying women can't fight, and won't fight, but they do it from a protective point of view, rather than from an aggressive point of view, and they do it with more forethought and consideration for alternatives."

In October 1986 the newsletter "Longevity" emerged from the pages of *Omni*, whose debut issue had featured an article entitled "Some of Us Will Never Die." After racking up impressive sales in health-food stores for two years, *Longevity* was born as a minimagazine; in May 1989 it was expanded into a slick, glossy monthly. Directed toward women approaching middle age who want to preserve their youthfulness, *Longevity* features articles on the latest scientific research on life extension, practical applications of recently proffered theories of aging, discussions of controversial topics on the frontiers of science, and basic advice about nutrition and exercise. Named one of *ADWEEK*'s ten hottest magazines of 1991, *Longevity* increased its ad pages that year by 24 percent over the previous year, and revenues were up by 35 percent. By September 1992 circulation had reached nearly 350,000. Explaining the popularity of *Longevity* and other health-oriented publications to a reporter for *ADWEEK* (February 17, 1992), Keeton cited demographics: "Baby boomers are reaching forty and are very different from any other generation. They're not about to get old."

Capitalizing on the success of her magazine, Keeton wrote her book *Longevity: The Science of Staying Young* (1992), which became a number-one bestseller in South Africa. The product of four years of research and interviews with leading gerontologists, *Longevity* examines the pros and cons of a multitude of established as well as recently conceived methods for enhancing the quality of life while increasing the average life expectancy to a projected 120 years. Among the life-extending techniques Keeton discusses are hormone replacement therapy, plastic surgery, cloning, transplants, dietary restriction, and being in love, which she has called "the greatest youth pill in the world." She also explores the roles in longevity played by stress reduction, nutrition, exercise, sleep, and sex, among other factors. In an interview with Rebecca Deaton of the *Houston Chronicle* (June 25, 1992), Keeton reminded readers that increasing longevity is "not a question of being an extremist and giving up everything that you like doing or like eating. It's being moderate."

In 1991 Keeton was named president and chief operating officer of General Media Publishing Group, which had recently added several magazines to its stable, among them *Forum*, *Four Wheeler*, *Stock Car Racing*, *Open Wheel*, *Super Stock & Drag Illustrated*, and *Compute*. "When we bought *Compute* magazine in April 1990 from Capital Cities/ABC, it was aimed at people who used computers as a lifestyle for everything," Keeton told Deirdre Carmody. "The universe was about 15 million then. It's now 25 million—a 10 million jump in eighteen months." The couple's media savvy was apparent during the recession of the early 1990s, when many magazines were failing or just barely surviving. In 1991 the Publishers Information Bureau reported that only two publishing companies—General Media International (GMI) and Rodale Press—posted increases in revenues in 1990. Ad pages and revenue increased substantially in all of GMI's magazines except *Four Wheeler*.

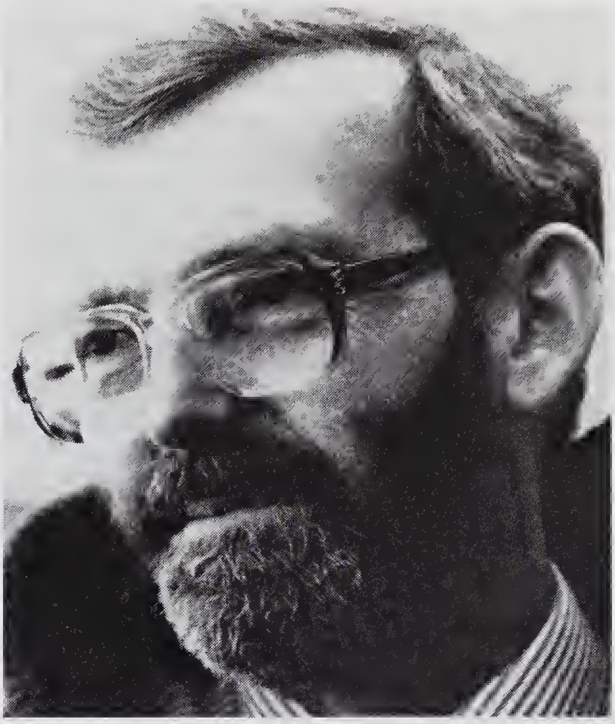
By that time, GMI was already publishing electronic editions of *Penthouse* and *Compute* and had announced plans to do the same with the rest of its magazines—possibly including *Saturday Review*, which GMI had purchased after the periodical had ceased publication in the late 1980s. Electronic publishing is the wave of the future, according to Keeton, who told Deirdre Carmody that she could "foresee the day when you can go straight to the newsstand and buy a CD-ROM disk of the whole magazine, or download it straight onto your computer." GMI recently released a CD-ROM game called Penthouse Interactive, in which players become "photographers" who work with three different "models" to create their own layouts.

Standing five feet, five inches tall, the slender, blond Kathy Keeton has credited heredity for her youthful appearance, but she also follows her own advice. "I eat properly, I exercise, and I take a lot of vitamins, minerals, and other goodies," she informed Rebecca Deaton. The publishing executive maintains her skin tone by taking injections of procaine hydrochloride, or Novocain—an idea that occurred to her after she noticed how Novocain had affected her father, who was being treated with the drug for his arthritis. "Suddenly the lines in his face began to disappear, and he had this beautiful, pink baby skin," she recalled to Deaton. "He was bald, and his hair started coming back, and it came back in dark, as well." (Some medical experts have questioned the effectiveness of Novocain as an antiaging substance and have cautioned that there are potential allergic reactions to the drug.)

Keeton returns to South Africa once a year to visit her relatives. "I like to go out and sleep on the beach at night," she told Carmody. Well known for their lavish lifestyle, Keeton and Guccione live with their Rhodesian ridgebacks in a 28,000-square-foot palatial dwelling on Manhattan's East Side. Their seven-story home, which was constructed from two town houses, has an indoor swimming pool lined with imported Roman tiles, a fully equipped gym, a ballroom, and a Steinway baby grand piano that once belonged to the singer Judy Garland. The couple own the largest private collection of impressionist and postimpressionist art in the United States; it was estimated in 1991 to be worth $150 million and includes original paintings by Chagall, Degas, Renoir, Picasso, and Modigliani, among other artists.

Honored by numerous organizations, Keeton has been named publisher of the year by the Periodical and Book Association of America and outstanding woman in publishing by the March of Dimes. She has received the Ellis Island Medal of Honor, the Unity of the City of New York Award from Mayor David Dinkins, the Benjamin Franklin Award, for her contribution to the fight against illiteracy, and the "Friends Make a Difference" award, for her personal and corporate support of needy families in central Harlem. Among other organizations, Keeton belongs to the American Institute of Aeronautics and Astronautics, the American Space Foundation, the L-5 Society, Robotics International of SME, the Amateur Astronomers Association of New York City, the Space Studies Institute, the Space Generation Foundation, the National Coalition Against Censorship, the New York Veteran Police Association, the Fund for the Aging, and Junior Achievement.

Selected Biographical References: N Y Times D p1+ D 2 '91 por; Washington Post C p1+ N 9 '75 pors; Contemporary Authors vol 125 (1989); Who's Who in America, 1988–89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Kennedy, Paul

June 17, 1945– British historian; writer; educator. Address: c/o Department of History, Yale University, New Haven, CT 06520

With the publication of his eleventh book, *The Rise and Fall of the Great Powers*, in 1988, the British historian and Yale University professor Paul Kennedy underwent a kind of metamorphosis. Renowned among his colleagues for his brilliance in the fields of military history, strategic studies, and international affairs but little known outside the circle of his profession, Kennedy virtually overnight became an academic superstar, a "literary and political hot property," as one observer put it. An examination of the connections between economic strength and military might during the 500-year period beginning in 1500, *The Rise and Fall of the Great Powers* turned out to be not simply an "academic monograph in history," as Kennedy has labeled it, but also a bestseller. What spurred thousands of Americans to rush to buy it was its concluding chapter, in which the author drew parallels between the economic declines experienced by such once-great powers as Napoleonic France and Edwardian Great Britain and the relative decline, as he characterized it, of the United States economy in the past thirty years. The book stimulated a torrent of debate, as politicians, military leaders, businesspeople, and others wrestled with the question of whether the United States was in danger of losing its status as a great power.

"Paul Kennedy is not a historian who can be accused of shortness of vision or failure of nerve," the economist Robert Heilbroner wrote in a review of Kennedy's next, and most recent, book, *Preparing for the Twenty-first Century*. An ambitious examination of worldwide demographic, technological, and ecological trends, the work offered an array of gloomy projections and prompted another spate of often heated discussions. It spurred some critics to compare Kennedy to Thomas Robert Malthus, the eighteenth-century English economist and clergyman who, as the author of "Essay on Population," achieved immortality as a world-class pessimist. Although in his book Kennedy admitted that "far from a stimulus to preventive actions, global trends are so large as to induce despair," he refused to give up hope, insisting that it may still be possible "for intelligent men and women to lead their societies through the complex task of preparing for the century ahead." "[If] these challenges are not met," however, he warned, "humankind will have only itself to blame for the troubles, and the disasters, that could be lying ahead."

A son of John Patrick Kennedy, a shipyard worker, and Margaret (Hennessy) Kennedy, Paul Michael Kennedy was born into a large extended family on June 17, 1945 in Wallsend, just outside Newcastle-upon-Tyne, in northeastern England. Among his most vivid memories of Wallsend are those of the pollution that pervaded the small industrial town, as he recalled to Peter Finn, who profiled him for *New York Newsday* (May 21, 1988). "[My mother] used to always complain that with the amount of dirt and soot in the air from industrialism you could never get the washing clean," he said. "And the noise! They would do an eight-day test of a diesel engine, and it would thud through the day and night. And you were just a half-mile away in a terraced house."

Kennedy's formal education began at St. Cuthbert's Catholic Boys' Grammar School, where, he has written, Father Denis Anderson, one of his teachers, "diverted" him into the study of history. (Kennedy dedicated his book *The Rise of the Anglo-German Antagonism, 1860-1914* to Father Anderson.) After completing the St. Cuthbert's curriculum, he entered the University of Newcastle, thus becoming the first member of his family to attend college. During his years at the university, where he majored in history, he worked part-time as a bookie's runner at the local Foster Bell's, a betting shop, and as his graduation neared he thought seriously about earning his living as a writer for a horse-racing journal. With the hope of landing a job with the *Sporting Chronicle*, Great Britain's largest-circulation newspaper devoted to betting, he wrote a trial column in which he correctly called a 33-to-1 shot on a race. Much to the disappointment of the editor, he abandoned his idea of working for the *Chronicle* when, after an outstanding performance on his final exams, he earned a B.A. degree with first-class honors in 1966 and, within a week, received a state scholarship for further study at St. Antony's College, at Oxford University. For producing the best finals result in the University of Newcastle's arts division, Kennedy received the Stephenson Prize.

As a graduate student in history at Oxford, where, from 1968 to 1969, he was a Theodor Heuss research fellow, Kennedy fell under the influence of the renowned military historian Sir Basil Henry Liddell Hart and decided to concentrate on British diplomatic and imperial history and great-power strategy. He became not only Liddell Hart's research assistant, drafting chapters for what turned out to be Liddell Hart's last book, an epic history of World War II, but his protégé as well, and through the older man, the young scholar met "an array of contacts who could ease [him] into the orbit of editors and reviewers in London," as Peter Schmeisser wrote in an article for the *New York Times Magazine* (April 17, 1988). Kennedy's research for Liddell Hart enabled him to contribute articles to a weekly magazine devoted to war-related subjects. After receiving his Ph.D. degree from Oxford in 1970, Kennedy joined the faculty of the history department at the University of East Anglia, in Norwich, England, successively holding the positions of lecturer (1970–74), reader (1974–82), and professor (1982–83).

From the beginning of his professional life, Kennedy combined teaching with writing. Within four years of his arrival at the University of East Anglia, he had produced three books, each of which was a spinoff, to some degree, of his doctoral dissertation, an examination of imperial rivalries in the Pacific during the nineteenth century: *Pacific Onslaught, 7th December, 1941 to 7th February, 1943* (1972), *Conquest: The Pacific War, 1943–45* (1973), and *The Samoan Tangle: A Study in Anglo-German-American Relations, 1878–1900* (1974). His next book, *The Rise and Fall of British Naval Mastery* (1976), which has never been out of print, is required reading at several military academies, including the Naval War College in Newport, Rhode Island.

An explanation of the demise of Great Britain's naval dominance, *The Rise and Fall of British Naval Mastery* reflected Kennedy's growing fascination with geopolitics. That interest had taken root while he was at Oxford, as he recalled during an interview with Mark A. Uhlig for the *New York Times Book Review* (January 10, 1988). "It seemed to me that a large number of things couldn't be explained by what happened on the battlefield alone," he told Uhlig. "The importance of economics seemed to me to have been much undervalued by military and diplomatic historians." The waning fortunes of the shipyards in Wallsend, where his father worked as a boilermaker, provided a stark example of the ever-changing relationships between national economies and military capacities.

Indeed, during his boyhood and youth, the sun had begun to set on the British empire, starting with the loss of India, which was granted independence in 1947. As he considered the impact of the military's demands on the domestic economy from the perspective of a scholar, Kennedy asked himself whether earlier great powers—Holland, Spain, and Germany, for example—might not have encountered problems similar to those facing Great Britain.

"For a long time I kept in the back of my mind this relationship between military and economic power," Kennedy told Robert Heilbroner, who interviewed him for *American Heritage* (September/October 1988). While his thoughts about the matter slowly brewed, he wrote three other books: *The Rise of the Anglo-German Antagonism, 1860–1914* (1980); *The Realities behind Diplomacy: Background Influences on British External Policy, 1865–1980* (1981); and *Strategy and Diplomacy, 1870–1945: Eight Essays* (1983). *The Rise of the Anglo-German Antagonism, 1860–1914* was judged by a reviewer for *Choice* (April 1981) to be "a model study in comparative history and a highly significant in-depth study of an important aspect of the origins of World War I." A reviewer for the *Economist* (January 17, 1981) was equally enthusiastic about the book: "In this long, strong, and sensible book, Mr. Kennedy sails unharmed through minefields that have sunk frailer vessels, for he carries the complete armor of scholarship, has a powerful brain to drive him, and knows exactly where he is going. . . . While Mr. Kennedy's judgment is clearly that the Germans brought on the First World War, he also establishes that people were spoiling for a fight just as eagerly in Whitehall as in Potsdam. . . . The historical profession, and both nations, are much in his debt for a remarkable book." Between 1977 and 1981 Kennedy also edited one book and coedited two others.

When, in 1981, Kennedy returned to the geopolitical conundrums that he had placed on the back burner of his mind, he thought he would write a short, simple book chronicling the history of the great powers—the Ming, Ottoman, and European empires, the United States, and the Soviet Union—from the 1500s to about 1960. But before long his goal became more ambitious. "Friends and colleagues who read early chapters wanted to know more about events and economic trends that were not so familiar to them as they were to me, and perhaps more important, I became increasingly aware that the world of the two superpowers was by no means an end to my story," Kennedy explained to Robert Heilbroner. "In fact, I saw—or thought I could see—that some of the dynamics of the past were about to be played out again, under different conditions, of course, and with different outcomes, and yet in some fashion following a familiar pattern." He stressed that as a historian, he had "learned to be very, very wary of grand designs." "History is a complex affair, and the more closely you look at any particular event or time, the more complex it tends to become," he explained. "Just the same," he continued, "there is a kind of pattern to the interplay of military power and economic power."

In 1983 Kennedy learned, according to one source, that he was under consideration for a deanship at the University of East Anglia. (According to another, he was a candidate "for a prestigious chair at Oxford.") At about the same time, Yale University, in New Haven, Connecticut, offered him the J. Richardson Dilworth chair in modern history and international affairs. Possibly because, as one reporter suggested, cuts in the British national budget had produced widespread concern about the future well-being of English universities, Kennedy accepted Yale's offer. During the next few years, he taught two lecture classes and a graduate seminar each term, wrote many articles and book reviews, helped to rear his children, and did a weekly stint at a New Haven soup kitchen for the homeless, all the while working on his book.

In its published form, *The Rise and Fall of the Great Powers: Economic Change and Military Conflict from 1500 to 2000* (1988) filled 540 pages of text. It received many favorable reviews, but with 1,300 footnotes and a bibliography of nearly 1,400 items, it was not the sort of book that would ordinarily attract great numbers of nonspecialists. As Kennedy revealed to Peter Finn, before the book's publication he feared that "it wouldn't sell enough to pay for [his] advance from Random House." To his astonishment, it became an immediate bestseller. Within two months of its publication, it had gone through eight printings and had sold more than 200,000 copies.

Kennedy himself became an instant celebrity, an unaccustomed role for a reserved professor of history. Suddenly, he was in constant demand for media interviews; bankers and businesspeople sought his advice, and representatives of universities, think tanks, and other organizations, including the CIA, pressed him to give lectures. Congressional committees requested that he testify before them, the United States Joint Chiefs of Staff invited him to brief them, and political candidates asked for his advice. Timothy E. Wirth, then a United States senator, told a reporter that the key points in the book were "circulating everywhere in Congress" and were "referred to in hearings on and off the floor." Deluged with mail and besieged by telephone calls, Kennedy soon reported that he was "too exhausted to enjoy the luxury of being amazed" and merely wanted "a quiet spot [where he could] sit down and grade some papers."

In an article written in February 1988 at the request of the London *Times*, Kennedy summed up the thesis that he presented in *The Rise and Fall of the Great Powers*: "As each Great Power has risen in the ranks, boosted by its expanding material base, it has tended to devote more and more of its resources into military protection—to guard its interests, to deter (or defeat) jealous rivals, to secure its markets and allies. Affording that protection is not such a great problem when the home economy is growing swiftly; when, however, the nation concerned becomes 'mature' and its growth rates slow down, it becomes ever more difficult to maintain its extensive military and strategical obligations in the face of newer, faster-growing challengers. The faltering Great Power thus runs the risk of what I have termed 'imperial overstretch,' a widening gap between its global interests and obligations, and its own capacity to defend them all."

It was not his scholarly account of how and why the fortunes of a few once-powerful nations had risen and then declined, however, that brought Kennedy such a superabundance of attention. Rather, it was his cogent and provocative argument that the United States, the wealthiest and most powerful country on Earth at the end of World War II, had by the late twentieth century overstretched its global responsibilities, particularly its military commitments, at the expense of its economic well-being and, as a consequence, had begun a downward slide. As Alan Brinkley observed in the *Times Literary Supplement* (March 25–31, 1988), Kennedy's thesis spoke to "one of America's deepest, most troubling anxieties: the fear of national decline." Furthermore, it plucked the United States from its unique position in the community of nations and, discarding notions of manifest destiny, presented it, as Brinkley wrote, as vulnerable to the "natural dynamic that has governed the rise and fall of great powers throughout history." In his book Kennedy concluded: "The task facing American statesmen over the next decades . . . is to recognize that broad trends are under way, and that there is a need to 'manage' affairs so that the *relative* erosion of the United States' position takes place slowly and smoothly, and is not accelerated by policies which bring merely short-term advantage but longer-term disadvantage."

With the appearance of *The Rise and Fall of the Great Powers*, Kennedy's name became linked with those of others representing a new intellectual movement that was dubbed "declinism" or "the School of Decline." Its members included Mancur Olson, the author of *The Rise and Decline of Nations* (1982), David P. Calleo, the author of *Beyond American Hegemony* (1987), and Walter Russell Mead, the author of *Mortal Splendor* (1987). According to Robert B. Reich, an economics professor at Harvard University before becoming secretary of labor in President Bill Clinton's administration, their books "shake us all from complacency, and that will be the spark that saves us from further decline."

In his review for the *Times Literary Supplement*, Alan Brinkley wrote that *The Rise and Fall of the Great Powers* "has the capacity to make an immensely important contribution to both public debate and private thinking about the policy dilemmas currently facing the United States and the world, which makes the wide attention it has received particularly heartening." Brinkley called Kennedy's book "a powerful work of history." "It is not glib or polemical . . . ," he wrote. "It is enormously learned. Its relatively few predictions are made with appropriate modesty. . . . Professor Kennedy . . . does not . . . argue that history provides a certain road map to the future. But . . . he believes that the study of the past can be more than an academic or aesthetic exercise. It can be a vehicle for helping us see our own problems clear, a powerful cautionary tale. . . . [His book] is an effort—an uncommonly successful effort—to look beyond the particular events of particular moments to broad, recurrent patterns of economic change. [It] is not a conventionally entertaining book, despite its surprising popularity. It is not comforting. It is merely invaluable."

A vocal minority, however, found Kennedy's treatise to be of decidedly questionable value. In a review for *Commentary* (May 1988), Owen Harries, the editor of *National Interest* and a former chief of policy planning in the Australian Department of Foreign Affairs, attacked Kennedy's major premises, contending that if the United States were to experience "serious decline," as Kennedy predicted, it would not be "because of ineluctable forces" or because of "imperial overstretch" but "because the American people and their leaders have decided that they want other things more than they want to remain the leading power in the world." The neoconservative Jeane J. Kirkpatrick, a former United States ambassador to the UN, also rejected Kennedy's argument. "There is no connection between defense expenditure, economic growth, and national decline," Peter Schmeisser quoted her as saying. "Retrenchment is more often a symptom of decline than a cure." The political economist Paul Craig Roberts, a former assistant secretary of the treasury, complained to Schmeisser, "Kennedy wallows in that old Marxist nut of economic determinism. If America is in decline, what the hell is happening to everyone else? The Japanese wouldn't be putting their money into the United States if it was in decline. No, the real reason America is in decline is because it has lost the allegiance of its intellectual classes." Kennedy accused his critics of misreading his book, and he defended his theories during his many public appearances and interviews. "If I had gone to Capitol Hill and said 'Sorry, lads, you're all down the tubes,' that would have been economic determinism," he declared to Peter Finn. "But that's not what I say. I say this country has options open to it to renew and reinvigorate its economic efficiency if it chooses to do so, but that's a big IF."

Criticism of another kind led Kennedy to conduct the research that became the basis for his next book. During a discussion held at the Brookings Institution, in Washington, D.C., in the spring of 1988, one of the participants dismissed key points in *The Rise and Fall of the Great Powers* as conventional geopolitics and challenged Kennedy to extend his scholarly sweep beyond the traditional chronicling of nation-state relationships. He suggested that Kennedy include "forces for global change like population growth, the impact of technology, environmental damage, and migration, which were *transnational* in nature and threatened to affect the lives of us all, peasants as well as premiers," as

Kennedy later wrote. Sufficiently aroused, Kennedy began to read about such subjects as global warming and robotics, which were then "totally foreign" to him, as he put it. He started clipping newspaper and journal articles on those and related subjects, and it was not long before he realized that he had, in his words, "the makings of a book." Five Yale students assisted him with his research.

Published in 1993, *Preparing for the Twenty-first Century* was intended to be "a guide to understanding global changes," as Kennedy wrote, and with few exceptions, reviewers gave him high marks for his exquisitely detailed recounting of the broad-based global trends that, in his words, "are certain to affect society on this planet as we know it." Kennedy also alerted readers that the book was not meant to be "a technical primer for responses" to those trends; it "does not assume . . . ," as he explained, "that there is an ideal blueprint or marching plan which, if followed, will enable societies to grapple with the next few decades of enormous change." Nevertheless, many critics expressed disappointment that he outlined in only a general way his prescriptions for defusing threats linked to such things as the population explosion, multinational corporate and financial structures, automation in manufacturing, and environmental deterioration. In the *New York Times Book Review* (February 14, 1993), for example, Robert Heilbroner complained that by merely suggesting the need for reforming education, for enhancing the role of women, for providing more development aid to poor countries, and for enforcing international agreements regarding environmental protection, Kennedy displayed a lack of "mental toughness" and an unwillingness "to face up to the severity of the challenges, in terms not of the damage they are likely to inflict but of the full measure of the social and political remedies they may require."

During an interview with Eric Alterman for *Mother Jones* (May/June 1993), Kennedy admitted that he did not feel optimistic about the likelihood of American politicians' convincing their constituents that the United States must try to tackle a global agenda. "But I think I detect a yearning in America, at least over the past year, for the country to be given some purpose again," he said. "Domestic renewal is clearly the first item on that agenda. But I think there is a great deal of anxiety about the way our blessed planet is going, too. And given how articulate and persuasive [President] Clinton is, if he would only spend maybe 15 percent of his time addressing these larger and more dangerous global issues, there'd be tremendous benefits."

A lean man whose light brown hair and short beard are graying, Paul Kennedy has been married to the former Catherine Unwin since September 2, 1967. With their three sons—James, John, and Matthew—the couple live in Hamden, Connecticut. Unwilling to surrender to what he has called "single-minded" scholarship, Kennedy has regularly sought diversion from his intellectual pursuits by coaching a Hamden soccer team for boys under fifteen. Grateful for the benefits his duties as coach brought him while he was writing *Preparing for the Twenty-first Century*, he dedicated the book to the team. He also enjoys jogging, traveling, and hill-walking, and he has a special interest in old churches. He lists his religion as Roman Catholic and, with regard to politics, describes himself as "wobbly."

Paul Kennedy has lectured throughout the United States and has presented special lectures at universities in Great Britain and Europe; he was the first Nobel Peace Foundation annual lecturer, in 1992, and during the 1992–93 academic year, he presented the prestigious DeVane lectures, a series for members of the Yale and New Haven communities. He has appeared on many television programs, often to give presentations and interviews on naval and defense issues as well as to discuss his books. As a consultant, he has worked for a large number of American and British publishing houses and contributed research for television programs, including BBC-TV's *Sea Power* series. He referees manuscripts for many journals of history and political science and serves on the editorial boards of the *Journal of Strategic Studies*, the *Journal of Conflict Resolution*, the *International History Review*, and the *Naval War College Review*. A prolific writer, he frequently contributes articles to newspapers, magazines, conference proceedings, and professional journals in the United States, Canada, Great Britain, Germany, and Australia.

A recipient of research awards from the British Academy, the Social Science Research Council, the Germany Academic Exchange Service, and other institutions, Kennedy is a fellow of the Royal Historical Society, the American Academy of Arts and Sciences, and the American Philosophical Society. He was a fellow of the Alexander von Humboldt Foundation in 1972 and a visiting fellow at the Institute for Advanced Study, at Princeton University, in 1978-79. In 1989 he received both the London-based Wolfson Foundation's Wolfson Prize and, in recognition of his work as a faithful volunteer at the St. Thomas More Wednesday Community Soup Kitchen, an Elm-Ivy Award, a prize established by Yale and New Haven to honor people who have helped to increase understanding between the university and its host city. In 1990 he received Italy's Acqui Storia Prize. Kennedy holds honorary degrees from Yale, Ohio University, and the University of New Haven.

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Andy Freeberg

Kluge, John

(klo͞o´gē)

Sept. 21, 1914- Businessman. Address: Metromedia Company, 1 Meadowlands Plaza, East Rutherford, NJ 07073

"John was a pioneer—he wasn't particularly a man who wanted to be rich or enjoy a grand life . . . ," Patricia Kluge recently said of her ex-husband John Kluge, the businessman and philanthropist who was named by *Forbes* magazine as the wealthiest American in 1989, 1990, and 1991. "He was more an intellectual businessman than a money-making businessman. He was more challenged by the creation of new ideas and new markets against all odds. . . . He took a small idea and turned it into something grand."

Kluge's most celebrated "small idea" began to take shape in the 1950s, when, believing that television was the wave of the future, he acquired a controlling interest in Metropolitan Broadcasting, which owned a handful of television stations. (The company's name was later changed to Metromedia.) By the early 1980s, after leading the company through both good times and bad, he had transformed it into a major independent broadcasting conglomerate comprising television stations, radio stations, large outdoor advertising operations, the Ice Capades, and the Harlem Globetrotters, among other holdings.

By then Kluge was also well known as a man seemingly addicted to living on the edge—he went through with many of his acquisitions against the advice of financial analysts. Still, the business community was surprised when, in 1984, he borrowed $1.2 billion to purchase all outstanding shares of Metromedia in what was touted as one of the riskiest leveraged buyouts in the history of the communications industry. Over the next few years, as he sold off his television and mobile telephone properties and other holdings to pay the debt acquired in the deal, Kluge disproved the predictions of financial experts and amassed one of the largest fortunes in the United States. "Taking a business risk is where I get my kicks," he said in a rare interview in 1987. "I'm like a kid in a candy store. It's got my adrenaline going like crazy."

In recent years, Kluge has been as busy as he has ever been. At an age when most people of means have settled into a comfortable retirement, he has been preoccupied with building a new empire, which as of 1993 comprised the Ponderosa, Bennigan's, Bonanza, and Steak & Ale restaurant chains; LDDS Metromedia Communications, a long-distance telephone carrier; Stanodyne Automotive, an automotive manufacturer; lodging businesses; Orion Pictures; technological businesses specializing in robotics, computer software, medical technology, and interactive businesses; and international media and telecommunications companies, among other concerns. He has also devoted his time to various philanthropic causes, the most notable of which has been the education of minority students at Columbia University, his alma mater, to which he has donated $110 million.

John Werner Kluge (*klug* means "clever" in German) was born on September 21, 1914 in Chemnitz, Germany, the son of Fritz Kluge, an engineer, and Gertrude (Donj) Kluge. In 1922, after his father had died, he and his mother immigrated to the United States and settled in Detroit, Michigan, where he grew up and worked for a time on an assembly line at the Ford Motor Company. After attending Wayne State University, in Detroit, Michigan, he entered Columbia University, in New York City, on a scholarship. He earned extra money by selling shoes and, according to Richard K. Doan, who interviewed him for the *New York Herald Tribune Magazine* (September 6, 1964), by doing secretarial work for the son of the president of China, who was also a student at Columbia. Kluge's most lucrative extracurricular activity, however, was playing poker: by the time he graduated with a degree in economics in 1937, Kluge's gambling winnings totaled $7,000—the equivalent of about $70,000 in 1990.

Kluge's first job after his graduation from college was with Otten Brothers, in Detroit, where he became vice-president and sales manager. During World War II, he served with a United States Army intelligence unit, rising to captain by the time of his discharge, in 1945. Over the next decade, he entered the food-brokerage business, serving as the president of New England Fritos in Boston from 1947 to 1955 and, in 1956, joining David Finkelstein to found Kluge, Finkelstein and Company, a Baltimore-based wholesale food operation.

At the same time, Kluge was gaining a foothold in the communications field, beginning with his acquisition, in 1946, of radio station WGAY in Silver Spring, Maryland, for $15,000. He somehow found time to serve as president of the Mid-Florida Radio Corporation in Orlando (1952–59) and as treasurer and director of its television operation (1957–60); as president of the St. Louis Broadcasting Corporation (1953–58), the Pittsburgh Broadcasting Company (1954–59), and the Capitol Broadcasting Company in Nashville, Tennessee (1954–59); and as a partner in the Western New York Broadcasting Company in Buffalo (1957–60). He was also a partner in Nashton Properties in Nashville (1954–60), owner of the Kluge Investment Company in Washington, D.C., (1956–60), a partner in the Texworth Investment Company in Fort Worth, Texas (1957–60), and chairman of the board of Seaboard Service Systems, Inc. (1957–58).

Of his many diverse activities during this period, one was to have lasting impact on the world of television and radio broadcasting: in 1959 Kluge bought a controlling interest in Metropolitan Broadcasting Corporation, the remnants of the old Dumont television network. The same year, he ousted its president, Richard Buckley, to take control of the company, which then owned television stations WNEW in New York City and WTTG in Washington, D.C., and radio station WHK in Cleveland. By the mid-1960s, Kluge had transformed the company, which he had renamed Metromedia, Inc. in 1961, into the fastest-growing group broadcaster in the United States, having added to his holdings stations in Los Angeles, the Stockton-Sacramento area in California, Boston, and Kansas City; and by the 1980s, it had become the largest group of independent television and radio stations in the country. The company's name was subsequently changed again, to Metromedia Company.

Kluge owed his success at least in part to his ability to transform unprofitable enterprises into money-making ventures. A case in point was television station WTTG, which Kluge himself described as "a garbage pail" in 1962. Within a decade, WTTG became one of the most successful independent stations in the country, airing reruns of such popular shows as *I Love Lucy*, *The Dick Van Dyke Show*, and *Perry Mason* as well as old movies. The station at times outdrew network affiliates in Washington, D.C., and Baltimore during the non-prime-time hours of 4:30 P.M. to 8:00 P.M. "The new is not necessarily as good as the old product," Kluge told John Carmody in an interview for the *Washington Post* (June 17, 1973). "There really is a generation gap in TV audiences. That's why we brought back *Father Knows Best*. A whole generation had never seen that well-turned-out show. . . . Our progress is the elimination of the junk. I'm never satisfied with the content. But there's no question programming is better than it was two years ago. And two years ago it was better than four years ago. But we're not satisfied. It'd be a sad day if we were."

Kluge's insistence on giving viewers quality programming was nothing new. Indeed, from the beginning he was intent on finding creative ways to broadcast quality shows at a good profit in a highly competitive market. "Our business really is creating ideas," he told Richard Doan. "Broadcasting is a tremendous arena in which you constantly strive for ideas. But I believe you have to have a quality approach. There's nothing I hate worse than people whose taste is in their mouth. By quality, I mean the very best we can do, within our resources, against the competition. And I want quality at the cheapest dollar, but not dollars at the expense of quality."

Like most successful entrepreneurs, Kluge also possessed a sixth sense for knowing when to bail out of a potentially unprofitable venture. In 1960, for instance, Kluge purchased World Wide Broadcasting, which operated WRUL, the only commercially licensed short-wave radio station in the United States. Known as a sort of private Voice of America, the station, which broadcast news and other programming to 109 countries around the world, was a money-losing operation when he acquired it. Even after its airtime was tripled, advertising revenue failed to cover expenses, and Kluge, feeling a fiduciary responsibility to shareholders, decided to sell it. Despite the station's grim prospects, Kluge managed to turn a profit of nearly a million dollars when he sold it to the Church of Jesus Christ of Latter Day Saints, in 1962.

Meanwhile, Metromedia was diversifying into outdoor advertising. In 1960 the growing communications firm bought Foster & Kleiser, General Outdoor Advertising Company, and the Packer companies; by 1964 Metromedia had become the largest outdoor advertising company in the country, with 35,000 Kluge-owned billboards dotting the American landscape. In the live entertainment field, Metromedia acquired the Ice Capades, in 1963, and the Harlem Globetrotters, in 1967. Entering the television production industry, the company took over Wolper Productions, a producer of films, documentaries, and television specials, and it produced the Jacques Cousteau and National Geographic Society television specials. Although those ventures proved to be extremely profitable, not all of Kluge's investments turned to gold. For example, his foray into magazine publishing, with the purchase of *Diplomat*, which covered the social life of diplomats around the world, was disastrous. By his own account, he ended up selling the magazine at a "considerable" loss.

In 1968 Metromedia realized its highest profits ever—$9.1 million on $160 million in net revenues, according to *Forbes* (April 1, 1971). Although the company experienced some lean years, on the whole it did extremely well, and in the latter half of the 1970s Kluge guided Metromedia to new heights of profitability. In 1984 Kluge stunned the business world by undertaking the largest leveraged buyout in the American communications industry to that date, borrowing $1.2 billion to take Metromedia private. (Just two years before, the *New York Times* [May 11, 1982] reported, he owned 18 percent of the company's stock.) According to the terms of the loan package negotiated with bankers, Metromedia's constituent parts were to be sold quickly to enable the company to pay off the acquired debt in a relatively short period of time. After negotiating the deal, however, it became clear that, for a variety of reasons, Kluge would not be able to sell his assets at top dollar, thus increasing the likelihood that he would not be able to pay off his creditors. "He made a hell of a bet," a leveraged-buyout specialist told Julia Reed in an interview for *U.S. News & World Report* (June 27, 1988).

But, as he had done so many times before, Kluge rolled the dice and beat the odds. Five months after taking Metromedia private, Kluge negotiated a new loan package that gave him more time to sell his assets. He spent the next two years selling Metromedia's various operations, including his seven television stations, his eleven radio stations, his outdoor advertising operations, the Harlem Globetrotters, the Ice Capades, and a cellular telephone business and paging business that he had purchased in 1982. When he finished, Kluge was sitting on $2.5 billion in cash, according to *Forbes* (October 24, 1988).

Kluge's most surprising sale, according to many financial analysts, was that of the cellular telephone business and paging operations, in 1986, for the entrepreneur was thought to have been committed to becoming a leader in the burgeoning industry. "Puzzled?" a financial analyst was quoted as saying in the *New York Times* (June 16, 1986). "If you've watched Metromedia for a long time, the point of puzzlement has passed. Whatever [Kluge] does works out real well. You always assume there was a good reason, and you usually find out later that it was a good move." The reason, in this case, was money: Kluge had sold most of the businesses for $1.3 billion, thus quadrupling his initial investment of $300 million in just four years. "When we buy an asset, we look at it as a return on the investment," he told Vicki Contavespi in an interview for *Forbes 400* (October 22, 1990), explaining his reasons for selling the businesses when he did. "With cellular, you are buying a future price. In that light, the price we got may not have been the peak, but it was a good value at the time. Sometimes I might not maximize an investment. But I don't deal in 100 percent, I deal in 80 percent to 85 percent." By 1992, by which time he had sold off all but a small piece of his original holdings, Kluge had realized a net profit of approximately $3.4 billion.

After the sale of Metromedia's paging and mobile telephone businesses—the last large part of the onetime broadcasting empire—Wall Street investment bankers began to speculate about what Kluge would do with his accumulated horde of cash. But, characteristically, Kluge kept his business plans close to his vest. "We tend not to talk about something until we do it," Kluge told Bob Webster in an interview for the *Washington Post* (May 3, 1987). "Conversation is a very easy way to sort of paper one's imagination. I think it's very important to have imagination and very important to dream, but I also think it is important to keep ideas to yourself until you are implementing them."

Quietly, Kluge set out to build a new empire, beginning, in 1986, with his decision to expand his holdings in the telecommunications industry. (Kluge had entered the market in 1983, when he bought LDS, a regional carrier based in Texas, for $30 million. In 1986, two years after purchasing Network 1, a regional carrier based in Florida, he expanded into the northeast; he called the new firm Metromedia Long Distance.) Then, in 1987 he launched Metromedia Technologies, a computerized billboard-printing company that he predicted would revolutionize the outdoor advertising industry. Kluge's next major move came in 1988, when he acquired the Ponderosa steak house chain, which then comprised 781 outlets, paying $8.7 million in cash and assuming $294 million in debt; eighteen months later he bought the 367 outlets of the Bonanza steak house chain for $83 million. To those, he added the 158 outlets of the Steak & Ale chain and the 221 Bennigan's steak houses. Thus far, Kluge's foray into the restaurant business has not proven to be as lucrative as he had hoped. Also in 1988, Kluge raised his stake in Orion Pictures to 69 percent. His total investment in Orion, from 1988 until it sought bankruptcy protection in 1991, was $240 million.

Kluge has also become involved in the notoriously risky—and, by the late 1980s, glutted—leveraged-buyout business. In June 1988 Kluge, together with his executive vice-president Stuart Subotnick and John Perkowski, the former chief of investment banking at Paine Webber, established a leveraged-buyout fund to invest in small, innovative, yet undervalued companies, not to sell off their assets for a quick profit but to reinvigorate them with strong management. In addition, Kluge has kept his hand in the telephone business. In 1989, he merged Metromedia Long Distance with the long-distance divisions of the International Telephone and Telegraph Corporation, thus creating a new, full-service national long-distance carrier. Following the merger, the company was renamed Metromedia-ITT Long Distance. (The name was changed to Metromedia Communications Corporation two years later.) Then, in 1993, he merged the company with Resurgens Communications Group and LDDS Communications, establishing LDDS Metromedia Communications. What had begun as a $30 million investment in a small regional carrier in 1983 had in just ten years grown, thanks to Kluge's ingenuity, into a $1 billion asset. He has indicated that the long-distance telephone operations will remain a core holding. "We are in this business as a long-term player," he told Denise Couture in an interview for the *Hackensack (New Jersey) Record* (November 1, 1989). "This is not an asset that we plan on flipping."

John Kluge, who stands five feet, seven inches tall, has a compact, muscular build. He has been described as friendly and down-to-earth and seems as energetic and future-oriented as he ever was. Despite his vast wealth, he has never shaken some of the frugal habits of his impoverished youth. He has been known, for instance, to leave his coat in the car, rather than wear it into a restaurant, to avoid paying a tip at the coatroom. He only rarely meets with reporters or financial analysts. As he told Bob Webster, "If I had my choice, I'd stay in the woodwork all my life. I'm not ego driven. Basically, I like to spend more time in the garret."

Kluge's three marriages—to Theodora Thomson, in 1946; Yolanda Zucco, in 1969; and Patricia Rose Gay, in 1981—ended in divorce. From his second marriage, he has two children, Samantha and Joseph. He and his third wife adopted a son, John W. Kluge 2d. Kluge lives in a lavish apartment on the eighth floor of the Metromedia building in Manhattan, which *Vogue* magazine dubbed "the satin citadel," where live trees grow out of marble floors. He also maintains a castle set on 80,000 acres in Scotland. His principal residence is Morven Farm, a $250 million, 10,000-acre estate near Charlottesville, Virginia. Described by *Town and Country* magazine as "the grandest estate to have been built in America since the twenties," it comprises Albemarle House, which boasts nearly fifty rooms, a golf course designed by Arnold Palmer, a working cattle ranch that specializes in breeding and genetic research, and a private chapel. After her divorce from John Kluge, in 1990, Patricia Kluge remained at the main residence, while Kluge moved into Morven, a nineteenth-century house several miles away from Albemarle House, at the opposite end of the estate.

In 1989 *Forbes* magazine named Kluge the wealthiest American, a title he held for the next two years. At the time, his net worth was $5.2 billion; it is now estimated to be between $6 and $8 billion. Of the many charities that have shared in his good fortune, none has benefited more than his alma mater, Columbia University. In 1987 he donated $25 million (the largest single donation the university had ever received up to that time) to establish a new aid program for minority students. He matched that donation three years later to establish the Kluge Endowment for a New Generation of Faculty Excellence, which is expected to recruit more minority faculty members. In 1993 he donated another $60 million to Columbia, this time for minority scholarships. "I see the government being able to do less and less in these areas," he told Kevin Anderson in an interview for *USA Today* (October 9, 1990), explaining why he has lent his support to Columbia. "It is incumbent on those who have benefited from a private education to see that others get that chance."

Kluge currently serves on the boards of directors of Bear Stearns Companies, Inc., the Schubert Foundation, Occidental Petroleum Corporation, LDDS Metromedia, and the national advisory board of the Chemical Banking Corporation. (He has also served on the boards of the Marriott-Hot Shoppes, Inc., the Chock Full O'Nuts Corporation, the National Bank of Maryland, the Waldorf Astoria Corporation, and the Belding Heminway Company.) He is a member of the Washington Board of Trade, the National Food Brokers Association, the Washington Food Brokers Association, of which he was president in 1958, the National Sugar Brokers Association, and the Advertising Club in Washington, D.C. He belongs to the Army and Navy Club, the Figure Skating Club, and the National Capital Skeet and Trap Club, all in Washington, D.C., as well as the Metropolitan Club in New York City and the Olympia Club in San Francisco. Active in civic causes, Kluge currently serves as the president and chairman of the executive committee of the United Cerebral Palsy (UCP) Research and Educational Foundation, as the executive vice-president of the UCP Association, as a trustee of the Strang Cancer Prevention Center, and as the chairman of the James Madison National Council of the Library of Congress. He is also the founder of the Kluge Rehabilitation Center, a medical rehabilitation facility in Charlottesville, Virginia.

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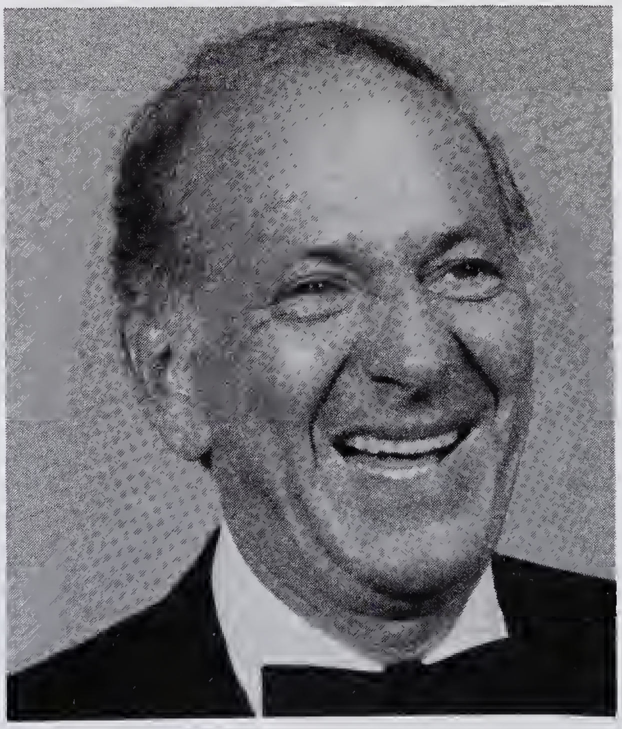

AP/Wide World Photos

Klugman, Jack

Apr. 27, 1922- Actor. Address: c/o Klein-Jordane Associates, 17525 Ventura Blvd., Suite 302A, Encino, CA 91316

A veteran character actor with what one writer described as a "kisser" that "droops like a basset hound's," Klugman is the quintessential everyman of the American stage and screen. By his own account, he might have become a "petty criminal," as he put it, on the streets of South Philadelphia, where he grew up, had he not fallen in love with the theatre during the Depression years of the 1930s. After moving to New York City in the late 1940s, Klugman served a long apprenticeship as a bit player both on Broadway and off. One of the pioneers of television acting in the 1950s, he gradually established himself as a leading Hollywood character actor. In 1970 Klugman became a star in the role of the curmudgeonly slob Oscar Madison in the popular television series *The Odd Couple.* He then played a crime-solving medical examiner in the television drama *Quincy, M.E.*, and he has since appeared in Broadway plays and made-for-television movies. "TV is not art," Klugman has said, "but it's the best I got."

The son of Russian immigrants, Jack Klugman was born on April 27, 1922 in Philadelphia, Pennsylvania. He was the youngest in a family of five boys and one girl. His mother, Rose, whom he has described as a "remarkable woman," made and sold hats in the family's home in a tough, largely Italian and Jewish section on the city's South Side; his father, Max, a housepainter, died when Jack was twelve. "I don't know what he died of," Klugman recalled in an interview with Arnold Hano of *TV Guide* (February 6, 1971). "He didn't have enough money. That's what he died of. He went to a ward in a terrible hospital. Thirty people in the ward. I visited him. He wouldn't let me go. He held on to me. 'You must get me out here,' he said. 'They don't pay attention to me.' He was sixty-two."

To help his parents make ends meet, Jack Klugman started working at the age of seven, selling subscriptions to *Liberty* magazine. For pocket money, he bought two-for-a-penny pretzels and resold them for a penny apiece in rough neighborhoods that street vendors were afraid to enter. He also peddled newspapers for a newsstand owner named Beryl, who became a second father to Jack. "He taught me to sell papers," Klugman recalled during his interview with Arnold Hano, "how to take horse bets, how to gamble." At the age of fifteen, Klugman discovered horse racing, which, as Michael Leahy noted in *TV Guide* (June 28, 1986), he came to see "as a welcome diversion for when he wasn't rolling dice, shooting pool, or playing cards with his friends." Klugman liked "the camaraderie of the guys," Leahy wrote. "No, that wasn't exactly right; he liked being liked. A chunky, lumbering boy with neither the innate athletic prowess nor the easy style of some kids, he concentrated on mastering how to get along, being funny around one kid, serious and earnest with another, funny with a third. He talked the fast, loud rap of the streets: to him, a book was not half as interesting as a good dice game."

By Klugman's own account, he was saved from delinquency when his sister Yetta took him to see the play *One-Third of a Nation*, Arthur Arent's "living newspaper" about housing, which had been mounted by the Depression-era Federal Theatre Project. "I came into the theatre with Clifford Odets, with the Federal Theatre Project," Klugman recalled years later, as quoted by Sander Vanocur in *New York Newsday* (May 22, 1977). "That's what I saw, that's what influenced me. I saw *Golden Boy* when I was fourteen. John Garfield, who starred in the stage play, was our big hero. He was a big star in our neighborhood in Philadelphia." Because of his early introduction to the theatre, he has said that the "nagging idea" of becoming an actor was "always" in the back of his mind.

After serving in the United Sates Army during World War II, Klugman enrolled with the help of the GI Bill at Carnegie Tech (now Carnegie-Mellon University), in Pittsburgh, where his attendance was poor until he decided to sign up for an acting course. "I figured I'd get [acting] out of my system, then go into real estate or something," Klugman told Pat O'Haire of the New York *Daily News* (June 14, 1987). "But it was great! There were twenty-seven girls in the class—Nancy Marchand, Sada Thompson, people like that—and we all auditioned before several teachers. Whew! I'd never even *spoken* before more than five people in my life before! So I went to this teacher, that teacher. Each one said I wasn't suited for acting. A truck-driver, maybe. But an actor? No way!" Klugman has explained that he was accepted into the school's acting program only because all the other students were women. "They needed men," he said. "Just like the army! But they took me, and here I am!"

After spending about two years at Carnegie Tech, Klugman moved to New York City to try his luck on the stage. "I'd come from a life in South Philly with no future," Klugman said when he talked with Carla Hall of the *Washington Post* (February 2, 1984). "I gambled every day. I hung around. My life had no point. I wasn't reading anything. I wasn't learning. When I went to New York, I met interesting people. I learned how to learn. I was reading. I met someone who threw books at me, who kept saying, 'Read this.'" Although Klugman was hired for bit parts in Off-Broadway productions and worked in summer stock, he was forced to take part-time jobs as, successively, an elevator operator, postal worker, and house painter, to supplement his meager earnings. When his financial circumstances became especially desperate, he sold his blood for five dollars a pint.

Nevertheless, Klugman has looked back on those days as the "happiest time in [his] life." "We'd second-act every Broadway play," he told Carla Hall. "You'd go to the theatre, mingle with the guests when they came out for intermission and then go in for the second act. I saw *Streetcar Named Desire* seventeen times!" Klugman received his first big break when he was hired as an understudy in the hit Broadway production *Mr. Roberts*, which starred Henry Fonda as the action-hungry lieutenant on a navy supply ship in the Pacific during World War II. When the show went on tour, Klugman took over the part of Dowdy and then played the crucial role of Doc. "From then on," Klugman said of his performance in *Mr. Roberts*, "I made a living."

During the so-called golden age of television drama (the 1950s through the early 1960s), Klugman chalked up over 400 appearances in series, specials, and dramatic anthologies. "I got into television when I was very young," he told Llana Lloyd of the *Saturday Evening Post* (September 1982). "There was no union, and I got ten dollars a show. So I was sort of a pioneer in the industry." Klugman's early television credits include a role in *The Petrified Forest*, starring Humphrey Bogart and Lauren Bacall, and numerous appearances on such pathbreaking anthology series as Playhouse 90, Studio One, and Kraft Theater. It was Klugman's performance in 1959 on Playhouse 90, as a loyal theatrical agent whose client betrays him, in Rod Serling's *The Velvet Alley*, that led to his being cast as Herbie, the harried fourth husband of Mama Rose (Ethel Merman) in the Jule Styne–Stephen Sondheim musical *Gypsy*. Klugman's next Broadway appearance came in 1963, when he took over for Anthony Quinn as the male lead in the bittersweet *Tchin-Tchin*, a play about unlikely lovers, at the Plymouth Theatre.

Klugman also made regular guest appearances on such popular television series as *Twilight Zone*, *Naked City*, and *The Defenders*. His portrayal of an actor blacklisted by anti-Communist zealots in an episode of *The Defenders* won him the first of his three Emmy Awards, for outstanding single performance in a leading role. Written by Ernest Kinoy, "Blacklist" was hailed as "one of TV's major dramatic accomplishments of recent years" by Jack Gould in the *New York Times* (January 20, 1964). Klugman played Joseph Larch, a character actor who belonged to Communist front organizations when he was a young man in the 1930s. Blacklisted in the McCarthyite 1950s, Larch is hired by a sympathetic film producer and the "relentless encirclement of the actor begins again," as Jack Gould put it. On the heels of receiving the Emmy, Klugman was cast as the eponymous husband and father in *Harris Against the World*, a short-lived sitcom that made its network debut in the fall of 1964. He was also cast in a number of made-for-television movies, beginning with *Fame Is the Name of the Game* (1966), one of the first of that genre, in which he played a sadistic mobster.

In addition to his work in television, by the 1960s Klugman had become one of Hollywood's most dependable character actors. After making his screen debut in Mark Stevens's crime thriller *Timetable* (1955), he played supporting roles in some of the most acclaimed movies of the day, among them Sidney Lumet's first film, *Twelve Angry Men* (1957), an adaptation of Reginald Rose's teleplay about a murder-trial jury that is stopped in its rush to find the defendant guilty by a lone dissenter (Henry Fonda), and *Days of Wine and Roses* (1962), Blake Edwards's merciless look at a personable young couple, portrayed by Jack Lemmon and Lee Remick, whose marriage falls apart when they succumb, successively, to alcoholism. Klugman was subsequently seen to advantage in *The Yellow Canary* (1963), a crime drama written by Rod Serling that served as a vehicle for the pop singer Pat Boone, and in Dore Schary's 1963 screen adaptation of the playwright Moss Hart's autobiography, *Act One*. Although most reviewers felt that Schary's depiction of Hart and the New York theatre world was too adulatory, a reviewer for *Variety* (December 18, 1963) wrote that Klugman was "his usual likable self as a faithful friend of Hart's."

In *The Split* (1968), a violent and forgettable crime caper starring Jim Brown, Julie Harris, Gene Hackman, and Ernest Borgnine, Klugman played Harry Kifka, a member of a gang that pulls a heist during a professional football game. His talent was more effectively showcased in *Goodbye, Columbus* (1969), a faithful adaptation of the Philip Roth novella of that title. He was, in the opinion of the British film critic Derek Malcolm of the *Guardian* (September 5, 1969), "superb" as the nouveau riche father of Brenda Patimkin (Ali MacGraw), a coltish Radcliffe student from Westchester who has a summer fling with a librarian from the Bronx. In *Who Says I Can't Ride a Rainbow* (1971), Klugman played Barney, a "dreamer" who runs a pony farm on a vacant lot in New York's Greenwich Village. "The burden of performance," Judith Crist observed in *New York* (November 29, 1971), "is borne with high professional skill by Jack Klugman as the man with the dream—and an apparent twelve-year-old mentality." In *Two Minute Warning* (1976), a film about a sniper perched in a stadium scoreboard during a professional football game, Klugman took the part of Sandman, a chronic, debt-ridden gambler. "Except for the gambler, who is played with comic but touching desperation by Jack Klugman, none of [the film's characters] has the slightest dimension," Richard Eder observed in the *New York Times* (November 13, 1976).

After many years as a veteran actor, Klugman finally became a star when he accepted the role of Oscar in the television series *The Odd Couple*, which was adapted for television by the producer Garry Marshall from Neil Simon's Tony Award–winning play. *The Odd Couple* had opened on Broadway in 1965 with Walter Matthau and Art Carney in the featured roles of Oscar Madison and Felix Unger, two mismatched middle-aged men whom circumstances force to share an apartment in Manhattan. In the film version of Simon's play, Walter Matthau again undertook the part of Oscar, a slovenly, divorced sportswriter who opens his home to his fastidious-to-a-fault friend, Felix (Jack Lemmon), whose wife has kicked him out after years of marriage. *The Odd Couple* derived its comic tension from its perilous balance of psychological extremes—Felix representing the relentless superego, and Oscar, the unbridled id.

When *The Odd Couple* made its debut on ABC-TV in the fall of 1970, some critics feared that Matthau's and Lemmon's indelible screen performances would overshadow the work of Jack Klugman and Tony Randall, who had inherited the role of Felix. But Klugman had taken over the part of Oscar Madison on Broadway for four months after Matthau left the show, and he and Randall were not unlike their screen personae: the amiable, cigar-smoking Klugman has "won and lost a small fortune [betting] on horse races," as a writer for *People* (May 19, 1980) noted, and Randall is a witty, cultivated man who abhors tobacco, disarray, and intellectual sloth. As *TV Guide*'s Arnold Hano observed of Klugman's Oscar, "The role fits him like broken-in sneakers." Over the course of the show's five-year prime-time run, Klugman won two Emmy Awards for his portrayal of Oscar. Although it never ranked among the top-twenty shows according to the Nielsen ratings, *The Odd Couple* achieved a *succès d'estime* because of its crisp dialogue and splendid ensemble acting. The show has since become a staple of syndicated television.

"I don't like to stay in a role too long," Klugman told Kay Gardella of the New York *Daily News* (September 26, 1976). "When you do something like Oscar Madison for five years you become something like a specialist. There are a lot of acting muscles you don't use." He exercised some new "acting muscles," and in the process became television's "least likely hero," as one critic put it, when he stepped into the part of a forensic medicine specialist who also helps to solve crimes on *Quincy, M.E.*, a dramatic series that made its debut on NBC in 1976. Although *Quincy* soon became one of NBC's highest-rated series, Klugman fought bitterly with network executives and *Quincy*'s producers over its content. Whereas Klugman wanted scripts that dealt head-on with what he called "relevant" social issues, network honchos preferred a more conventional series that focused on Quincy's skills as a sleuth and crime-fighter. "Most of us who came out of that era [the 1930s] shared the view that socialism—mild socialism—would be the answer, that an Upton Sinclair kind of socialism would save the world," Klugman explained to Sander Vanocur. "What Sinclair did with his exposés is what I want to do with this show. I want to expose things, situations that can be corrected with legislation. And yet, I also want the show to be entertaining."

Quincy, M.E. was canceled in 1983 after seven successful seasons, during which Klugman regularly put in eighteen-hour days six days a week, rewriting scripts, developing story ideas, and generally overseeing the production. Because Klugman fought for scripts dealing with pressing social problems, his show made an impact on public health-care policy. The Missouri state senate passed legislation curbing abuse of the elderly by their own children in direct response to a *Quincy* episode dealing with that usually neglected problem. According to a report in *New York Newsday* (August 30, 1981), the producers of the show have received letters of praise from several organizations combating various afflictions dealt with constructively in episodes of *Quincy*. In March 1981 Klugman testified at a congressional hearing on the question of so-called orphan drugs—medication that is unprofitable for pharmaceutical companies to manufacture but needed for the treatment of an assortment of diseases. Orphan drugs were required, for example, for the treatment of Tourette's syndrome, a neurological disorder that had been the subject of one installment of *Quincy*. Proud of the crusading spirit of the best *Quincy* episodes, Klugman counts among his "greatest thrills" the passage of the Orphan Drug Act. "I'd rather have that than ratings," Klugman said at the time, as quoted in the New York *Daily News* (February 23, 1983).

Klugman read fourteen books about President Lyndon B. Johnson in preparation for his role in *Lyndon*, a one-man show adapted by James Prideaux from Merle Miller's best-selling biography of the same title and staged at the Kennedy Center, in Washington, D.C., in February 1984. "I fell in love with [Johnson]," he told Carla Hall. "I came away really liking him. He got through sixty education bills. Head Start is his. . . . Medicare is his. He got it through. He got civil rights through." In 1986 Klugman returned to television, playing the caustic father of a recalcitrant seventeen-year-old boy in the NBC sitcom *You Again?*, which was based on the popular British television series *Home to Roost*. The show's premiere received a devastating review from the often acerbic Tom Shales in the *Washington Post* (February 27, 1986). "Jack Klugman, as gratingly obnoxious as ever, plays a bellicose oaf who has been divorced for seven years and whose son, now seventeen, decides to move in with him after being in the custody of the mother," Shales wrote. "A viewer's first reaction upon meeting these two unpleasant buffoons is that this unseen wife and mother is a wise, wise woman indeed. We admire her in her wisdom. We want to join her in her wisdom." Although it was included in NBC's fall 1986 lineup, *You Again?* soon expired.

In a more successful vein, Klugman took over the role of Nat, the feisty octogenarian radical, in *I'm Not Rappaport*, Herb Gardner's hit play about two aging New Yorkers—the irascible, Jewish Nat and Ossie, his black best friend—after Hal Linden left the production in the summer of 1987. Klugman had returned to the Broadway stage because, as he told Enid Nemy of the *New York Times* (July 17, 1987), "the words are better." "To make a dollar on TV," he explained, "you can have a girl with a bust or a guy on horseback. To make a buck in theatre, you have to have quality, you have to be very good—the best writers, the directors, the best actors." In 1989 Klugman made a cameo appearance in *Around the World in 80 Days*, an NBC miniseries starring Pierce Brosnan as Phileas Fogg in a forgettable adaptation of Jules Verne's novel.

Paying a penalty for having been a heavy smoker for many years, Jack Klugman has battled against the ravages of throat cancer for two decades. When he was first diagnosed with the disease, in 1973, Klugman sought out Dr. Max Som, a specialist whose patients had included Frank Sinatra and Judy Garland. Som excised the malignancy while managing to save Klugman's larynx, but in 1989 the actor discovered that his throat cancer was spreading rapidly and heading for the lymph glands. After surgery that removed one of his vocal cords, he was left with no control over the tone of his voice, and he was prepared to retire from acting when he began working with a voice therapist named Gary Catona, who prescribed a regimen of throat exercises that restored the actor's normal vocal range. In the summer of 1991, Klugman and Randall appeared together in a Broadway production of *The Odd Couple* when the play was revived for one night only at the Belasco Theatre. The two men played opposite each other again in 1993 at New York's Lyceum Theater, in a revival of the 1930s comedy classic *Three Men on a Horse*. Although at least one critic thought the production was marred by Klugman's vocal impairment and by the two actors' advanced ages, Klugman was delighted just to be doing theatre work again. "I never thought I'd get back on a stage again," he told Nadine Brozan in an interview for the *New York Times* (April 23, 1993), "and I am having the time of my life."

Once described as a "born *kvetch*," a chronic complainer with a short fuse, Klugman brings the high standards of the theatre to all his work, and he quickly becomes angry when he feels thwarted by poor writing, uninspired direction, or shoddy production values. "I once had a producer—he was the head of the studio—and he wanted me for a series," Klugman recalled in an interview with Jack Buck for the *Washington Post* (July 9, 1978). "I said no. He knew I loved horses and said, 'Go to Hollywood Park and claim two horses and I'll buy them for you.' I told him, 'You just made up my mind for me. Did you say you'd get me good scripts, good actors, good directors? No, you offer me a horse.' That's the inducements they use—bungalow dressing rooms and frills."

Jack Klugman and his companion, Barbara Neugass, make their home in Temecula, California, where he owns a forty-acre horse farm stocked with seventy-five horses, including the most famous product of his stables, Jaklin Klugman, who surprised the horse-racing world by placing third in the 1980 Kentucky Derby. In 1978 Klugman and the actress Brett Somers amicably ended their marriage of twenty-two years. They have two sons, David and Adam. "My life revolves around horses now," Klugman told a reporter for *Inside Sports* (January 1989). "I spend most of my time in Rancho California where I work with my trainer, deciding which horses I'll run, which ones I'll sell, which ones I'll buy. And always, I'm dreaming the big dream. Will this be another Jaklin Klugman?"

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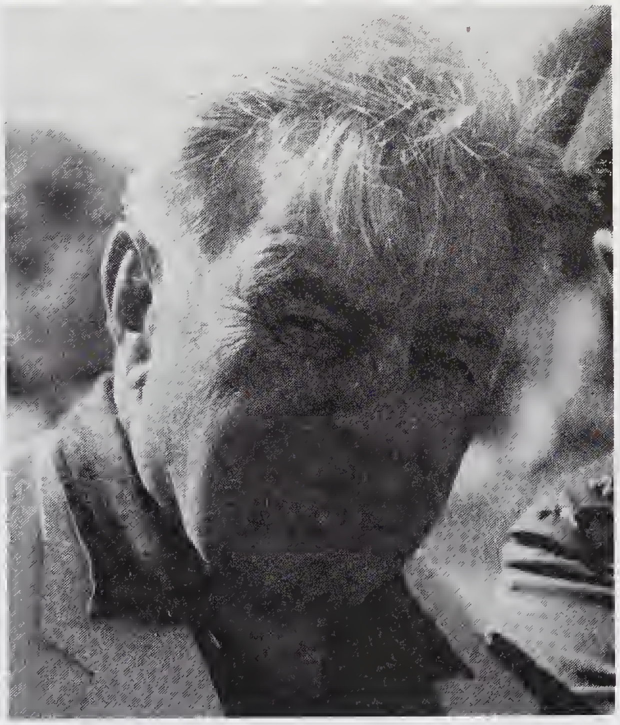

Embassy of Israel

Kollek, Teddy

May 27, 1911– Mayor of Jerusalem. Address: b. Municipality of Jerusalem, 22 Jaffa Rd., Jerusalem, Israel; h. 6 Rashba St., Rechavia, Jerusalem 92265, Israel

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1974.

To many people, the name Teddy Kollek is synonymous with Jerusalem, the capital of Israel and the city of which Kollek has served as mayor since 1965. Now approaching the end of his sixth, and last, term in office, he can look back on more than a quarter-century of accomplishments as mayor, not the least of which has been his success in fostering peace among the Holy City's many ethnic and religious communities—a peace that has eluded other, similarly multisectarian regions of the Middle East. Jerusalem, which is home to 350,000 Jews, 150,000 Arabs, and more than 1,500 places of worship, owes its relative tranquility in large measure to Kollek's sensitivity to the concerns of its minority populations, a trait that is rare, if not unique, among Israeli politicians. For instance, in the aftermath of the 1967 Six-Day War, when Israel, having wrested Arab East Jerusalem from Jordan, annexed it to the Israeli-held western sector of the city, Kollek moved quickly to calm and safeguard the Arab community. Since then, often over the objections of the Israeli government, he has promoted a measure of Arab autonomy, especially in education. "In a time of war, and continuing wars, Teddy has created a coexistence of a real kind," the Israeli poet Yehuda Amicholi told Thomas L. Friedman, who profiled Kollek for the *New York Times Magazine* (August 4, 1985). "He doesn't brush it over with sappy sentimentalism about how 'the world is one.' . . . He believes . . . you can fall in love with reality as it is. He has made Jerusalem work, not by making it something different, but by making it work as it is."

Like many Zionists of his generation, the Austrian-born Kollek honed his leadership skills in a kibbutz in the 1930s, in what was then British-controlled Palestine. He worked with the Jewish underground in Europe during World War II and played an active role in the creation of the state of Israel in 1948. But it is as the pragmatic, tolerant mayor of Jerusalem that he will undoubtedly be remembered. With his immensely energetic, passionately involved brand of administration, Kollek has transformed Jerusalem from "a sleepy, decrepit, off-the-beaten-track frontier town" into "a bustling international, cultural, and architectural landmark," a feat that prompted the writer of those words—Amotz Asa-El, in an article for *World Monitor* (June 1991)—to label Kollek "Jerusalem's greatest builder since King Herod." Simcha Dinitz, a former Israeli ambassador to the United States and a lifelong resident of Jerusalem, was similarly moved to employ hyperbole in assessing Kollek's achievements: "Teddy's great accomplishment is that he took Jerusalem from heaven and brought it to Earth without losing any of its spirituality on the way down," he has observed. Kollek himself, however, has described his life's work in considerably less lofty terms. "There are men who only have sex on their minds," he once said. "Well, the only thing on my mind is Jerusalem."

Known universally as Teddy, Theodore Kollek was born in Vienna, Austria on May 27, 1911 to Alfred Kollek and Margaret (Fleischer) Kollek. (One source names Nagyvaszony, a small village outside Budapest, Hungary, as his place of birth.) With his younger brother, Paul, who later became a businessman in Israel, Teddy grew up in Vienna, where Alfred Kollek directed a branch of the Rothschild bank. According to Ian Black, who profiled Kollek for the *Guardian* (May 28, 1990), the Kolleks named their first son in memory of Theodore Herzl, the founder of modern Zionism. Following his father's example, Teddy embraced Zionist goals at an early age. While studying at the Vienna gymnasium, or secondary school, he devoted his energies to the activities of T'helet Lavan, a Zionist youth organization. In 1931, he became a teacher for He-Halutz, a Palestine-based organization that sponsored instruction in pioneering and self-defense for young Jews living in Europe and elsewhere. He retained that job after immigrating with his family to Haifa, Palestine, in 1934 (some sources say 1935). In Palestine, which Great Britain had ruled since 1917 (doing so, beginning in 1922, under a League of Nations mandate), he joined the Mapai, as the Labor party was then known, and under the auspices of the British authorities, he worked for a time as a *mukhtar*, or village leader.

Kollek was among the original settlers of Ein Gev, a kibbutz established in 1937 on the eastern shore of the Sea of Galilee (Lake Tiberias), a short distance from the Syrian border. He served as kibbutz treasurer, helped to defend the fortified community against Arab attacks, and ferried bags of gravel across the Sea of Galilee to construction sites. From 1938 to 1940, as a representative of He-Halutz, he traveled in Europe on educational missions to Zionist youth groups. During a trip to Vienna in 1939, he persuaded Adolf Eichmann, the Gestapo gatekeeper for Jews who wanted to flee Nazi-controlled Austria, to permit 3,000 Jewish children, then in concentration camps, to leave Europe for England.

After the outbreak of World War II, Kollek was for many months confined to England, where he met David Ben-Gurion, the leader of the Jewish Agency, the Zionist organization that after the war formed the basis of the government of the newly established nation of Israel. In 1940 Ben-Gurion appointed him to a post in the agency's political department. From headquarters in Istanbul, Kollek worked with Allied intelligence personnel to assist the Jewish underground. He remained in that Turkish port city in the immediate aftermath of the war to help Holocaust survivors, and in 1946 he facilitated the settlement of many thousands of homeless European Jews in Palestine.

In 1947 the Haganah, the military arm of the Jewish Agency, sent Kollek on a secret mission to the United States. Working out of a Manhattan hotel, he oversaw a far-flung underground network of arms dealers charged with diverting surplus military supplies to the war for Israeli independence. In 1948, the year Israel was established, he personally concluded negotiations for the purchase of thirty-nine war planes, including B-25s and B-17s. Two years later he was appointed head of the United States division of the Israeli Foreign Ministry, a position that enabled him to forge close ties with the American intelligence community. He was named Israel's minister plenipotentiary to the United States in 1951. During his one year of service in Washington, D.C., he solicited American aid for Israel and organized the first Israeli bond drive (a special campaign to sell government bonds).

Kollek was recalled to Jerusalem in 1952 to become director general of the office of Prime Minister David Ben-Gurion. During the next thirteen years, he developed a reputation as a resourceful administrator to whom others in the government turned for help in cutting through bureaucratic red tape. His diverse duties ranged from handling press relations, hosting visiting dignitaries, and scheduling the prime minister's foreign travel to making arrangements for the trial of Adolf Eichmann, the purchase of the Dead Sea Scrolls, and the restoration of Caesaria, Masada, and other historic sites. He also created the Israeli government tourist office in 1955; as its head, until 1965, he served as a member of the Knesset, or Israeli parliament. In addition, from 1964 to 1966 he directed the nation's water desalinization project. By all accounts, while handling those responsibilities he scrupulously avoided patronage. When Ben-Gurion stepped down in 1963, Kollek stayed on with the new government, headed by Levi Eshkol. He left government service in 1964, and that same year he became chairman of the board of the Israel Museum, which was then under construction and which opened in 1965. He has held the chairmanship ever since.

In 1965, when Ben-Gurion broke with Eshkol and the Mapai party to create the Rafi party, Kollek followed his mentor. At Ben-Gurion's insistence, he agreed, reluctantly at first, to challenge Mordechai Ish-Shalom's bid for reelection as mayor of Jerusalem. Running on the Rafi ticket, Kollek plunged into the race with characteristic verve, pledging to transform the sleepy Holy City into a tourist mecca. After placing second by capturing 20.4 percent of the vote to the incumbent's 23.4 percent, Kollek joined forces with members of three other political parties to form a ruling coalition on the city council, which in turn designated him mayor on November 12, 1965. He took office on December 1 of that year. Since then, he has been returned to office for five consecutive terms.

For a year and a half Mayor Kollek presided only over West Jerusalem, which was separated by a ten-foot wall from Jordanian-controlled East Jerusalem. His domain expanded abruptly in 1967 as a result of the Six-Day War, in which Israel defeated the combined forces of Syria, Jordan, and Egypt. Along with the Sinai Peninsula, the Golan Heights, and the Gaza Strip, Israel occupied the Old City, as East Jerusalem is known, and on June 27, 1967, formally annexed it. During the fighting, Kollek braved Jordanian shelling to tour the city by car to calm residents and oversee emergency repairs. After the cease-fire, he quickly took steps to clear the streets of rubble, restore city services, and tie the newly annexed Arab neighborhoods into West Jerusalem's water, electricity, and telephone systems.

From the beginning of his governance of the unified city, Kollek evinced a sensitivity to Arab concerns, an attitude that frequently brought him into conflict with representatives of the national government. In February 1968, for example, he upbraided a group of Israeli officials for failing to translate into Arabic government proclamations affecting the residents of East Jerusalem and for forcing Arabs to line up for processing without segregating the sexes, as is the Muslim custom. "Some people seem to think that if we make it hard for [the Arabs], they'll leave," he admonished them. "Believe me, they won't." "The Arabs were just as attached to Jerusalem as the Jews, Kollek told [the officials], perhaps more so," the journalist Naomi Shepherd reported in her book *Teddy Kollek: Mayor of Jerusalem* (1988).

Kollek fulfilled his campaign pledge to modernize the city and attract tourists. He pushed successfully for the renovation of ancient structures and the construction of playgrounds, libraries, clinics, youth and community centers, modern facilities to attract international conventions, and world-class museums, and he increased the number of municipal parks and gardens by more than 200. As a result of his efforts, by 1990 Jerusalem not only boasted "more parks, open spaces, and public buildings than any other [city] in Israel," as Joel Brinkley put it in an article for the *New York Times* (December 4, 1990), but hosted book fairs and international cultural festivals and had become the home base of two symphony orchestras. A million or more tourists, moreover, visit Jerusalem each year.

But the city's metamorphosis might have remained an impossible dream had Kollek not succeeded in enlisting at least the tacit support of the Arab community. He managed to do so not by insisting that the Arabs assimilate into the culture of their Jewish neighbors but by ensuring that Israeli rule did not stifle their ways of life. In addition to obtaining permission from the Ministry of Education to grant the Arabs control over their system of education, Kollek won for the Arab community the right to continue to administer the Temple Mount and other Islamic holy places in the city without interference from Israeli authorities, to retain Jordanian citizenship, without which they would have been barred from traveling to other Arab countries, and to qualify for social welfare benefits. Perhaps the single greatest project Kollek has undertaken for the benefit of the city's Arabs was the construction of the Sheikh Jarrah Health Center, a state-of-the-art medical facility staffed by Arab doctors and nurses that, as of 1988, served 40,000 patients each year. Even Palestinian militants have praised the center as a mark of progress.

Kollek's "tactful, pragmatic style in dealing with Jerusalem's Arabs has set him apart in their minds," according to Jonathan Broder, writing in the *Chicago Tribune* (March 30, 1986). In an interview with Broder for that article, Abdel Mohssein, a prominent East Jerusalem physician, paid tribute to the mayor, using words rarely spoken in that part of the world by an Arab about a Jew. "In spite of all his right-wing opponents, Kollek has stood by us," Mohssein said. "He is very intelligent about some things, like stopping Jewish excavations in the Muslim areas and convincing the Israeli government to let our schools keep the Jordanian curriculum. . . . As an Arab under occupation, I can't say I love Kollek, but I respect him." Kollek's concern for his Arab constituents became strikingly manifest during the Persian Gulf War of 1991. After Iraq threatened to use chemical warfare against Israel, he traveled to the city's Arab quarter because, as he told Peggy Fletcher Stack, who interviewed him for the *Salt Lake City Tribune* (June 28, 1991), he wanted to make sure that the distribution of gas masks "was done in a gentle way."

Because Israel's central government has not generally been quick to divert scarce resources into projects of benefit to Arabs, and since the city government does not generate sufficient revenue to support them, Kollek has paid for many such undertakings with funds raised by the Jerusalem Foundation, which he established in 1966. (By 1993, according to an article by David Hoffman in the *Washington Post* [January 26, 1993], the foundation had collected a total of $320 million in contributions.) From time to time critics have contended that he spends so much time seeking donations that he neglects the traditional duties of mayor, but Kollek has dismissed that charge as short-sighted. "I am sorry that we are not a rich city, and that our main relationship is with donors," Naomi Shepherd quoted him as saying. "The restoration of historical and religious sites has international importance, just as equalizing social services between Jews and Arabs is vital. Thus the [Sheikh Jarrah] Health Center is a great boon. The difference between language, nationality, and religion is quite enough, and if social services are not equal, it is too much to bear."

Despite the mayor's efforts, Israeli law has virtually relegated the Arabs of Jerusalem to a second-class citizenship, a fact that Kollek has not disputed. Kollek himself has not advocated complete autonomy for Jerusalem's Arab population. Although he practices tolerance and urges others to do the same (all official letters emanating from the mayor's office bear a stamp that reads, "Let's be more tolerant"), Kollek, like many Israelis, appears to harbor a deep-seated distrust of his Arab neighbors. He gave voice to that attitude during an interview with John Bierman for *Macleans* (May 16, 1988). "It has to be said that the Arabs are bastards, that they are uncompromising—not the individual, individually they are extremely nice people—but in their political opinions," Kollek said. "A great number of Israelis believe that the Arabs only want—whatever they say today—to eliminate us and have no intention to let the Jewish state survive. It's true of a great number of Arabs."

Still, Kollek has not permitted that belief to blind him to the special plight of his Arab constituents. "I wouldn't like to be an Arab in Jerusalem," he candidly admitted to Joel Brinkley. He has conceded that Arabs are typically treated more roughly than Jews by the city's police. Although he often points out that Arabs in the Old City never lived as well as they do under Israeli rule, he also recognizes that they view their situation differently. "Some Israelis don't understand Arab grievances, when they compare [the Arabs'] living conditions with those that prevailed during King Hussein's reign," he explained to Amotz Asa-El. "That comparison is irrelevant. The Arab doesn't examine his condition by looking back twenty-five years, but by looking a few hundred feet away, to better-off Israeli neighborhoods. We definitely didn't do enough for them, for instance in building schools. There is a shortage, and now their schools often teach hatred."

That hatred found expression in the *intifada*, the sustained Palestinian revolt that began in December 1987 against continued Israeli presence in the occupied territories. Although the level of violence in East Jerusalem was low compared with that in the Gaza Strip and the West Bank, the strife nevertheless undermined Jewish support for Kollek's policy of tolerance toward the Arabs. "There was an argument among our people who said, 'If there is shooting or stone throwing in an area, why don't you cut out the water, or stop building?'" he told William Tuohy during an interview for the *Los Angeles Times* (February 17, 1991), referring to the early pressures on him to crack down on the Arabs. "We decided that we wouldn't do that. We are a city. [The Arabs] are taxpayers. The ones who create the trouble are certainly in the minority—some would say a very small minority. . . . We have an obligation toward all the inhabitants and we carry it out."

Kollek has had to deal not only with militant Palestinians but also with various ultra-orthodox Jewish groups who seem bent on purging the Old City of the influence of its Islamic, Christian, and less religious or nonreligious Jewish inhabitants. In April 1990, for instance, a group of armed Jews seized the St. John's Hospice, which stands next to the Church of the Holy Sepulchre, where, according to Christian belief, Jesus Christ was buried. Kollek fumed at what he called "this great stupidity." When it was revealed that the occupation had been secretly funded by the national Ministry of Housing, Kollek denounced the right-wing Likud government for breaking the nation's 1967 pledge to respect the holy sites of other religions. "If anyone did something like this so close to a synagogue, the Jews would charge that it was an act of anti-Semitism," he declared to Ian Black. Another incident occurred during the Easter holiday that same year, when Palestinians staged a protest in the Christian quarter. To prevent bloodshed, Kollek stood between the protestors and the Israeli soldiers who had been sent in to disperse them.

It is that kind of personal commitment to prevent the Holy City from deteriorating into a strife-torn city like Beirut that has set Kollek apart from other Israeli politicians. "The example of Teddy Kollek, as mayor of Jerusalem, has shown that even under siege conditions a potentially hostile population can be treated with consideration and respect, and that this policy can be rewarding for all concerned," the Irish writer and government official Conor Cruise O'Brien observed in his book *The Siege: The Saga of Israel and Zionism* (1987). "Unfortunately, there are not many Teddy Kolleks around, inside or outside Israel."

Although around the beginning of 1993 Kollek assured some of his political supporters that he would not seek a seventh term—"I've become tired. I'm resolved in my desire to leave [office] soon. I simply can't stand it," he was quoted as telling them—in June he announced that he would indeed run in the mayoral election scheduled to be held in November 1993. According to an article by Clyde Haberman in the *New York Times* (November 3, 1993), he entered the race at the urging of

Yitzhak Rabin, the prime minister of Israel, who regarded the election as, in effect, a plebiscite on bringing Palestinian self-rule to the occupied territories. "I'm taking a risk," he acknowledged to a reporter, thus referring to the wide appeal among Jerusalem voters of his declared opponent, Ehud Olmert, a former cabinet minister who is said to consider himself a moderate in the Likud party. "I have nothing to gain from another term," Kollek continued. "I don't need more prestige, and it doesn't give me more money. I do it because I want to make sure that it won't be a Likud mayor who runs the city with the situation as it is. . . . I believe any Likud mayor will bring tension to Jerusalem."

In the campaign, Olmert emphasized Kollek's advanced age and raised questions about his health, and he drummed up support among rigorously Orthodox Jews. Those tactics proved successful: Olmert defeated the mayor in the November 2 election by a margin of three to two. "I thought that the policy we always followed in the past, and that we still follow, was the right one," Kollek told his supporters when the outcome of the election became clear. "Now the policy is not correct. I feel sorry for Jerusalem and its residents, who will have to bear the future policy." And, philosophizing on his abrupt fall from power after twenty-eight years in office, he observed, "This happens to all the giants of the generation."

Teddy Kollek has been described as generous, charming, and gregarious and as having a "warm yet quizzical smile that is his trademark." But he is also known for his "volcanic personality," impatience, gruff manner, and sharp tongue. Amotz Asa-El characterized his interactions with others as "direct, noncondescending, and nonobsequious," and, as Thomas L. Friedman wrote in a *New York Times Magazine* (August 4, 1985) profile, "he has no time for chitchat unless it will help him improve Jerusalem." "Teddy's greatness is that he is real," Ruth Cheshin, the director of the Jerusalem Foundation, told Friedman. "He will take risks if he thinks that he is right. He is not worried about what people will say. He is political without being a politician." In the words of Naomi Shepherd, he is "a doer, a filler of vacuums, a man always in search of a hole to dig or a stockade to put up."

Stocky and of medium height, with blue eyes and gray hair, Kollek dresses casually, typically wearing his shirts unbuttoned at the collar. He is fluent in English and speaks Hebrew in the unpolished manner of many Israelis of his generation. Bored by long-winded speeches and the pomp of office, he is an unusually accessible politician. Indeed, he is in his element when walking the streets of his beloved Jerusalem, where, usually without the protection of bodyguards, he enjoys asking citizens about their needs and concerns. His home telephone number, moreover, is listed in the Jerusalem telephone directory, and he personally takes calls from friends and strangers alike. Now eighty-two, he has won affectionate notoriety for nodding off at public events, but most days he still works twelve to fourteen hours.

Teddy Kollek has been married to the former Tamar Anna Schwartz, the daughter of a rabbi, since May 1937. The couple, who have one son, Amos, a writer, and one daughter, Osnat, have lived in the same modest, third-floor apartment in Jerusalem for many years, its walls covered with paintings of the city. An archaeology enthusiast and avocational historian, Kollek collects ancient maps and books on the Holy Land. With M. Pearlman, he has written two books—*Jerusalem: A History of Forty Centuries* (1968; also published with the subtitle *Sacred City of Mankind*) and *Pilgrims to the Holy Land* (1970)—and, with the help of his son, his autobiography, *For Jerusalem: A Life* (1978). Among his many awards is the 1985 Peace Prize of the Association of German Publishers, which he received for his efforts to reduce ethnic and religious tensions in his city (he pledged to donate the $10,000 prize money to a fund promoting amity between Jewish and Arab children). He also holds eight honorary doctoral degrees. Like many politicians everywhere, Kollek attends the religious services of all faiths, a herculean task in a city like Jerusalem. "I'm the only mayor in the world who attends three midnight masses every Christmas," he has said, referring to the Latin, Greek Orthodox, and Armenian rites practiced in the city.

"I've learned that parks and gardens can be grown up quickly," Kollek remarked to Joel Brinkley in 1990. "But people are more difficult than stones and trees." In 1991 he told Amotz Asa-El, "We have yet to reach a *modus vivendi* with the Arabs. When you are lost in the zigs and zags of history, sometimes you don't know where you are, especially considering that for twenty years everything went so smooth here. They tell us that unifying Berlin is problematic, but Berliners are all Christian and speak the same language. So I say that we need patience, but eventually there will be harmony in Jerusalem."

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Kouchner, Bernard

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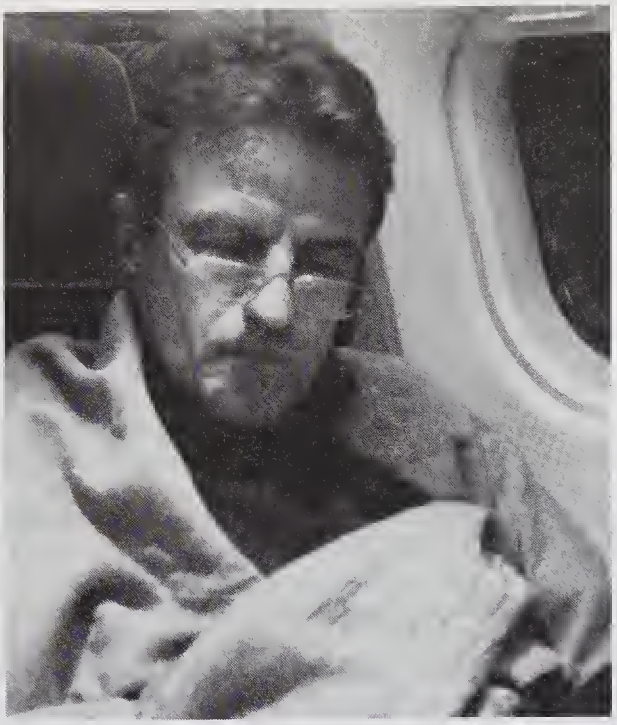
In the late 1960s Bernard Kouchner, the French physician and internationally renowned humani-



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Bernard Kouchner

tarian, was working in Nigeria as a volunteer for the International Committee of the Red Cross, trying to save victims of the fratricidal civil war then gripping the country. Horrified by the bloodshed he was witnessing and frustrated by the Red Cross's official policy of remaining neutral in civil conflicts, Kouchner began to think about forming an organization whose aims would include not only healing the wounded but speaking out against human rights abuses as well. In 1971 Kouchner did just that, by establishing Médecins sans Frontières (MSF), or Doctors Without Borders. Since then, Kouchner and that organization, as well as Médecins du Monde (MDM), or Doctors of the World, which he founded in 1980 after a falling-out with the rest of the leadership of MSF, have brought food, medical supplies, and hope to needy individuals in all parts of the globe, from Southeast Asia to Latin America, Africa, and the Middle East.

The driving force behind Kouchner's crusade to ease the suffering of the disaster- and poverty-stricken is his conviction that he, and indeed any representative of any nation, has a "right to interfere" in the internal affairs of a country whose inhabitants require medical attention, whether or not the government of that country has requested or even agreed to permit such intervention. "If a child is being beaten in the apartment next to yours, you can call the cops," Kouchner has said, "but you also have a right to break down the door." The notion that a sovereign nation's borders are not inviolable completely undermines the principles that have long defined international diplomacy. Nevertheless, the "right to interfere" has, in recent years, received broader acceptance, as evidenced by Kouchner's appointment, in 1988, as minister of humanitarian policy in the government of French president François Mitterrand. The principle received international endorsement in 1991, when the United Nations General Assembly passed Resolution 688, which required Iraq to allow international relief agencies to enter Kurdistan, whose inhabitants were suffering reprisals at the hand of the government of Saddam Hussein. "I think a universal conscience is taking shape," Kouchner was quoted as saying in the *New York Times* (July 16, 1991). "It's beginning to demand a minimal respect for human rights. It is an important advance that people recognize that suffering belongs to everyone, that it is not affected by borders."

Bernard Kouchner was born on November 1, 1939 in Avignon, France and grew up in the suburbs of Paris. His father, a physician, was of Jewish extraction, and his grandparents, presumably on his father's side, perished at Birkenau during World War II (his mother's background was Christian). Kouchner reportedly admires his father, with whom he shares a decidedly liberal sensibility. "There exist[s] between us a liberal atmosphere which today would be qualified as 'leftist,'" he told Veziane de Vezins in an interview for *Le Figaro* (July 26, 1990). "It was more simply a sort of humanism."

While growing up, Kouchner derived his intellectual sustenance from his reading of the works of the existentialist philosopher Jean-Paul Sartre and the left-wing novelist and poet Louis Aragon, among other important thinkers. Although he remembers himself as being a *zazou*, or hip teenager, who liked sports cars, he was also an activist: as a young man he demonstrated in support of Algerian independence and the demands of striking workers, and during the summer of 1963 he traveled throughout Yugoslavia, where he worked on an agricultural cooperative.

By then, Kouchner was well on his way to becoming a physician, and he obtained his medical degree in about 1964. He had earlier considered a career in journalism, and after becoming certified as a gastroenterologist, he pursued his interest in writing by preparing articles and pamphlets, usually on political topics. In 1964, for instance, as a staff member of *Clarté*, the newspaper of the young Communists, he traveled to Cuba, where he met the Argentine guerrilla leader Ernesto ("Che") Guevara and interviewed the Cuban premier, Fidel Castro.

Notwithstanding his activism, by most accounts Kouchner was unimpressed by the student and worker revolts of May 1968, once saying that he considered the uprising "an exercise in style." Throughout the crisis, he reportedly remained off the streets, working on a report concerning hospital reform. In collaboration with the journalist Michel-Antoine Burnier, he subsequently wrote *La france sauvage* (Wild France, 1970), a book analyzing the various political factions at work during that period.

Overshadowing the tumult in France, in Kouchner's eyes, was the human tragedy then unfolding in Nigeria's Eastern Region, which was home to the Igbo, the country's most prosperous and highly educated ethnic group. In 1967 the region had seceded from Nigeria, proclaiming itself the independent state of Biafra. The federal government was not about to endorse the sovereignty of the new nation without a fight, however, and Nigeria quickly became the battleground of the bloodiest civil war waged on the African continent up until that time. Answering the appeals of the Red Cross, which was recruiting volunteers, Kouchner and several of his friends joined the organization's Operation Inalwa and left France for Biafra in the summer of 1968.

Kouchner's experiences in Biafra affected him profoundly. The hospital where he was stationed, he has recalled, became so overcrowded that there were "three to a bed and one underneath," and with wounded arriving from the front lines by the truckload, the doctors were compelled to treat only those who were most likely to survive. "We were in charge of thousands of children with kwashiorkor [a form of malnutrition] in a hospital called Santana," Kouchner recalled to Christopher Dickey, who profiled him for *Vanity Fair* (April 1993). "And after three weeks or one month we were so happy. The children—malnourished children, cases of kwashiorkor, children with marasmus—they were improving fantastically. Then after another month they were leaving, back to their villages. Then two months later they came back. Worse than before. Just dying. It was impossible not to react." The hospital itself was bombed and eventually attacked by Nigerian troops.

The suffering of his patients was not the only aspect of the war that troubled Kouchner. Equally disturbing was mounting evidence that what he and his colleagues were witnessing was the Nigerian government's attempt to annihilate an entire people. "We are facing a mass murder," he told his fellow physicians, as he recalled in an interview with Kathleen Hunt for the *New York Times Magazine* (July 28, 1991). Angered by the Red Cross's refusal to take a political stand (according to its charter, the organization's neutrality was intended to enable it to aid victims of both sides of a conflict), Kouchner and his colleagues began to think about establishing an organization whose mission would be not only to heal the wounded but also to speak out against human rights abuses. "If we are good doctors," he remembered telling his colleagues, "we have to stop the bombing."

Kouchner was further angered by the notion that prevailed among some of his fellow Communists that the Igbo people were "right-wing" merely because the Biafran government was receiving support from the West. "The nature of the bomb that killed a Biafran infant did not suffice to characterize it politically," he wrote in *Charité Business* (1986). "It was not because the bomb was Soviet that the infant was right-wing; a right-wing infant—that was meaningless!" Kouchner, in turn, was disenchanted by his old comrades, who, in his words, "considered [him] an old-fashioned boy scout, a sort of spasmodic adventurer. . . . Reality scarcely concerned them."

Kouchner became so disturbed by what he had seen in Biafra that, on his return to France in early 1969, he held a press conference to report on the war, even though he, like all other Red Cross volunteers, had pledged not to discuss his experiences publicly. He also expressed his views in an article that appeared in *Le Monde*, and he established the International Committee Against Genocide in Biafra to organize meetings and demonstrations against the war.

In 1970, after two more visits to Biafra, Kouchner, his colleague Dr. Max Recamier, and some fifty others formed the Emergency Medical and Surgical Group, which organized courses in emergency medicine as well as relief missions to disaster-stricken areas. He was among those members of the group who, later that year, traveled to Peru to care for victims of an earthquake and, in cooperation with the Red Cross, to Jordan, in the wake of the Black September massacre of Palestinians. The willingness of the group's members to undertake such missions indicated to Kouchner that the time was right to create an organization dedicated to providing emergency assistance abroad, and with the financial support of a pharmaceutical publication, which also provided office space, he and several others founded Médecins sans Frontières, in December 1971. Over the next few years, MSF teams were dispatched to Nicaragua, where an earthquake had left some 6,000 dead and many more injured and homeless, in 1972; to Lebanon, which had become the battleground of a vicious civil war, in 1975; to Vietnam, following the fall of Saigon, in April 1975; and to Turkey, where, in 1976, an earthquake struck, taking the lives of thousands of people.

Mainstream relief organizations tended to regard MSF with considerable skepticism, viewing its members as unrealistic idealists and, in Kouchner's words, "dangerous madmen." (Kouchner offered his own critique of these agencies in *Charité Business* in 1986.) That perception was enhanced by tales of the dangerous exploits routinely performed by MSF physicians. For instance, some members were reported to have carried out delicate surgical operations under the headlights of an automobile. MSF eventually gained a measure of legitimacy among relief agencies by proving itself capable of delivering emergency medical relief with speed and efficiency.

In the mid-1970s, at the same time that MSF was acquiring a sheen of respectability among aid relief agencies, its leaders were engaged in a bitter factional dispute over the operation of the organization. One faction was led by the charismatic Kouchner, whom his detractors accused of spending more time courting the media than helping to create a stable, professional organization. Kouchner, on the other hand, charged his rivals with engaging in bureaucratic haggling and political maneuvering.

This internecine feuding came to a head in 1979, after Kouchner announced his intention to implement a plan to rescue thousands of Vietnamese refugees, who, in attempting to flee their native land out of fear of persecution by the Vietnamese government, had become stranded in the South China Sea. The plan, which drew the support of many French intellectuals and celebrities, involved chartering a vessel called *Ile de Lumière*, which, because it was equipped with about 100 hospital beds and modern medical equipment, not only would serve as a "floating hospital" but would transport the refugees to safety. Many individuals within the leadership of MSF were uncomfortable with the project, however. They not only doubted its practicability, but they objected to what they regarded as Kouchner's high-handed, media-driven approach to solving the crisis. To support their claims, they cited Kouchner's efforts to win the support of the actress Brigitte Bardot, among other celebrities.

Ultimately, Kouchner's opponents refused to endorse the plan, provoking him to resign his leadership post in MSF. Now on his own, he continued his effort to launch a humanitarian mission to Indochina, and by late 1979 the *Ile de Lumière* was anchored off Malaysia, where some 35,000 refugees had gathered. Although the actual number of people treated was not great—only several thousand received care, while an estimated 250,000 perished—the project helped focus worldwide attention on the refugees' plight. Kouchner has described the mission in his book *L'Ile de Lumière* (1980).

In mid-1980 Kouchner founded a new organization, Médecins du Monde. Its aims were similar, if not identical, to those of Médecins sans Frontières, though its organizational structure was more informal than that of MSF. During the 1980s MDM organized relief efforts to Afghanistan, which was then engaged in a bitter civil war; Armenia, which was rocked by an earthquake in 1988; Ethiopia, whose inhabitants were stricken by famine in the late 1980s; Brazil, where the Yanamamo Indians were threatened with extinction; and several other Latin American countries, including Chile, Colombia, Guatemala, El Salvador, and Mexico, as well as Poland, Burma, and Mozambique.

In France, where the organization is headquartered, MDM opened medical facilities to assist individuals not covered by social security and to help prevent the spread of AIDS among drug addicts. MDM's other projects have included "godparenting," whereby the organization arranges for benefactors to cover the educational expenses of poor children, "the Chain of Hope" program, through which seriously ill children who cannot be treated in their native countries are brought to France, and an adoption program for Third World children. In 1984, after serving for four years as the organization's president, Kouchner was named honorary president, a position he held until 1988. He is no longer formally affiliated with either MSF or MDM.

In 1987 Kouchner was one of the organizers of the first International Conference on Law and Humanitarian Morality, which was held in Paris and sponsored by MDM. Among the participants were François Mitterrand, South African archbishop Desmond Tutu, Polish president Lech Walesa, and several well-known philosophers and writers. Papers delivered at the colloquium were published in book form under the title *Le devoir d'ingerence* (The Duty to Interfere, 1987), which Kouchner coedited with Mario Bettati.

Kouchner's efforts to persuade the world community to recognize the "right to interfere" as a principle of international law began to bear fruit following Mitterrand's reelection, in 1988, when Kouchner was appointed secretary of state to the minister of social affairs and employment. He subsequently held the posts of secretary of state to the prime minister, with responsibility for humanitarian policy (1988–91), secretary of state for humanitarian policy for the ministry of foreign affairs (1991–92), and minister of health and humanitarian policy (1992–93). Soon after his first government appointment, during a visit to the UN, Kouchner proposed a resolution setting forth guidelines for providing international humanitarian assistance to victims of natural disasters and other emergency situations; in 1988 it was adopted by the General Assembly, becoming General Assembly Resolution 43/131. Two years later General Assembly Resolution 45/100 was passed, requiring governments to set up "access corridors" along which humanitarian relief organizations could travel to provide assistance to the needy.

These two resolutions were followed by Security Council Resolution 688, passed by the General Assembly on April 5, 1991, which required Iraq to permit not only humanitarian organizations but nations as well to deliver relief supplies to the inhabitants of Kurdistan, who were under attack from the armed forces of Saddam Hussein, who had earlier conceded defeat in the 1991 Persian Gulf war. Kouchner deserves much of the credit for the resolution's passage, for it was he who, together with the Aga Khan and Javier Pérez de Cuellar, the secretary general of the UN, drafted the document. Although the resolution stopped short of endorsing "the right to interfere" (it merely required governments to provide access corridors for humanitarian relief organizations), Kouchner viewed it as an important step in the right direction. "Now we must codify the right to intervene," he told Alan Riding in an interview for the *New York Times* (July 16, 1991). "It may take twenty years, but it's a beginning. At Auschwitz, most people didn't know, and nothing was done. In Biafra twenty-five years ago, people knew, they saw what was happening, and they did nothing. Now in Kurdistan, people knew, they saw, and they did something."

Following the landslide victory of the French right in the 1993 legislative elections, Kouchner left office with the rest of the Socialist government. Many French expect him to reenter the political arena, for he is thought to have presidential aspirations. He lives with Christine Ockrent, a broadcast journalist well known in France; they have a son, Alexandre. By a previous marriage, to Eveylyne Pisier, a law professor, Kouchner is the father of two boys, Julien and Antoine, and a girl, Camille. He is the recipient of many prizes, including the Dag Hammarskjöld Award (1979), the Louise Weiss Prize of the European Parliament (1979), the Athinai Prize of the Alexandre Onassis Foundation (1981), and the Prix Europe (1984), and in 1991 he was named man of the year by the news magazine *Le Point*.

While Kouchner has retained the idealism of his youth, over the years he has come to believe that human beings are biologically predisposed to war. "I have discovered in more than twenty years in the web of conflict in Asia, Africa, and Latin America, and especially the Middle East, that men love violence and war . . . and that they all are capable of anything. The genocidal impulse, I weigh my words, sleeps in Homo sapiens," Kouchner wrote in *Le malheur des autres* (The Misfortune of Others, 1991). "Pin your beliefs on high, suffer and pray, or else be realistic: do not count on the biped. I know this rule meets rare exceptions which complicate matters and sanction a distant hope."

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Frederique Lengaigne—Reuters/Bettmann

Kravchuk, Leonid M.

Jan. 10, 1934– President of Ukraine. Address: Office of the President, Kiev, Ukraine

Leonid M. Kravchuk, who became Ukraine's first democratically elected president in December 1991, has been described as "a study in contradictions." Although he has in recent years made his name as arguably the most outspoken—and certainly the most influential—defender of Ukrainian statehood, Kravchuk had devoted most of the remainder of his three-decades-long professional life to stemming the tide of nationalism in his native Ukraine. Indeed, as second secretary in the Ukrainian Communist party, in charge of ideology, in the 1980s, Kravchuk had obstructed the efforts of some of the very same nationalist leaders whose cause he coopted in 1991, when Ukrainian independence appeared imminent. In August of that year, moreover, Kravchuk appeared reluctant to denounce the attempted overthrow of Mikhail Gorbachev, the Soviet president, and he did not condemn the coup until it had been safely overturned. In the following months, however, Kravchuk emerged as the leader of the Ukrainian independence movement and, with the zeal of a convert, took the lead in implementing the political, economic, and military reforms necessary to ensure the creation and, ultimately, the survival, of an autonomous Ukraine.

Kravchuk's seemingly effortless ability to ease himself into agreement with the politically correct view of the day has inspired opponents and supporters alike to refer to him as a "crafty fox," Ukraine's "Teflon man," and a pol so slippery that "you need four eyes to watch him." Ukrainians also enjoy telling a joke about their young nation's first president: when offered an umbrella by one of his assistants, Kravchuk responds, "Never mind, I can walk between the rain drops." But in spite of the jokes and the widely held view that he is at heart a political opportunist, most of his countrymen have conceded that the intensity of his commitment to Ukrainian statehood contributed significantly to the former republic's success in attaining the status of a sovereign power in 1991. "For Kravchuk, there is no higher post than president of Ukraine . . . ," Vladimir I. Shlyaposhnikov, Kravchuk's spokesman, was quoted as saying in the *Los Angeles Times* (March 31, 1992). "His personal dream—and I know this without a doubt—is to create an independent Ukrainian state . . . which will play its own role in world history."

Although he has consistently denied charges of political opportunism, Kravchuk has nevertheless attempted to account for his decades-long fidelity to communism, maintaining that he had misunderstood the nature of Communist rule from his boyhood until the late 1980s. The son of orthodox peasants, Leonid Makarovich Kravchuk was born on January 10, 1934 in the village of Zhytyn in the Rivne Region of western Ukraine. His father was killed during World War II. Raised amid extreme poverty, Kravchuk saw first-hand the devastating consequences of Stalin's collectivization program of the 1930s, though according to him, he did not learn about that tragedy and the other "horrible things" that occurred during Stalin's reign until he examined the national archives in 1989. "I would not have become a member and would not have served the party . . . ," Kravchuk was quoted as saying in the *Los Angeles Times* article. "You cannot imagine what a strong influence documents have made on me. My attitude about the [Soviet] state and its policy and the Communist party changes overnight."

But in 1958 the horrors of Stalinism were still unknown to him, and Kravchuk, like the overwhelming majority of his contemporaries, joined the Communist party. In the same year, he graduated from the Taras Shevchenko State University in Kiev with the equivalent of a master's degree in political economics and took a job as a teacher of that discipline at a university in Chernivtsi. Several years later he earned a doctorate in economics from the Academy of Social Sciences in Moscow.

Meanwhile, Kravchuk had begun his slow but steady rise through the party ranks. Having distinguished himself as a compelling speaker, he eventually rose to the position of director of ideology, or chief propagandist, of the Ukrainian Communist party, with responsibility for leading the party's campaign against nationalism in the Soviet Union. He continued his battle against the forces of nationalism as the party's second secretary for ideology, a post to which he was promoted in 1989.

Notwithstanding his supposed transformation from Communist ideologue into an ardent nationalist in 1989, Kravchuk retained his membership in the Communist party for another two years. Yet his apparent reluctance to abandon communism at a time when one-party dictatorships were being toppled throughout Eastern Europe belied his indisputable sympathy for the aspirations of Ukrainian nationalist leaders, some of whom were the very same individuals whose cause he had obstructed several years before. His growing nationalist sentiments led him to become the only senior Communist official to address the founding congress of Rukh, a coalition of anti-Communist parties, in September 1989, and in 1990, he emerged as one of the leading proponents of the Ukrainian nationalist movement.

By then the movement had spread from a small core of dissidents to the mainstream population. Kravchuk's growing reputation as a liberal nationalist contributed significantly to his victory, over twenty-seven other candidates, to the chairmanship of the Communist-dominated Ukrainian parliament, or Ukrainian Supreme Soviet, on July 23, 1990. "Leonid Kravchuk is a nationally conscious Ukrainian, a supporter of the national revival of the Ukraine and its self-determination," Anatoly Dotsenko, a human rights advocate, was quoted as saying in the *Chicago Tribune* (July 24, 1990). Two months later Kravchuk resigned as second secretary of the Communist party.

Meanwhile, the Ukrainian parliament had, on July 16, passed a declaration of sovereignty. In response to the Ukrainians' affirmation of their right to statehood as well as the other republics' increasingly insistent calls for a measure of autonomy, Mikhail Gorbachev, the Soviet leader, agreed to hold a referendum asking voters to support his call for a "renewed federation of equal sovereign republics." In the months leading up to the historic vote, the Ukraine's parliamentary majority expressed its support for Gorbachev's conception of a revived union, while the opposition remained vehemently opposed to it, arguing that Ukraine must stand firm in its resolve to attain complete autonomy from Moscow. As it turned out, the conflict presented Kravchuk with an opportunity to assume the role of conciliator. Playing that role with consummate skill, Kravchuk came up with a compromise proposal that not only supported the declaration of sovereignty, which effectively nullified Soviet law on Ukrainian soil, but also endorsed the principal of Gorbachev's proposed union. According to Kravchuk's formulation, a "union of sovereign states" should be created "on the basis of the declaration of sovereignty." When the referendum was held on March 17, 1991, 70 percent of all Ukrainian voters said "yes" to Gorbachev's question, but an overwhelming 80 percent threw their support behind Kravchuk's proposal, thus signalling to Moscow the sort of reconstituted union they desired.

Despite his talent for compromise, Kravchuk's newfound commitment to Ukrainian statehood failed to impress those nationalist leaders who had devoted the better part of their careers to attaining Ukrainian independence. He came under especially harsh criticism because of his refusal to sever his ties to the old guard. Indeed, his reluctance to commit himself wholeheartedly to either the cause of Ukrainian nationalists or that of loyal Communists led to charges that Kravchuk was merely doing what he could to maintain his political preeminence in a period of great uncertainty. "In the villages, they say Kravchuk would want heated ice," an opposition politician told Daniel Sneider, who interviewed the Ukrainian leader for the *Christian Science Monitor* (April 2, 1991). Kravchuk, however, dismissed such criticism as a misunderstanding of how democracy works. "I have not come from being a Communist to being a nationalist, but to be more precise, from being a Communist to a democrat," he told Daniel Sneider. "I express the interests of not only Ukrainians but also the interests of Russians, of Jews, of Bulgarians, Hungarians, and Rumanians who live in the land of the Ukraine."

Doubts about Kravchuk's commitment to democratic ideals deepened in August 1991, when hardline Communist officials mounted a military coup against Gorbachev. Unlike Boris Yeltsin and the other heroes of Russia's so-called second revolution, Kravchuk did not actively challenge the insurgents, and in a television interview, he merely urged Ukrainian workers not to allow the unrest to interfere with their work. It was only after the coup plotters backed down that he declared their attempt to unseat Gorbachev "an unconstitutional act." He later defended his equivocation by explaining that his goal had been to try to "preserve peace and quiet and prevent any innocent bloodshed."

Precisely when he resigned from the Communist party also became a matter of contention. Although he has maintained that he quit the party the minute the coup was launched, he apparently did not formally resign until the forces of democracy prevailed. Kravchuk's attempt to recast his role in the coup spawned fresh criticism about his political agility and guile. "Kravchuk is unique at doing this sort of thing," Sergei Buryak, an opposition leader, was quoted as saying in the *New York Times* (August 30, 1991). "But this time he is dead. He has jumped the party too late to become our Yeltsin."

As it turned out, that political obituary proved premature. On August 24 the Ukrainian parliament, still headed by Kravchuk, declared its independence from Moscow and announced that that declaration would be put to a referendum on December 1. On the following day, he closed down the Communist party, transferred its enormous assets to the Ukrainian government, and created a commission to investigate its role in the coup. He further played to the nationalist sentiments of his compatriots by styling himself as the leading force behind the republic's efforts to achieve independence from Moscow. Indeed, in the months that followed, Kravchuk engaged in complex, and at times tense, negotiations with Boris Yeltsin about the future of their peoples. At issue were Russian-Ukrainian border disputes, the nature of the new confederation of former republics, the disposition of nuclear weapons on Ukrainian soil, and the division of the Soviet armed forces. Kravchuk also met with President George Bush and other officials in Washington, D.C., on September 25, 1991, from whom he won pledges of consideration for his request for technical assistance. The trip made Kravchuk the first Soviet official to visit the United States capital since the August coup.

During the three months following the aborted coup, Kravchuk was also preparing for the historic referendum on Ukrainian independence and the nation's first presidential election, both of which were scheduled to be held on December 1, 1991. His opponents argued against his candidacy, charging that his ideological metamorphosis was not genuine but a ploy for attracting voters, but by election day Kravchuk had succeeded in portraying his ideological about-face as evidence of his ability to adapt to changing times. "My views fifteen, twenty, thirty years ago were different," he was quoted as saying in the *New York Times* (November 30, 1991). "That is natural."

In a sense, the controversy over the nature of Kravchuk's conversion was "almost academic," as an unidentified diplomat was quoted as saying in the *New York Times* (December 1, 1991), for "he now relies on the consent of the governed, and he knows he has to play to them." Indeed, Kravchuk even managed to win the support of some of his foes. Among them was Dmytro Pavlychko, the opposition chairman of parliament's foreign affairs committee, who declared, as quoted in the *Washington Post* (September 2, 1991), "He's playing a positive role. He is in favor of the full independence of the Ukraine. . . . We are at this time united."

On December 1, 1991 Kravchuk defeated five other presidential candidates—Vyacheslav Chornovil, a dissident politician who had spent sixteen years in prison for pursuing his goal of Ukrainian independence; Levko Luyanenko, a member of parliament and a political prisoner for twenty-five years; Vladimir Grinyov, an ethnic Russian and deputy chairman of the Ukrainian parliament; Igor Yukhnovsky, an opposition leader in parliament; and Leopold Taburyansky, a businessman—with nearly 62 percent of the vote. Chornovil, his nearest rival, captured just 23 percent. An overwhelming 90 percent of the electorate also approved the referendum on Ukrainian independence, which drew prompt diplomatic recognition from Russia. The United States formally recognized Ukraine on Christmas Day, the seventy-fourth anniversary of Ukraine's original declaration of independence before it was annexed by the Soviet Union. (It was formerly known as "the Ukraine," because it was a region of the Soviet Union; the article was dropped to signify its independence.)

In his inaugural address, delivered to members of parliament on December 5, 1991, Kravchuk set forth an ambitious agenda. In addition to calling for, in his words, "radical economic reform," which would encompass the conversion of state-owned businesses and farms into privately owned ones, the establishment of a customs service that would control Ukrainian agricultural exports, and the retooling of arms plants for the production of consumer goods, Kravchuk pledged to defend the rights of ethnic minorities and democratic freedoms in general. "Only a free citizenry can create a free state," he declared to his enthusiastic listeners. Most important, however, in terms of the mandate with which he was elected, was Kravchuk's vow to resist any attempt on the part of other republics to redefine Ukrainian borders.

Indeed, contrary to his opponents' predictions that he would abandon his commitment to Ukrainian statehood once elected to the presidency, Kravchuk wasted no time in signalling to the world that Ukraine intended to assert to the fullest extent its independence from Moscow. He did so most dramatically just three days after his inauguration, when he met with Boris Yeltsin and Stanislav Shushkevich, the chairman of the Belarus parliament, in Minsk, the capital of Belarus, to found the new Commonwealth of Independent States (CIS)—an act that rendered the Soviet government headed by Mikhail Gorbachev powerless. The founding document, as interpreted by Kravchuk, created a loose confederation of equal, independent nations.

Kravchuk next centered his efforts on asserting the sovereignty of his homeland in relation to that of the Commonwealth. Having identified as his most pressing task the consolidation of his government's control over the Ukrainian portion of the Soviet armed forces, Kravchuk on December 12, 1991 unilaterally declared himself commander in chief of the 1.2 million troops stationed in the former republic. As it turned out, by the time he made that declaration, Kravchuk had already won the loyalty of large numbers of Soviet military personnel, who had taken him up on his offer, made several months before, of citizenship and other benefits in return for an oath of allegiance to an independent Ukraine. As of early April 1992, 483,000 officers and soldiers, according to *Foreign Affairs* (Summer 1992), had sworn their allegiance to Kravchuk's Ukraine. Kravchuk's behind-the-scenes maneuvering left Boris Yeltsin, the commander in chief of the CIS armed forces, with little choice but to accept the reality of substantial Ukrainian military strength; it also inspired one Ukrainian official to describe Kravchuk as "the clever Ukrainian fox who is leading the Russian bear."

But if Yeltsin conceded the existence of a Ukrainian army, he vehemently contested Kravchuk's claim to the Black Sea fleet, maintaining that the strategic force be administered by either the commonwealth or Russia alone. The controversy, which grew heated in mid-1992, turned on the fact that the fleet, which consisted of between 300 and 400 ships and as many as 100,000 officers and sailors, was considered a jewel in the Soviet defense system and would instantly make Ukraine a naval power. Tensions eased somewhat on August 3, 1992, when the Russian and Ukrainian leaders formally agreed to administer the fleet under joint command until 1995, by which time, it was hoped, an equitable division would have been achieved. In September 1993 Kravchuk and Yeltsin reached a tentative agreement that, if implemented, will supersede the 1992 pact. According to the agreement, Ukraine is to sell its half of the fleet to Russia in return for the latter's cancellation of a large chunk of Ukraine's debt.

The agreement did not, however, resolve the two nations' dispute over the fate of the Crimea, a strategic peninsula in the Black Sea. Although the region had become part of Ukraine in 1954, many Russians believed it should reassume its identity as a Russian province, and there was a movement in the Crimea seeking to establish the area as an independent nation. Kravchuk responded to the surge in Crimean nationalism by granting the region a measure of autonomy, though he has refused to discuss independence. He has also exempted the Crimea and other Russian-dominated areas from a law making Ukrainian the official language of the country.

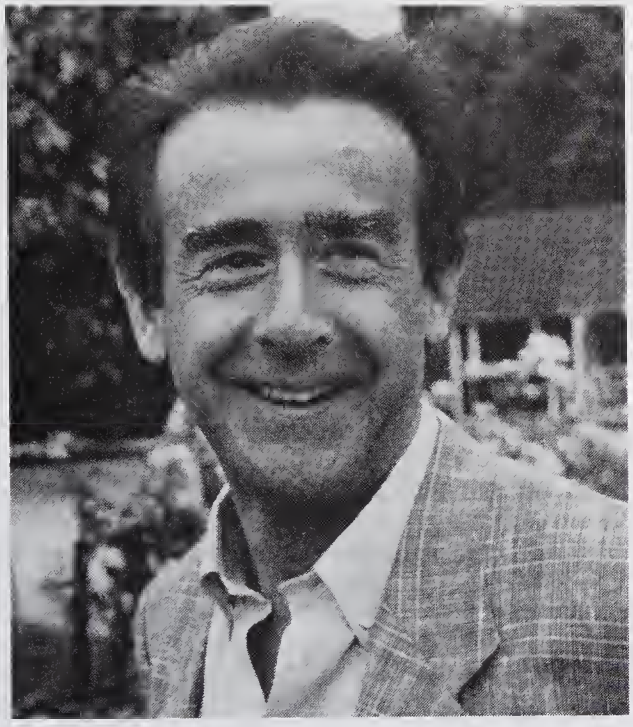
Kravchuk has also found himself embroiled in the controversy over his views on nuclear weapons stationed in Ukraine. As soon as he took office, Kravchuk appeared intent on reassuring the world, especially the United States, that Ukraine was committed to being a nuclear-free nation. His announcement on March 12, 1992 that he was suspending the transfer of nuclear weapons to Russia for destruction was therefore greeted with considerable alarm in Washington and other Western capitals. Although he insisted that Ukraine was intent on becoming a nuclear-free zone, he was suspending the transfer, he said, because of fears that such weapons might "fall into the wrong hands." After many months of disagreement over the fate of Ukraine's nuclear arsenal, Kravchuk reversed his longstanding refusal to transfer the weapons to Russia. As part of the September 1993 accord, Kravchuk agreed, in principle, to send all the country's nuclear warheads to Russia in return for Russia's agreement to supply Ukraine with uranium feul for its nuclear power plants.

Perhaps the most daunting challenge facing Kravchuk has been that of transforming Ukraine's centrally planned economy into one governed by free-market principles. He made that challenge all the more difficult by promising to protect ordinary Ukrainians from the economic dislocation that has accompanied the transition in other countries. "We have to learn from the experience of other East European states," he was quoted as saying in *Foreign Affairs* (Summer 1992). "Ukraine will take its own path."

According to Kravchuk, Ukraine would be better off traveling the path to capitalism at a much slower pace than its East European neighbors, especially Poland. In keeping with his cautious approach, Kravchuk issued coupons redeemable for necessities in an effort to blunt the inflationary impact of lifting artificial price controls on consumer goods. Before long, however, the coupons became a sort of Ukrainian currency, worth even less than the ruble, and inflation soared at an annual rate of 240 percent. Oil and gas, which Ukraine imports in large quantities from Russia and Turkmenistan respectively, became scarce, crippling its industry, which in 1990 had accounted for one-sixth of the Soviet Union's economic output. Although Kravchuk sought and received some help from abroad, most notably in securing most-favored-nation trading status from the United States in May 1992, and a commercial treaty with France, Ukraine's first pact with a foreign power, in June 1992, he has since come under increasing pressure at home to seize control of the economy before events spin out of control.

As a public figure, Leonid Kravchuk, who has thick white hair and dark eyes, has been described as a "mystery" and an "anomaly." "He is not a charismatic figure," Mikola G. Khomenko, an administration secretary, was quoted as saying in the *Los Angeles Times* article. "Yeltsin has this aura around him, but the Ukrainian people are not head over heels about Kravchuk. They have a good grudging respect for him, and this is healthy." He and his wife, Antonina, a professor of economics at Taras Shevchenko State University in Kiev, have one son.

Selected Biographical References: Christian Sci Mon p4 Ap 2 '91; Foreign Affairs p88+ Summer 1992; Los Angeles Times Mr 31 '92; N Y Times A p1+ Ag 30 '91 por, A p10 D 3 '91; Washington Post A p17 S 2 '91 por; International Who's Who, 1992-93



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Lagardère, Jean-Luc

(lä-gär-dâr´, zhon lük)

Feb. 10, 1928- Business executive. Address: 4, rue de Presbourg, Paris 75116, France

The chairman and chief executive officer of the international conglomerate Matra Hachette, which is based in France, is Jean-Luc Lagardère, who over the course of thirty years has built a diverse empire, rooted in weapons manufacture, that today extends into publishing and mass media. Trained as an engineer, Lagardère took control of Matra, an arms and artillery maker, in the 1960s and turned it into a highly successful, widely diversified, and profitable firm with interests in automobiles, electronics, and other high-tech products. In 1980 his entrepreneurial instincts led him to purchase Hachette, the venerable French publisher, and a few years later he began transforming it into a giant communications firm through acquisitions overseas and novel marketing strategies. One of his notable successes was his decision to launch the American version of the French women's magazine *Elle*.

In 1990 Lagardère stumbled—as have other media barons, among them Rupert Murdoch and Robert Maxwell, before him—when he attempted to move into television. At his direction, Hachette purchased an unprofitable French television station that finally went bankrupt, but not before it had created a costly cash hemorrhage, exacerbated by a lackluster domestic economy. That failure took its toll on Lagardère's other holdings as well, and so, to retain control of his empire, he engineered the merger of Hachette and Matra, bringing about an unlikely marriage of missiles, magazines, and books. In spite of his recent setback, Lagardère remains one of France's premier businessmen and entrepreneurs—charismatic, dynamic, and, as he has described himself, "a man of permanent competition."

Jean-Luc Lagardère was born on February 10, 1928 in the town of Aubiet, in the department of Gers, in southwestern France, the only son of André Lagardère, a regional director of customs, and Marthe (Fourcade) Lagardère. His forebears came from the region of Gascony, and Lagardère often proudly alludes to his ethnic roots—to be a native of Gascony has traditionally implied that one is a man of strength and audacity—and refers to himself as a peasant. Lagardère attended the Lycée Buffon at Auch (the capital city of Gers), and then transferred to the Lycée Saint-Louis in Paris. Marcel Cerdan, the French boxer who was then the middleweight champion of the world, is said to have been one of Lagardère's boyhood idols. After receiving his *baccalauréat* in 1946, Lagardère went on to study at the celebrated École Supérieure D'Électricité, from which he obtained his diploma in engineering.

On completing his education, in 1951 Lagardère got a job as an engineer with the large aeronautics firm Marcel Dassault, where he eventually became head of research. His career took a crucial turn nine years later, when Marcel Chassagny, the founder and president of Matra (an acronym for Société Mécanique Aviation Traction), a company that had worked in close partnership with Dassault, asked Lagardère to join his firm. According to a profile of Lagardère published in *Le Nouvel Observateur* (December 19, 1986), before reaching that decision Chassagny had consulted Sylvain Floirat, the principal stockholder of Matra and one of France's great self-made millionaires. Floirat has recounted that Chassagny told him with regard to Lagardère: "I believe I've found a worthy engineer. His father is with customs. He plays bridge with friends of mine. He must have raised his son well." After inviting Lagardère on board, Floirat made him his protégé and championed his career until his death, in 1993. Lagardère himself has acknowledged that he owes much to Sylvain Floirat, whom he considers a father. "From the moment Jean-Luc arrived," Floirat told *Le Nouvel Observateur* many years later, "business went well. Very well."

As general director of Matra, the number two position in the company, Lagardère wielded considerable power, especially since Chassagny and Floirat gave him free rein. But he did not at first demand a commensurate increase in salary, because he wanted his pay to be based on results. At that time, in early 1963, Matra was a medium-sized corporation poised for growth, and Lagardère skilfully took advantage of an international market hungering for sophisticated weapons technology. Matra developed missiles for the popular Mirage airplane manufactured by Dassault as well as surface-to-air missiles, the Magic missile for air combat, and the R.530, which was eventually used by Israel in the Six-Day War of 1967.

Convinced that the growth potential of the weapons business was limited because of its dependence on war and military buildups, Lagardère also took steps toward diversification. "I didn't want Matra to risk being absorbed by Dassault or Sud-Aviation," he once explained to an interviewer. "The only way: diversify and give the company a civilian foundation. To do that, two things were necessary. The first: use the enormous brain power that we had developed in manufacturing ultramodern equipment; the second, make Matra known to the general public." Toward those ends, Lagardère poured profits from Matra into developing space launchers, satellites, optical lenses, automobile equipment, and innovative transportation systems such as the driverless rapid transit railroad at Lille. To give the firm a positive image, he had Matra begin sponsoring automobile racing, and in the early 1970s the Matra–Simca entry won the famous twenty-four-hour rally at Le Mans three years in a row.

Diversification at Matra took other forms under Lagardère's leadership during the 1970s. Although an effort to market a television line failed because of economic hard times, extensive research and development in the middle of the decade eventually brought Matra into telecommunications and the manufacture of satellites and equipment related to space research. Matra also absorbed a number of other companies, including telephone and electric watchmaking firms, machine-tool plants, and automobile equipment manufacturers. In 1977 Lagardère was named president and chief operating officer of Matra, succeeding Marcel Chassagny at the latter's suggestion. According to *Le Monde* (October 10, 1979), some sixteen years after Lagardère went to work at Matra, the company had around 30,000 employees, an annual turnover of 6 billion francs, 12 billion francs' worth of orders, and stock shares whose price had risen tenfold in two years. He had also to some extent moved the company away from the manufacture of weapons, although defense contracts still accounted for an important part of the firm's revenues. "Matra is my son, my child," Lagardère once told an interviewer. "I can even say I made Matra." In 1979 Lagardère was named manager of the year by readers of *Nouvel Economiste*.

Meanwhile, Lagardère had entered the fields of mass media and communications. In 1973 he became vice-president of the radio station Europe 1, at the invitation of Sylvain Floirat, whose wide-ranging interests had come to include audiovisual enterprises. Lagardère viewed his activities at Matra and at Europe 1 as compatible, explaining to Jean Gloaguen in an interview for *L'Express* (July 19, 1980), "The two businesses are complementary; the 1980s will see a considerable expansion in communications. . . . This is undoubtedly the most important phenomenon of the end of the century. Communication by satellite, by computer, . . . by microelectronics."

In 1980 Lagardère made perhaps the most significant acquisition of his career when he took over Hachette, an old and prestigious, but faltering, publishing firm that had been founded in 1826 by Louis Hachette, a publisher of textbooks who later became identified with classical texts and dictionaries. Besides its book divisions, Hachette's holdings by the 1980s included magazines, several regional newspapers, a successful encyclopedia division, and a much-admired high-tech distribution center, but the family-run business was threatened by competition, and its stock price was low. In November 1980 the company became the object of a takeover attempt on the Paris stock exchange. When the original buyout offer was scuttled by Valéry Giscard d'Estaing, the president of France, Lagardère was suddenly offered 40 percent of Hachette's stock and given forty-eight hours to make a decision on whether or not to purchase it. According to one of Lagardère's executives, Yves Sabouret, "Jean-Luc was very excited. We spent the night poring over all the documents we could get. By morning, he was confident."

As soon as he took control of Hachette, Lagardère instituted a number of austerity measures to deal with the unprofitable book publishing side of the company, while at the same time devising a long-term restructuring program. His plan was to build a huge communications group, not unlike CBS, that would combine Matra's hardware—its satellites and telecommunications facilities—with Hachette's software. But in 1981 the French Socialists came to power for the first time in the Fifth Republic, with the election of François Mitterrand as president. Mitterrand began his term in office by announcing the so-called Common Program, through which he intended to nationalize a number of banks, certain key industries, and important arms manufacturers—including Matra. For the time being, Lagardère was forced to put his expansion plans on the back burner as he coped with the government takeover of his business.

Because Matra had diversified, the state could not hope to nationalize its profitable, defense-related companies while selling off its less attractive nondefense industries. The solution, reached after considerable negotiating, was that Lagardère would concede 51 percent of Matra's stock to the state but would remain as its president and general director (it was commonly believed that only he could successfully manage the company). Vehemently opposed to the program of nationalization, Lagardère refused to pose for photos with the Socialist prime minister Pierre Mauroy on the steps of the offices of state at the Hôtel Matignon, though he later maintained, according to the *Le Nouvel*

Observateur profile, that this was not a manifestation of political animosity but a question of fundamental convictions. "It happened that in this case I had just signed an agreement which, in itself, was not bad but of which I disapproved in principle. Confiscation of an industry by the state is not a good thing. People know it now, I am convinced. Whatever political changes occur, the nation wants less government."

At the same time, Lagardère's proud new acquisition, Hachette, was also threatened with nationalization, since it was owned by Matra. Consequently, in 1982 Lagardère established a holding company, called MMB, into which he transferred stock ownership, while remaining at the company's helm. Over the next several years, he turned Hachette into a profitable company on the cusp of growth. In an article in *Forbes* (June 18, 1984), he boasted: "When I bought Hachette at 340 francs per share, everybody said I was crazy, that the value of the company was 200 [francs] a share. But I was thinking, those people are completely crazy, because for me 200 or 300 doesn't mean anything, and I was right, because today it is worth 1,600 a share."

In 1984 Hachette acquired new holdings in Great Britain, and a year later it bought Harlequin, the publisher dear to the hearts of millions of readers of romance novels. At the same time, Hachette began acquiring and exporting new titles in its magazine group. Perhaps its most dramatic success was with *Elle*, a popular French fashion magazine that caters to the upscale female consumer. In conjunction with another media mogul, Rupert Murdoch, Lagardère launched an American edition of the magazine in 1985, and within three years *Elle*, helped by the burgeoning international market for personal care products, had generated sales in the United States of one million and a worldwide circulation of 2.5 million. A similar venture with *Premiere*, a film magazine, also did well. By 1988 Hachette was publishing about 20 percent of all books in France, or about 84 million a year; it commanded the same percentage of the magazine market. Hachette also owned regional newspapers and held a distribution monopoly, with interests in radio and even billboards.

Not all of Hachette's expansion deals were successful, however, and by the late 1980s some analysts were expressing doubts about Lagardère's judgment with regard to certain acquisitions. In 1988 Hachette bought the American encyclopedia publisher, Grolier, for $470 million, a price that many experts considered excessive. Not long after that, Hachette purchased the Diamandis magazine group, which owned such titles as *Woman's Day*, *Car & Driver*, and *Stereo Review*; because Diamandis had recently been sold for a much lower sum by CBS, many believed that Lagardère had again overpaid, even though the acquisition made Hachette the fourth-largest media empire in the world. In 1986 Hachette also annexed the Curtis Circulation Company, which was the second-largest magazine distribution firm in the United States. From Lagardère's point of view, his expansion plans were necessary to gain access to the English-language press. "There are ten times as many English speakers in the world as French speakers, so we've got to move out," Lagardère explained to an interviewer for *Business Week* (May 9, 1988).

Although he has devoted much of his time in recent years to expanding and refurbishing Hachette, Lagardère by no means has neglected Matra. He had retained control of the far-flung aerospace consortium when the French government, in a change of heart in 1988, decided to reprivatize the same industries it had previously nationalized. Building a place for Matra in the post-Cold War 1990s, Lagardère and his executive team were attempting to develop a "pan-European" space company in conjunction with a British company as well as with Deutsche Aerospace, a recently established German conglomerate. Matra also envisioned further involvement in the American market when it purchased, in 1989, the Fairchild Space and Defense Corporation, in a move designed to enhance its role as a leader in international aerospace, especially in the Europe of the Common Market of the 1990s. For its foresight in strategic positioning, Matra received a laurel from *Aviation Week and Space Technology* in 1989.

As a consequence of the reprivatization of formerly nationalized companies, Lagardère was able to win back for Hachette the radio station Europe 1, which he had been forced to surrender during the flurry of nationalizations. More important and more portentous, however, was the fact that Lagardère had lost in his bid, in 1987, to acquire the television station TF 1, a public channel put up for sale by the French government. According to Claude Soula, writing in *Le Nouvel Observateur* (November 15, 1990), Lagardère's desire to own a television station developed into an obsession founded on the conviction that "you can't be a great international multimedia group without a television station." That *idée fixe* led Lagardère to negotiate Hachette's purchase of the troubled La Cinq, French television's channel 5, in 1990.

Only five years old, La Cinq had never turned a profit and had changed hands twice before Lagardère bought it. He promised to save the station, which was carrying a debt of some 2.5 billion francs, from going bankrupt, but the channel proved to be a bottomless pit financially, since it was unable to attract large numbers of viewers, and thus sufficient advertising revenues. In 1991 La Cinq was 3.5 billion francs in the red, and in April 1992 the station shut down its operations completely. Lagardère, who was often pilloried by the French press, freely acknowledged his mistake. "I take 100 percent of the blame for this error," Lagardère told a *New York Times* (February 1, 1993) reporter. "But the idea of trying to get into television was not wrong, and I refuse to become one of those businessmen you find so often these days who take pride in the risks they did not take."

In paying off the station's debts, Hachette was left in a precarious financial situation because of its flattened profit margin. To save the company, Lagardère announced plans in May 1992 to merge Hachette with Matra. Since the arms company was virtually free of debt, the merger was interpreted by analysts as an effort by Lagardère to retain his power base at Hachette. The two corporations, previously linked only through Lagardère's holding company, MMB, were said to lack the kind of synergy that would enable each firm in a merger to be materially useful to the other. Although stockholders were reluctant to endorse the proposed merger because of Hachette's financial plight, they eventually did so, and in the end they received some thirteen shares of stock for every five shares they held in the weapons company. The banks that undertook recapitalization of Hachette allowed Lagardère to remain as director of the new company, but they insisted on a supervisory role and demanded that he set up a holding company that would make him personally liable if the venture were to fail. The deal to merge Matra with Hachette was completed in December 1992, when Lagardère was named head of Matra Hachette, as the new company was called, and of the Lagardère Group, the holding company formerly known as MMB.

Jean-Luc Lagardère has a variety of extraprofessional interests. He enjoys soccer and skiing as well as tennis, and he is well known as an unusual Frenchman in that he drinks no wine, abjures smoking, and holds to a regime of retiring early and waking before dawn for a half-hour workout. He owns a professional soccer team and race cars. He also owns a prosperous stud farm in Normandy. He is an officer of the Legion of Honor and a Commander of the National Order of Merit. His second wife, Betty, is Brazilian; his grown son, Arnaud, is an executive with the Lagardère Group.

The nervous, dynamic, and intense Lagardère used to be described as a charismatic, somewhat flamboyant man who would burst into, rather than enter, a room. But the journalist Roger Cohen, writing in the *New York Times* (February 1, 1993), found that the failure of La Cinq had changed Lagardère. Visiting him in his offices on the ground floor of a building near the Arc de Triomphe, Cohen discovered that in place of the "fast-talking" entrepreneur was "a quieter man" who "now fiddles occasionally with worry beads on his desk." Lagardère told Cohen, "When one has had an accident, one becomes more prudent. I have not changed in my desire to do things, but I recognize that I made a mistake, and my approach now is a careful one suited to the business atmosphere of the nineties." Comparing himself to the Gascon peasant, who continued to plant trees as he grew older, Lagardère said, "The trees are his heritage, even if he knows he will never see them fully grown."

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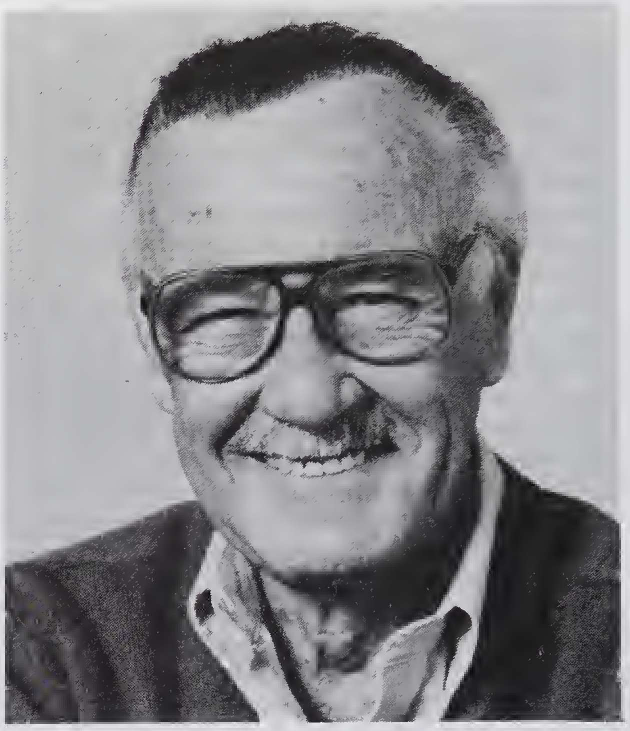

Marvel Entertainment

Lee, Stan

Dec. 28, 1922– Comic book writer, editor, publisher. Address: c/o Marvel Comics Group, 387 Park Ave. S., New York, NY 10016-8810; c/o Cowles Syndicate Inc., 235 E. 45th St., New York, NY 10017

The head of the superhero empire known as the Marvel Comics Group is Stan Lee, who in the 1960s revolutionized the concept of costumed heroes by giving them decidedly human attributes. Lee's characters, including The Incredible Hulk, Spider-Man, and the members of the Fantastic Four, differ from such upright, well-adjusted, and morally unassailable do-gooders as Superman and Batman in that they are troubled people who protect the public reluctantly, often unintentionally, and sometimes not at all. With his three-dimensional antiheroes, Lee has lent a certain intellectual respectability to what he has called "the nowhere world of comic books." His book *Origins of Marvel Comics* (1974), which described the process by which he created several of his characters, added to his status as a cult hero. Marvel comic books currently sell more than seven million copies a month in the United States and are published in more than twenty other countries around the world.

Stan Lee was born Stanley Martin Lieber on December 28, 1922 in the New York City borough of Manhattan, the older of the two children of Jack Lieber, a dress cutter, and Celia Lieber. Lee's brother, Larry, who is nine years his junior, has worked in the comic book business and currently draws the daily panels for the Spider-Man newspaper comic strip, which Stan Lee still writes. As a boy, Stan loved to read—he was especially fond of the Hardy Boys adventure series and the works of Mark Twain—and to go to movies. By his own account, he saw every Errol Flynn film "a hundred times." To help his parents make ends meet during the Depression, he worked after school as an usher at a movie theatre and as a delivery boy. In his spare time, he liked to write, and his proficiency was demonstrated when he won the *New York Herald Tribune* essay contest three weeks in a row.

After graduating from DeWitt Clinton High School, Lee answered a job ad, and soon he was earning eleven dollars per week as, in his words, a "general all-around gofer" at Timely Comics. "I was probably the only one who applied," he joked to Barbara Rowes in an interview for *People* (January 29, 1979). A few months later both the editor and art director for whom he worked quit their jobs following a disagreement with the publisher, and the seventeen-year-old Lee suddenly found himself exercising creative control over Timely's comic books while the publisher looked for qualified replacements. "I knew the position was only temporary," he told Rowes. "I figured I would last maybe two or three weeks." As it turned out, Lee proved to be the ideal choice.

As the company grew, eventually changing its name to Atlas Comics and then to Marvel Comics, Lee stayed on, writing the scripts for a variety of its monthly illustrated magazines. According to a writer for *Time* (February 5, 1979), Lee "followed the trends of popular movies: if cowboy films were big, he turned out western comics; if crime dramas were packing them in . . . , he wrote cops-and-robbers stories." His work was interrupted for three years beginning in 1942, when he enlisted in the United States Army. One of only nine men in the army at that time to receive the military classification "playwright," Lee wrote the texts for training films along with eight other professional writers, among them the novelist and playwright William Saroyan.

Upon his discharge from the military, Lee returned to his job at Marvel. During the 1940s and 1950s, most comic books were produced in an assembly-line fashion, often with little original thought or creativity put into them. Nat Freedland summed up the standard dialogue in the *New York Herald Tribune* (January 9, 1966): "'Have some punch,' Batman would quip as he decked a bad guy; idiot puns were the height of old comic-book humor. 'What th'? and 'Huh' were as expressive as Captain Marvel ever got." The magazines published by Marvel Comics were no different, but by the beginning of the 1960s, Lee had become bored with churning out mediocre, predictable scripts. As he told Clancy Sigal of the *Guardian* (February 28, 1979), "One day I said, this is insane. I'm just doing the same type of stories as everybody else. I wasn't taking pride in my work, and I wanted to quit. But my wife [said], Look, why don't you do the kind of comics you want for a change."

Acting on his wife's suggestion, Lee decided that he was most interested in creating a new breed of superheroes. Regarding such costumed crimefighters as Superman and Batman, whose exploits were published by D. C. Comics, as negative role models, he thought about ways in which he could set his own characters apart from those already on the market. At that time, most comic-book heroes possessing superhuman abilities were uncomplicated types whose only thoughts were about serving the public; Lee was determined to create protagonists who had human shortcomings and who gave as much attention to dealing with their personal problems as they did to defending the citizenry. "The characters would be the kind of characters I could personally relate to," he wrote in *Origins of Marvel Comics*. "They'd be flesh and blood, they'd have their faults and foibles, they'd be fallible and feisty, and—most important of all—inside their colorful, costumed booties they'd still have feet of clay."

As a result of Lee's inspiration, *The Fantastic Four* appeared in 1961. In the first issue, Reed Richards, his wife, Sue, Sue's younger brother, Johnny, and Reed's friend Ben Grimm all suffer exposure to cosmic rays when their rocket ship crash-lands. They soon find that the rays have given them extraordinary powers: Reed, who afterward is known as Mr. Fantastic, is suddenly able to stretch his body to almost any length; Sue ("the Invisible Girl") can make herself transparent; Johnny ("the Human Torch") has the ability to fly and to burst into flames at will; and Ben ("The Thing") is transformed into a huge creature with incredible strength and orange, scaly, rock-hard skin. The Fantastic Four, as they call themselves, vow to put their unusual abilities to use for the common good, but aside from their newfound public-spiritedness, their personalities remain unchanged: Reed is still an arrogant know-it-all; Sue is shrill and flighty; Johnny is immature; and Ben never quite reconciles himself to his deformity. The Fantastic Four were also different from other superheroes in not concealing their real identities. While Superman's alternate existence as Clark Kent was known only to him, the Fantastic Four were publicly recognized as Reed, Sue, Johnny, and Ben.

The Fantastic Four became an instant hit with the comic-book-reading public, largely because of The Thing. Lee described the character to Nat Freedland as "a tragic monster who cheers himself up by acting the clown . . . a good man with a bitter heart," and Freedland observed that The Thing "talks like Jimmy Durante." Encouraged by the success of *The Fantastic Four*, in 1962 Marvel Comics came out with *The Incredible Hulk*, which proved equally popular among readers. The Hulk, whom

Nat Freedland has singled out as "the most unstable character in the history of comic books," came to life when the scientist Bruce Banner was caught in a field of gamma radiation during the testing of a nuclear bomb. Thereafter, whenever Banner feels angry or in danger, he turns into the green-skinned, destructive, dim-witted Hulk, a being even larger and more powerful than The Thing.

The success of *The Incredible Hulk* and *The Fantastic Four* paled in comparison with that of Stan Lee's next (and favorite) creation, whom Jim McFarlin of the *Chicago Tribune* (June 2, 1986) described as "a legitimate rival to Superman as comicdom's Greatest American Hero." Lee introduced Spider-Man in 1962, in an issue of *Amazing Fantasy*, a magazine that was about to be discontinued. In that first installment of the Spider-Man story, Peter Parker, a brilliant but socially inept teenager, attends a science exhibition, where he is accidentally bitten by a radioactively charged spider. To his astonishment, Peter soon develops arachnoid abilities. Among other things, he finds that he is able to climb walls and to lift several times his own weight. A budding scientist, he concocts web fluid, which he uses to swing from the skyscrapers of New York City (unlike the heroes of D. C. Comics, who inhabit fictitious cities such as Metropolis and Gotham City, most of Marvel's characters live in or near Manhattan), and he designs a special costume for his superhuman persona. When out of costume, Peter Parker works as a freelance photographer to support his aged, ailing Aunt May. An immediate success among readers, "the web-slinger," as Lee nicknamed his new hero, was soon given his own magazine, *The Amazing Spider-Man*.

"I don't know if anybody's aware of it, but Spider-Man was the first and maybe the only character in comic books who soliloquizes and thinks to himself," Lee told Jim McFarlin. "Most guys don't want to waste panels [pictures] with nothing happening, but I don't mind having a character walking down the street just thinking. That gives the reader a chance to get inside the character's head and relate to what he's feeling." Nat Freedland observed that Spider-Man was "the Raskolnikov of the funnies, a worthy rival to [the novelist Saul] Bellow's Herzog for the Neurotic Hipster Championship of our time." As Robin Green observed in *Rolling Stone* (September 16, 1971), "Peter Parker is committed to his role of Spider-Man . . . and yet it is this role which has alienated him from the world he seeks to help. . . . He hasn't time for anyone who really matters, like his Aunt May, who smothers him with motherly attention and can't be told about his secret identity because she would die of a heart attack. The public thinks he is a thief and murderer. He can't win. If he should forsake his super-powers and try to be just Peter Parker, he feels guilty for not fighting crime and doing the good he knows he can do."

Spider-Man is beset with the inconveniences that Lee imagines a real person might experience if he or she were to become a superhero. In one issue of the magazine, for example, Spider-Man, who is always in need of money, demonstrates his powers on television. The problems start when he receives a check made out to Spider-Man and is unable to cash it because he has no account under that name. In another issue, he offers his services for hire to The Fantastic Four, only to be told that they are a nonprofit organization. "You came to the wrong place, pal," The Thing tells him. "This ain't General Motors." "The theory we followed was that even if a fellow had a superpower, even if he could climb walls or had the strength of fifteen men, wouldn't he still catch the flu occasionally? Or mightn't he have trouble with acne or an ingrown toenail?" Lee explained to Noah James in an interview for *New York Newsday* (June 7, 1972). "We wondered why all superheroes should be rich. Couldn't they be worried about money instead? The more we thought about these things, the more we enjoyed what we were doing."

Issues of *The Amazing Spider-Man* also demonstrated another unusual feature of the Marvel Comics heroes: unlike Superman and Batman, they constantly encounter one another. Moreover, a story begun in one issue of a magazine is often continued in the next. Since real people's problems tend to linger and to be resolved only partially, if at all, Lee decided that his heroes' troubles should be correspondingly open-ended. As Nat Freedland put it, "Practically every costumed hero in Lee's . . . Marvel Comics mythology displaces enough symbolic weight to become grist for an English Lit. Ph.D. thesis."

Indeed, cultural critics have found symbolic meaning in virtually all of Lee's characters. Several writers, for example, have called Spider-Man a symbol of the era in which he was conceived, comparing the single-mindedness of Superman, who became popular in the late 1930s, with the confusion central to the existence of Spider-Man, who was created in the turbulent 1960s. Writing in the *Guardian* (February 28, 1979), Clancy Sigal declared, "Stan Lee and his collaborators' writing is often witty and satiric. . . . But the underlying emotional content, it seems to me, has exclusively to do with dilemmas and fantasies of male puberty. The Hulk, Spider-Man, and The Thing are basically sympathetic characters with adolescent hang-ups. Afraid of their growing strength, full of self-hatred, they compulsively get tangled up in situations in which the line between good and evil is blurred. In a joky way, Stan Lee has tapped into that lonely, pathetic sense of involuntary power which hit America's adolescents at just about the time when they began to constitute a definable 'teenage market'—catered for, concentrated upon, and all too often made the objects of adults' fears and ambitions."

With the introduction of Lee's heroes, Marvel's circulation grew from less than seven million in 1961 to thirteen million following the appearance of Spider-Man, and fan mail began to pour in. In the decades since the early 1960s, the company has spawned a multitude of equally quirky superheroes, with The Mighty Thor, Dr. Strange, The

Silver Surfer, The Invincible Iron Man, the Avengers, and the X-Men among the most enduring. In the 1970s, in response to the progress made by the women's movement and the civil rights movement, Marvel began to publish comic books such as *Power Man* and *The Black Panther*, the protagonists of which were African-American, and *The Savage She-Hulk*.

Among the Marvel writers and illustrators who have worked with Lee over the years is the veteran comic-book artist Jack ("King") Kirby, who drew the first issues of *The Fantastic Four*, *The Incredible Hulk*, and *The Mighty Thor*. Others include Steve Ditko, who for a time provided the illustrations for *The Amazing Spider-Man*, John Romita, John Buscema, and Herb Trimpe. In yet another of Lee's innovations, since the mid-1960s the first page of each Marvel magazine has featured distinctive credits, such as "Bombastically Written by . . . Stan Lee" or "Brilliantly Drawn by . . . Jack Kirby." Even the letterers, whose job was to print in the balloons the words spoken by the characters, were credited. The two men who did most of the lettering during the 1960s, the beginning of the "Marvel Age of Comics," were Artie Simek and Sam Rosen.

In the interview with Noah James, Lee described the way in which the Marvel staff worked together: "We work very differently than most other outfits. . . . The way we do it . . . is the writer discusses the plot with the artist. The artist sits down—just knowing what the plot is—and draws the whole story with no script in front of him. When the writer gets the art work back, it's often easier to write because he has all those lovely pictures to look at. It's a great system. I've always wondered why our competitors don't do it, but I'm glad they don't." Another Marvel staffer, as quoted in the *Time* article, called the company's style "a very cinematic approach."

Throughout the 1960s, Lee scripted most of Marvel's superhero comic books himself, but beginning in the 1970s, he began to have less hands-on contact with the magazines as he took on other projects. In 1971, on the strength of his comic-book creations, Lee was named an adjunct professor of popular culture at Bowling Green State University in Ohio. The following year, he became Marvel's publisher and editorial director, making his supervisory role there official. In his books *Origins of Marvel Comics* and *Son of Origins* (1975), he described his introduction to the world of comics as well as the creation and development of Marvel's best-known characters. Both books feature Lee's essays interspersed with reprinted first issues of the comic magazines themselves. Lee's other books include *Bring on the Bad Guys* (1976), in which he chronicled his attempts to make Marvel's villains as complex as its heroes, *The Superhero Women* (1977), and *How to Draw Comics the Marvel Way* (1978). As if in imitation of their creator, some of Lee's characters began to branch out as well. In 1976 *The Amazing Spider-Man*, which was then selling seventy-two million copies per year, was made into a syndicated comic strip penned by Lee and illustrated originally by John Romita. Two years later CBS turned *The Incredible Hulk* into a weekly television series starring Bill Bixby and Lou Ferrigno; Spider-Man also appeared, although sporadically, on the same network.

Over the years, Stan Lee's admirers have included a number of celebrities. The actor Cary Grant reportedly telephoned Lee to express his admiration for Marvel's magazines, and the filmmaker Federico Fellini once showed up at Lee's office, with his entourage, for the same purpose. Lee has occasionally blurred the line between his comic-book world and real life by featuring celebrities in the issues. For example, in the 1970s the rock group Kiss briefly appeared in their own magazine, and there have also been Marvel magazines based on the Beatles, the Rolling Stones, and Alice Cooper.

In 1981 Marvel built an animation studio on the West Coast, and Lee moved to Los Angeles to become the creative head of the new operation, Marvel Productions Ltd. Five years later Marvel Comics and Marvel Productions were sold for $50 million to New World Entertainment. Lee stayed on, and he is currently the creative head of Marvel Entertainment as well as the publisher of Marvel Comics, for which he still occasionally scripts an issue. At Marvel Entertainment, Lee has been working to bring Spider-Man, The Fantastic Four, and some of his other superheroes to the movie screen. James Cameron, who directed the hit films *The Terminator* and *The Terminator II*, has signed on to write and direct the Spider-Man feature.

A writer for *Cue* (November 4, 1974) described Stan Lee as tall and thin and as having "a kind smile," and Barbara Rowes was struck by his "piercing green-gray eyes." Among his trademarks are his mustache and his prescription sunglasses. Lee lives in Los Angeles with his wife, the former Joan Clayton Boocock, whom he married on December 5, 1947. The couple have a grown daughter, Joanie; their second daughter, Jan, died in infancy. Lee is the founder of the Academy of Comic Book Arts, from which he received an award in 1973, and a member of the National Academy of Television Arts and Sciences and the National Cartoonists Society.

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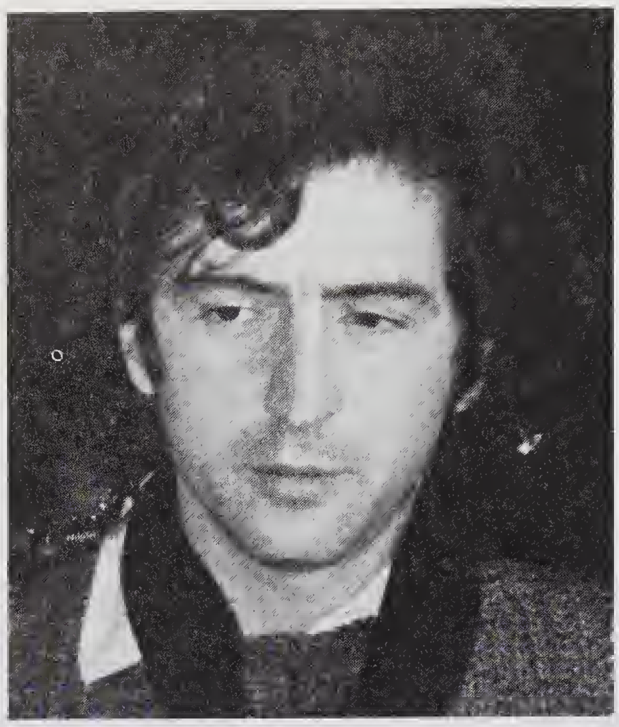

Wide World Photos

Lévy, Bernard-Henri

Nov. 5, 1948- French philosopher; writer; editor. Address: c/o Éditions Bernard Grasset, 61, rue des Saints-Pères, Paris 75006, France

Bernard-Henri Lévy is not merely an influential philosopher and social critic, best-selling author and novelist, prolific essayist and occasional travel writer and playwright, and book and magazine editor; he is also something of an intellectual celebrity who is so well known in his native France that the press refers to him simply as "BHL." Yet Lévy's prominence derives not so much from his ubiquity as from the fact that he is one of France's more controversial public figures, a self-described "agent provocateur" whose writings have been applauded by his fans as passionately as they have been derided by his critics.

Lévy first received widespread attention in 1977, at the age of twenty-eight, when his book *La barbarie à visage humain* first appeared in France. The theme of the book—that Marxism and its well-meaning proponents had failed to create the ideal society—was not novel. But because the book was written by a once-committed Socialist (Lévy had served as an adviser to Socialist party leader François Mitterrand several years before), it created a tremendous stir both at home and abroad among thinkers of all ideological persuasions. The book also transformed Lévy almost overnight into the leader of the so-called *nouveaux philosophes*, or new philosophers, a group of similarly disaffected leftists who were determined to expose what they considered to be the failures not only of capitalism but of socialism as well. Lévy has been in the media spotlight ever since, at least partly because every few years or so he comes out with yet another best-selling (and, usually, controversial) book.

In addition to writing voluminously, Lévy has periodically slipped into the role of political activist by raising public awareness of the plight of oppressed people living in trouble spots around the world, from Bangladesh to Ethiopia, Afghanistan, and Bosnia, among other countries. He sees this work as integral to his vocation as a philosopher. "I believe the intellectual is someone who must be accountable to the world," he told Alex Duval Smith in an interview for the *Guardian* (June 19, 1993). "He is different in this way from the writer, who shuts himself in, writes for himself, and speaks to others by accident. Because I am an intellectual, I have a duty to Bosnia."

Bernard-Henri Lévy was born in Beni-Saf, a small seaport community in Algeria, on November 5, 1948, the son of André Lévy, a prosperous businessman, and Ginette Siboni Lévy. When he was an infant, the Lévy family returned to their native France, and Bernard-Henri was subsequently raised in comfortable circumstances in Paris and its suburbs. Lévy, whose parents were nonpracticing Jews, has said that he "discovered his Jewishness," as he put it, at the age of ten, when a close friend told him he had no right to celebrate Christmas. Lévy was so traumatized by the remark that he ran away from home; he returned home the next morning.

An exceptional student, Lévy attended the Lycée Pasteur in the posh suburb of Neuilly-sur-Seine and the Louis-le-Grand Lycée in Paris. In 1968 he began his university studies at the prestigious L'École Normale Supérieure, where he studied under Louis Althusser, the influential Marxist. He became an agrégé in philosophy in 1971. During his college years, Lévy became actively involved in left-wing politics. He was not unusual in that regard, for at the time L'École Normale Supérieure was, in his words, "one of the high places of student subversion." Lévy also participated in the student and worker demonstrations of May 1968, which profoundly shook Gaullist France. "[I was] an . . . extreme materialist and steeped in Marxist culture," he has recalled, though he has added that he was not "a major player in the movement."

Like many of his contemporaries, Lévy also fell under the spell of Maoism, the Chinese version of traditional Marxism propagated by the Chinese leader Mao Zedong. Yet even in those days, Lévy was troubled by some aspects of Marxist and Maoist thought. As he wrote in the preface to *Les Indes rouges* (Red Indians, 1985), which had been published previously under the title *Bangla Desh: Nationalisme dans la révolution* (Bangladesh: Nationalism in the Revolution, 1973), he had already begun to suspect that the French bourgeoisie was not "an occupying army" and that factories were not "concentration camps," as he had once thought, and that he had been fighting "false wars with false arms against phantom enemies."

In 1971 Lévy traveled to Bangladesh, which had just declared its independence from Pakistan. "I was rather happy . . . to have left the Latin Quarter, to find myself in the middle of fields of rice, jute, and colza devastated by machine gun fire," he has recalled. During his sojourn in Bangladesh, Lévy reported on the murderous civil war as a correspondent for *Combat*, a radical French newspaper. He also became an adviser to the Bangladesh government. In later years he described the job as the one in which "[he] spent the strangest months of [his] life." Lévy's first book, *Bangla Desh: Nationalisme dans la révolution*, a scholarly and historical study of Pakistani nationalism and the Communist movement in East Bengal as well as an examination of the failures of that movement, grew directly out of his experiences on the Indian subcontinent.

On his return to France, in 1973, Lévy began lecturing in epistemology at both the University of Strasbourg and his alma mater, and he became an editor at the Éditions Bernard Grasset, a respected publisher of books, with responsibility for working on "Figures," a series of books on philosophy and social criticism. In the following year Lévy began editing the weekly "Idées" ("Ideas") section of *Le Quotidien de Paris*, a popular daily newspaper, in addition to contributing a few articles to *Les Temps Modernes*, the famous left-wing review edited by Jean-Paul Sartre, and the general-interest magazine *Le Nouvel Observateur*. He also found time to serve on the "Groupe des Experts," an advisory panel for the Socialist party leader François Mitterrand, who was then beginning his long, ultimately successful march toward the presidency. Lévy remained a member of the group, which included Michel Rocard and Jacques Delors, among other prominent political figures, from 1973 until 1976.

Lévy's transformation from a committed leftist into an ardent critic of Marxism was sparked in the mid-1970s, when he read Aleksandr Solzhenitsyn's *The Gulag Archipelago*, which had been smuggled out of the Soviet Union and appeared in France from 1973 until 1975. Shaken by Solzhenitsyn's haunting account of the horrors perpetrated by the Soviet authorities under the banner of Stalinism, Lévy was compelled to acknowledge that the Soviet variety of socialism was not an aberration but a natural outgrowth of Marxist thought. "I did not learn anything from [Solzhenitsyn] I did not know, but I had been deaf and blind," he was quoted as saying in the *Toronto Globe and Mail* (May 10, 1978). "Why? The Marxism in my head. It is Solzhenitsyn who tells the truth of socialism, not Engels."

Lévy eventually grew so disillusioned with socialism that he decided to expose its flaws; the result was *La barbarie à visage humain* (1977). Oratorical in style, pessimistic in outlook, *La barbarie à visage humain* constituted a frontal assault on the Marxist notions that history is progressive and that the state, if it adheres to Marxist doctrine, can create an ideal society. Lévy also maintained that capitalism was only marginally better than socialism as a political philosophy, and he seemed to acknowledge that he could offer no viable alternative to either system of thought. "A gloomy and frozen wind sweeps the world and turns it to stone," Lévy wrote. "A wind from the East or a wind from the West? I have no idea, after all, for I have lost my compass and my charts. Socialism or capitalism? The question no longer means very much when the worst is possible."

La barbarie à visage humain quickly became a bestseller in France, Italy, Spain, and Japan. (In France alone, more than 100,000 copies were eventually sold.) The book was also highly controversial, and Lévy, perceived as a turncoat, was attacked by his erstwhile ideological comrades in arms in both Europe and those Third World countries whose causes he had once embraced. During a visit to Mexico, for instance, he was pelted with tomatoes by angry protesters, and in Paris he received several death threats.

In France, the controversy generated by *La barbarie à visage humain* quickly took the form of a national debate that was carried out in newspapers and on television. Lévy, in turn, was propelled into the media spotlight and became recognized as the de facto leader of a group of about eight to ten young thinkers whom he described as *les nouveaux philosophes*, a term that soon came into widespread use. Before long he was traveling abroad to give news conferences, deliver lectures, and dine with such prominent public figures as Henry A. Kissinger and William Safire.

In 1979 the book was published in the United States under the title *Barbarism with a Human Face*. American readers were sharply divided over the book's merits. One of the most scathing reviews was penned by Norman Birnbaum, who observed in the *Nation* (June 2, 1979) that Lévy "thrashes on in a desperate struggle to find an idea which would give the impression of intellectual coherence for at least two consecutive pages." Many readers, however, found much to admire in the book. Roger Kaplan, for instance, described it in *Commentary* (February 1978) as "probably the most accessible of the 'new-philosophical' works." "Brilliantly suggestive," he added, "it is novel somewhat in the manner of Albert Camus's *The Myth of Sisyphus*, saying out loud what was rapidly becoming a widespread rumor." Even more enthusiastic was Martin Peretz, who predicted in the *New Republic* (April 7, 1979) that the book "will turn out to be one of those rare works which changes the mind of an entire generation."

Once the controversy was behind him, Lévy next set about trying to formulate a code of ethics, in the belief that human society needed not a political theory but a common morality. For a once-committed Socialist, he came up with something surprising. "I am not a man of faith, but I think if we are looking for a new foundation of ethics, the best ground is the old Biblical tradition," he told Stewart McBride in an interview for the *Christian Science Monitor* (January 20, 1983). "These old manuscripts contain the principles of human rights, the idea of individuality, the idea of exile and cosmopolitanism. Marxism maintains there is no absolute ethics, truth, evil, and good; it all depends on the circumstance and the class which is expressing it. If you want, however, to escape this relativity of ethics you'll find the tools and inspiration in the Bible." This thesis formed the basis of Lévy's next book, *Le testament de Dieu* (1979), which appeared in the United States in 1980 under the title *The Testament of God.*

Le testament de Dieu evoked much the same critical reaction that its predecessor had precipitated. Among those who found little of substance in the book was Thomas Sheehan, who wrote in the *New York Review of Books* (January 24, 1980) that "little can be said about Lévy's position because so little of it is ever argued." Brom Anderson, on the other hand, came to Lévy's defense, declaring in *Salmagundi* (Fall 1981), "Lévy's argument is an impressive one, rich with philosophical references and historical illustrations. It . . . resumes and connects much of the serious political reflection of the last two centuries, from Kant to Fustel de Coulanges, from Tocqueville to Camus. The argument is the more impressive because Lévy is not overwhelmed by the picture he paints. Lévy has a powerful constructive purpose." Anderson also praised Lévy for making a "brave demand for morality" and arguing for "an intelligent liberalism and a strong-willed moderation."

Lévy's newfound interest in ethics and morality was also manifest in his next book, *L'Idéologie française* (French Ideology, 1981), in which he accused French society of being inherently Fascist and anti-Semitic. Among the many examples of French anti-Semitism that he discussed in the book was the Dreyfus Affair, in which a Jewish military officer was wrongfully charged with treason. Lévy also analyzed the policies of the Vichy government, the Nazi-supported regime in France during World War II that collaborated in the deportation of thousands of Jews. According to Lévy, these phenomena cannot be excused as exceptional; in his view, they stemmed directly from the Fascist currents that have long been present in French thought.

As might be expected, the book launched a tremendous debate among French intellectuals. In *The Vichy Syndrome*, the historian Henry Rousso charged that the book reflected Lévy's "scholarly incompetence, [his] blurring of distinctions and crude logic." Lévy's book even precipitated a series of lawsuits for defamation of character (such lawsuits are common in France, with the plaintiffs, if they are victorious, winning symbolic, rather than monetary, awards). But the book had its defenders, too. According to Philippe Sollers, writing in *Le Matin* (January 15, 1981), the book's publication marked the first time that "the fundamental reality of fascism" in France had been analyzed in print.

In the mid-1980s Lévy decided to try his hand at writing a work of fiction. Unlike many novelists, Lévy was not interested in entertaining his readers, but rather in using the form of the novel to present his philosophical ideas. "I subscribe to a line of writers who, from [Robert] Musil to [Milan] Kundera, consider the novel something other than a gratuitous exercise," he was quoted as saying in *L'Arche* (September 1988). "I believe in the function of knowledge of the novel. I believe, very profoundly, in the novel as an operator of truth."

Lévy's first novel was *Le diable en tête* (1984), which, as Lévy has explained, has two meanings in French: "the devil in the head" and "the devil up ahead." Written in the form of journal entries, letters, and interviews, *Le diable en tête* tells the story of a young French intellectual with leftist leanings who becomes a terrorist in an effort to expiate the sins committed by his father, who had been a Nazi collaborator during World War II. *Le diable en tête* received excellent reviews and won the esteemed Prix Medicis in 1984. Lévy's second, and most recent, novel is *Les dernier jours de Charles Baudelaire* (1988), a fictional account of the last days of the poet's life. The book earned Lévy the Prix Interallie.

Meanwhile, in yet another departure from his standard philosophical fare, Lévy wrote a travelogue, *Impressions d'Asie* (Impressions of Asia, 1985), with photos by Guy Bouchet, in which he offered his readers his thoughts on life in the major urban centers of the Far East, including Beijing, Canton, Taiwan, Hong Kong, and Tokyo. And a few years earlier, during the early 1980s, Lévy began writing a weekly column for the newspaper *Le Matin*; a collection of his columns, *Questions de Principe* (Questions of Principle), was published in 1983.

Six years after the publication of *L'idéologie française*, Lévy produced his next philosophical work, *Éloge des intellectuels* (Elegy of the Intellectuals, 1987). In this slim volume Lévy addressed the question of whether or not, in an age dominated by entertainment, the traditional role of the intellectual in France was being shanghaied by prominent figures in sports and business. "The book is both a lament and an accusation against his own kind," Richard Bernstein wrote in the *New York Times* (April 2, 1987), "in which [Lévy] argues that the serious thinkers in France have in recent years lost their historic role."

French intellectual life is also the subject of *Les aventures de la liberté* (The Adventures of Liberty, 1991), though it is considered from a slightly different perspective. In the book Lévy assesses the achievements and failures of the dominant thinkers of the so-called golden age of the modern French intellectual, which began in 1898, when Émile Zola publicly denounced the conviction of Alfred Dreyfus as a blatant case of anti-Semitism, and ended in 1980, the year in which Jean-Paul Sartre died. Among other topics, the book considers the reasons why many of these thinkers embraced Nazism, Stalinism, and other fascist political movements. "[Lévy's] main charge—that the great intellectuals placed passion above wisdom and were the last people to go for unbiased judgment—is now well accepted," Robin Smyth wrote in the London *Observer* (March 2, 1991). "What is new is the sobriety of Lévy's assessments and his determination not to be influenced by any extraneous considerations except—when all the evidence has been weighed—an invincible personal affection for the writer under examination."

Lévy's most recent projects include *Le jugement dernier* (The Last Judgment, 1992), his first play, which was brought to the stage in November 1992 by the Théâtre de l'Atelier, and *Les hommes et les femmes* (Men and Women, 1993), a series of dialogues about men and women, love, jealousy, sexuality, and seduction, among other, related topics, which Lévy wrote with his longtime friend Françoise Giroud and which quickly achieved bestseller status. Lévy has also written a series of commentaries on significant artists, including Frank Stella, Piet Mondrian, and Piero della Francesca. Since 1990 he has been the editor and publisher of a literary and current affairs review, *La Règle du Jeu*.

In addition to his work as a philosopher, intellectual celebrity, cultural spokesperson, novelist, and playwright, Lévy has always managed to find time to play political activist. In the late 1970s he publicly opposed the Khmer Rouge regime in Cambodia, making his argument in the *New Republic* (January 26, 1980), which had published several articles by Lévy by that time. Because of his concern for world hunger, in 1980 Lévy, with his friends Jacques Attali, Françoise Giroud, and Marek Halter, among others, helped to found the antifamine organization Action Internationale contre la Faim. Around the same time, in the aftermath of the Soviet invasion of Afghanistan in December 1979, Lévy visited the country to assist the anti-Soviet rebels. He reported on the situation in Afghanistan in the *New Republic*, and he helped raise funds to smuggle radio equipment to Afghan rebels. More recently, Lévy traveled to the former Yugoslav republic of Bosnia, where civil war has raged since 1991. Lévy successfully urged President François Mitterrand to meet with the Bosnian president, Alija Izetbegović, and he is now reportedly working on a book about the war and other political developments in Europe.

In stark contrast to the popular image of the philosopher, Bernard-Henri Lévy is, according to those who have met him, charming, charismatic, and highly *médiatique*, as the French describe individuals who flourish in the media spotlight. His ability to captivate derives at least partly from his Byronic good looks: he is a handsome man with sharply chiseled features and wavy black hair. In 1993, in a widely publicized ceremony at the Mairie de St. Paul in France, Bernard-Henri Lévy married the actress and film director Arielle Dombasle. Two earlier marriages had ended in divorce. He has two children, Antonin-Balthazar and Justine-Juliette.

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AP/Wide World Photos

Lewis, Richard

1947(?)- Comedian. Address: c/o Jon Frazier, Michelle Marx, Inc., 87 56th Holloway Dr., Los Angeles, CA 90069

For over two decades the comedian Richard Lewis, perpetually clad in solid black as he paces back and forth on stage, nervously running his hands through his thick, dark hair, has regaled audiences with tales of his repressed family life, sparing neither his mother nor his numerous ex-girlfriends in delivering his message that "life isn't supposed to be great all the time." Frequently misunderstood as a wallower in misery because of his self-deprecating style and the anxiety he displays, Lewis has insisted that although most of his humor is based on a fantastic elaboration of life's commonplace crises, he is not unhappy. He does, however, seem to derive equal parts pain and pleasure from his work, which includes three cable-television specials—*I'm in Pain*, *I'm Exhausted*, and *I'm Doomed*; the television sitcoms *Anything but Love*, which was broadcast from 1988 to 1992 and costarred Jamie Lee Curtis, and *Daddy Dearest*, a fall 1993 entry costarring Don Rickles; and three feature films. "I know [my comedy] means something because I take it dead seriously," he told Rick Kogan for the *Chicago Tribune* (June 20, 1986). "If I didn't, I might have had a happier life."

Richard Lewis was born around 1947 in Englewood, New Jersey, the youngest of the three children of Bill Lewis, a successful caterer, and Blanche Lewis, who can "throw guilt without moving her conscience," according to her son. Lewis has described Englewood as "the gift capital of the world," with "more malls per square people than anywhere else in the world." Among the more startling stories Lewis has told about his mother, who has inspired many of his jokes, is that she once informed him, "Kennedy was just assassinated. Go clean your room." (He has insisted that that story is true.) In an interview with Ned Zeman for *GQ* (July 1990), Blanche Lewis intimated that although she used to be offended by her son's using her remarks as material for his act, she had recently adjusted to that practice. "Now, if he doesn't mock me, I feel insulted," she told Zeman. "She's the biggest worrier in the world, and I love her. She's my god," Lewis told Kay Gardella of the New York *Daily News* (June 25, 1990).

The first documented performance by Richard Lewis was in a 1965 episode of Allen Funt's *Candid Camera* that captured his reportedly hilarious reaction to being told, as an eighteen-year-old senior at Dwight Morrow High School, that the results of an aptitude test had indicated that he was destined to become a sheepherder. For years Lewis tried—unsuccessfully—to persuade Funt to let him show the tape on NBC's *Late Night* with David Letterman, on which he frequently appeared as a guest. As a marketing major at Ohio State University in Columbus, Lewis remained relatively oblivious to the student unrest of the late 1960s because he was more interested in watching Mel Books and Carl Reiner on *Hollywood Squares*, according to Ned Zeman. After graduating from college in about 1969, he took a job in the library of the Museum of Modern Art in New York City before spending a couple of years as an advertising copywriter in New Jersey.

The death, in 1971, of Lewis's father altered the direction his life would take, precipitating his plunge into both comedy and psychotherapy. "I was so afraid of my father—he was such an ideal," he revealed to Gregory Fleeman for *Interview* (May 1990). "Talking to my father was like talking to Babe Ruth." Consequently, in an effort to prove himself, Lewis became "obsessed" with his career after his father's death. He quit his job in advertising and began performing stand-up routines at hootenannies throughout Manhattan. "There was such a void [left by Bill Lewis's death]," Richard Lewis explained to Susan Spillman in *USA Today* (October 24, 1989), "and, ironically, I thought I had nothing to lose." "Approval from my family was a major source of why I went into comedy," he told Hank Gallo, who interviewed him for the book *Comedy Explosion* (1991). "It was sort of a stupid way to go because I got the reverse—I got rejected."

At the very least, however, Lewis derived satisfaction from the therapeutic benefits of uninterrupted self-disclosure, as he told Laurie Stone of the *Village Voice* (December 26, 1989): "Truly, the reason I went on stage is to have people listen to me talk about my feelings without someone saying, 'Pass the meat loaf.'" Indeed, his therapists—most of whom have been women because he feels more comfortable discussing his love life with persons of the opposite sex—have agreed with that line of reasoning, as Lewis told David Friedman in *New York Newsday* (June 17, 1988): "My shrinks tell me my act isn't only cathartic for me, but for my audience. It's like when the show's over, people say, 'Geez, thank God I'm not him.'" He is not a big fan of group therapy, as he explained to Ned Zeman: "When you realize who is supporting you, they're usually right up there on the wacko scale. So it turns out that if you start getting healthy, the group gets threatened by your leaving and feels rejected."

The authenticity of Lewis's material is apparent to most of those who have watched his shows. In the opinion of Rick Kogan, "Lewis's life is his act. Few are willing or able to delve so deeply and inventively into themselves. His act is a very personal thing, and there is nothing cozy about it. It is fantasy and pain. And a wonder to observe." Friends and colleagues have corroborated that observation. In an interview with Ned Zeman, the comedian David Brenner declared, "That's really him onstage. His act is very real—which, granted, is a little frightening." The sportscaster and broadcast journalist Bob Costas, a friend of Lewis's, was quoted by Zeman as saying, "I'd say Richard is 95 percent of what you see on television." When Charlie Rubin, writing in *GQ* (May 1988), suggested that Lewis's authentic personality might itself be part of his act, Lewis demurred, saying, "I never consciously tried to create anything. God forbid I ever set out on stage as a comedian to have a hook." Perhaps not surprisingly, Lewis does not consider himself a celebrity. "David Letterman and I always said that it doesn't feel like we're in show business," Lewis admitted to Hank Gallo of the New York *Daily News* (March 2, 1992). "It's just like they pay us a lot of money to be ourselves."

Lewis's comic style depends neither on vitriol nor on simple observations of the what's-wrong-with-this-picture type. "There are comics that put down women and homosexuals just to get a laugh, and that, to me, is despicable," he told Ned Zeman. He explained his disinterest in observational humor in an interview with Larry Kart for the *Chicago Tribune* (June 12, 1988): "[It's] too judgmental. And I don't feel I have the right to judge other people's point of view: . . . 'You should feel this when you see that.' And I hate to tell people what they see." In any case, other people's perceptions are unlikely to be reflected in Lewis's rather far-out extrapolations, according to some critics. Constantly writing down jokes and premises as they present themselves to him, he even keeps a voice-activated tape recorder by his bed to capture ideas that come to him in the middle of the night. "I sift through thousands and thousands of ideas that I've been writing down daily for years," he explained to Larry Kart, "and I have this god-awful system—not a computer but something the witches of *Macbeth* would have used—to make sure that I don't repeat myself, the irony being that I could repeat a lot of stuff and it would be new to, say, 95 percent of the audience, because God knows they don't watch every Letterman [show] or whatever."

Honing his craft throughout the 1970s, Lewis became one of the regular comedians at the Improv comedy club in New York City, along with Freddie Prinze, Rodney Dangerfield, Robert Klein, Jimmie Walker, Elayne Boosler, and Steve Landesberg. By 1976 he was touring hockey arenas with Sonny and Cher, a job he got through David Brenner, whom he idolized. Two years later he moved to Los Angeles, where David Letterman, then a substitute host of NBC's *Tonight Show*, saw one of Lewis's standup performances. Around 1982, after Letterman had been given his own show in New York City, he invited Lewis to write for it, but Lewis did not want to leave Los Angeles. So Letterman invited him to appear as a guest instead. "He allowed me to sit down and just be myself," Lewis told Kay Gardella. "He really cares about that show. If something doesn't work we watch the videotape and discuss it. As for Johnny Carson [the former host of the *Tonight Show*], he always insisted I do stand-up. It took me years before I could sit down on his show."

Despite his nearly fifty appearances on *Late Night* with David Letterman, Lewis reportedly still gets anxious before each taping because so much of his material will be new and the lines he has delivered previously will be spoken with a different emphasis or tone. Jay Leno, the host of the *Tonight Show*, with whom Lewis stayed in Boston when they were both starting out, recalled to Ned Zeman how nervous Lewis gets before going onstage: "He goes into a trance, this wild-eyed state." Contrasting his own style of working with that of Leno, Lewis told Zeman, "They call Leno the blue-collar comedian, and it's true, he's almost like a machine. He takes it seriously, don't get me wrong. It's just that every gig is very emotional for me, and I can't do it all the time. I don't want to put myself in positions that would make me *more* depressed."

Around 1986 Lewis quit the comedy-club circuit, performing thenceforth primarily as a solo act in sold-out engagements. The following year he had a part in *Harry*, a short-lived television series starring Alan Arkin. In the mid- to late 1980s, he cowrote and starred in the late-night television movie *Diary of a Young Comic* and produced a television special for the Showtime cable network entitled *I'm in Pain*. His second special, *I'm Exhausted* (1988), was taped at the Park West Theatre in Chicago for the Home Box Office cable network. On the show, which was nominated for an Emmy Award, Lewis suffers a nervous breakdown during a performance and then receives a steady stream of visitors in a hospital. Garry Shandling, Steve Allen, Jackie Collins, and Larry King stop by Lewis's bed while he experiences flashbacks of the fateful performance. Calling *I'm Exhausted* "at least the equal of *I'm in Pain*," Larry Kart described the show as "a bountiful harvest from the comic's garden of neuroses."

Among the guests appearing in Lewis's third comedy special, *I'm Doomed* (1990), also televised on HBO, were Dudley Moore, Mickey Mantle, Danny Aiello, Angie Dickinson, O. J.. Simpson, Robert Goulet, and Howard Stern. "In this special I reveal more about myself than I ever have previously," Lewis assured Kay Gardella. "There are eight stars on with me and each one reveals secrets about themselves in my therapy group. . . . To show you how hard up I am, I have to have Stern recommend a shrink."

Lewis has appeared in three feature films, with mixed results. In *The Wrong Guys* (1988), an adventure-comedy in which the former members of a cub scout troop reunite after twenty-five years, he costarred with Louie Anderson, Richard Belzer, Tim Thomerson, and his own mother, who, as the leader of a community theatre in Hackensack, New Jersey, had played many Jewish mothers in Neil Simon's comedies. "It was like a Freudian dream come true," Lewis said to Hank Gallo, adding that when the script called for his mother to save him from drowning in a mud hole, she demonstrated more concern for not staining her outfit—which, she had been told, could be purchased for half-price—than for following the script.

In Eugene Levy's *Once Upon a Crime* (1992), a remake by the Italian producer Dino De Laurentiis of his own 1960 release *Crimen*, Lewis played an out-of-work American actor traveling in Italy. Costarring Sean Young, the film featured John Candy, Cybill Shepherd, George Hamilton, James Belushi, Ornella Muti, and Giancarlo Giannini. Notwithstanding its stellar cast, *Once Upon a Crime* was roasted by most critics, including H. J. Kirchhoff of the Toronto *Globe and Mail* (March 10, 1992), who wrote, "The plot is a mishmash of murder, cute pets, lost luggage, compulsive gambling, and domestic disharmony and has holes in it you could pilot a yacht through." Kirchhoff added that "most of the funny bits result from the intercouple banter and bickering, especially between Lewis and Young." Lewis fared much better that year as the host of *The A-List*, an offering on the Comedy Central cable channel. Most recently, he played Prince John in Mel Brooks's *Robin Hood: Men in Tights* (1993). In addition, he has written two screenplays, "No Life to Live," which he has described as "a neurotic *Rocky*," and "Phil the Detective."

Critical acclaim and celebrity status for Lewis accrued not from the cinema but from his role as the magazine writer Marty Gold in the television sitcom *Anything but Love*, costarring Jamie Lee Curtis as Hannah Miller, a reporter, and Ann Magnuson, a former New York comic and performance artist, as the editor of *Chicago Weekly*. "His audition was rough and funny," Curtis recalled to Ned Zeman, "and it was just so clear that he was the right person. The best part was he mispronounced 'Bundt cake.' He called it 'Boont cake.'" Lewis told Gregory Fleeman that he had been in a bad mood during the audition and had thrown "a lot of angst" into his reading. Thus he had not anticipated being chosen for the part when, after the audition, Curtis jumped up and said, "That's my Marty!"

Describing the show, which was offbeat enough to be a cult favorite among a select audience whose numbers did not add up to strong Nielsen ratings, Laurie Stone observed that Lewis's softness complemented Curtis's angularity and heightened the "eroticism of camaraderie and androgynous pairing." "Most importantly in romantic comedy," she continued, "where funny equals powerful, they're both wits. The show exploits the sexual charge of a shared sense of irony; the couple's ability to act silly and admit similar, ancient fears generates grown-up humor." Through the character of Marty, Lewis became one of the few comics to parlay his endearing vulnerability into that of a Hollywood sex symbol. "He's a more skilled actor than people would have guessed," the show's executive producer, Peter Noah, told Elaine Warren for *TV Guide* (July 7, 1990).

As a creative consultant for *Anything but Love*, Lewis lobbied vigorously for more passion between his character and Curtis's, but, as he informed Fleeman, "there is so much history that makes producers fear achieving intimacy too fast that they've gone the other way." Ranked forty-eighth out of ninety-six shows in the 1989–90 television season, the sitcom seemed to have been canceled in May 1990. "It was a tough time, a very tough time," Lewis has said. A month later, however, he was told that he had until October to film nine new episodes for use as a mid-season replacement, and the show was resuscitated. The long-anticipated episode in which Marty and Hannah consummate their relationship was broadcast on March 6, 1991. A year later *Anything but Love* was abruptly axed. "Why they make those decisions, I don't want to know," Lewis has said.

The show had by then so enhanced Lewis's reputation that he was able to sell out Carnegie Hall in New York City in December 1989 and to sell 3,000 tickets in a single day to a show in Chicago in 1990. Somewhat overwhelmed by all the attention, he joked to Zeman, "I'm, like, a Jewish Beatle." One of his favorite activities at that time was walking down the street, watching people watch him and gauging their reactions to his fame. "Seven out of ten people either came over to me or gave me one of these [*his eyes bulge*]," he informed Zeman. "But it's never as exciting as when I'm doing a concert in a suburb and I'm in the mall or go into a market. You hear almost, like, Edvard Munch shrieks over by the cantaloupes." In the falls of 1993 Lewis portrayed a therapist and a divorced father who lives with his own divorced father, played by Don Rickles, in the Fox sitcom *Daddy Dearest*, whose title was presumably inspired by Joan Crawford's daughter's best-selling *Mommie Dearest*.

The youthful-looking Richard Lewis does not appear as tall as he is because of a trademark slouch that he has likened to a form of "secular davening, where self-disclosure substitutes for prayer." He also seems thinner than he is, probably due to his predilection for black clothing. "I feel it blends in with despair," he explained to Charlie Rubin. "And I also don't like the way I look in anything other than black." In his interview with Ned Zeman, he provided further insight into his primary fashion eccentricity: "Black lets me sink back into myself, which, let me tell you, is not a great place to be. It used to be that I was hiding my behind. Now I'm just in a sort of general hiding." He once half-jokingly remarked that if he ever achieved complete psychological health and stopped associating black clothing with low self-esteem, he might overhaul his wardrobe by substituting white for black. When Kay Gardella asked him if he thought his course of therapy was helping him at all, he replied, "I learn what mistakes I'm going to keep making the rest of my life. For instance, . . . I still haven't married. Someday the wrong girl will come along and I'll finally do it."

Lewis is undoubtedly making steady if slow progress, having in one interview staked his entire career on that condition: "If I continue to grow as a person, that's the only way comedy won't become redundant and boring for me. And if I don't, I will never go onstage. Why? Because then I wouldn't see myself." Moreover, a major career change does not seem likely, given that he told Laurie Stone, "I have been ambivalent about everything in my life except being a comedian." He delineated his hobbies—or lack thereof—in an interview with Charla Krupp for *Glamour* (April 1992): "Because I'm a hypochondriac and afraid of bugs and have trick knees and hate the sun, that wipes out about 99 percent of recreational things. No beach. No hiking. No horseback riding—I don't like to see their teeth; I get nauseous. No skiing. Nothing that involves the sun hitting my face. No sitting by the pool where people ask me what Letterman's really like, every twenty seconds. I get bad stomachs, so to go to Mexico to sit on the beach, for me, would be a nightmare."

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EFM Media Management

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(lim´bä)

Jan. 1951– Political commentator; radio and television broadcaster; writer. Address: c/o The Rush Limbaugh Show, 515 W. 57th St., New York, NY 10019

The political commentator Rush Limbaugh is widely regarded by those on the left as "the most dangerous man in America," because, unlike the stereotypical conservative, he has fun ridiculing liberals, and the fun has proven to be contagious, making him a phenomenal multimedia success. No one has contributed more to the revival of national AM radio than has Limbaugh with his syndicated, daily, three-hour *Rush Limbaugh Show*. Launched in 1988, it is now the most popular talk show on radio, simulcast to more than 600 stations across the country and reaching a cumulative weekly audience of eighteen million. At the same time, his syndicated, half-hour nightly *Rush Limbaugh Show*, begun in September 1992, ranks third among all late-night offerings on television. Aside from features appropriate to one or the other medium—such as song parodies (in rap, rock, and blues styles) and comic sham commercials on the radio show and political video footage on the television program—both are essentially extemporaneous monologues, interspersed with telephone calls from listeners, in which Limbaugh, a consummate showman, combines serious discussion with humor that ranges from satire and mimicry to slapstick.

In addition to his radio and television projects, Limbaugh is the author of *The Way Things Ought to Be* (1992), which has sold well over two million copies in hardcover and held the number-one spot on the *New York Times Book Review* list of best-sellers for twenty-four weeks. His publisher has produced an unprecedented first printing of two million copies of his second book, *See, I Told You So*, which is scheduled to reach bookstores in early November 1993. In all of his fields of endeavor, he not only derides liberal politicians, feminists, animal-rights and environmental "extremists," multiculturalists, the National Education Association, advocates for minorities and the homeless, and other representatives of "anticapitalism, secular humanism, and socialism" but also mocks himself by affecting a grandiloquence that he has described as his "pompous arrogance shtick." "If there's any secret for my popularity," he has said, "it's that I say what a lot of Americans would like to shout to liberal Washington politicians, if only they had the chance."

Rush Hudson Limbaugh 3d was born in January 1951 in the town of Cape Girardeau, Missouri. He is the older of the two sons of Millie Limbaugh, who was a Republican committeewoman for many years, and Rush Hudson Limbaugh, who was the most prominent attorney in Cape Girardeau and the county Republican chairman for several years. His paternal grandfather, who was President Dwight D. Eisenhower's ambassador to India and who, according to one source, is 102 years of age, is the oldest practicing attorney in Cape Girardeau. His uncle Stephen Nathaniel Limbaugh is a United States district court judge, appointed to the federal bench by President Ronald Reagan. Rush Limbaugh's brother, David, his only sibling, is also an attorney. Rush inherited his sense of humor from his mother and his flair for extemporaneous oratory in defense of conservative political and social positions from his father, who had a booming voice, even more commanding than Rush's. In the *Chicago Tribune* (November 30, 1991), Stacy D. Kramer quoted David Limbaugh as saying, "Now my brother is doing on national radio what my dad used to do to all his friends [in discussions] in his own house."

To his father's disappointment, Rush Limbaugh was drawn to radio broadcasting rather than the law. As a child he would do imaginary play-by-play broadcasts of baseball games. "I saw [radio] as an escape from the things I didn't like," he recalled during an interview with Steven V. Roberts for *U.S. News & World Report* (August 16, 1993). "My first real interest in radio can be traced to a dislike for school. My mother would have the radio on while she was fixing breakfast, and the guy on the radio sounded like he was having so much fun." In high school, where he was on the football and debating teams, he longed for popularity but never achieved it. A pudgy loner, he passed through his adolescence without dating girls, bonding much with his male peers, or being touched by the youth revolution of the 1960s. "To this day," he told Peter J. Boyer for *Vanity Fair* (May 1992), "I do not own a pair of blue jeans." Boyer quoted Craig Valle, Limbaugh's closest friend from his high school days, as recalling, "He had interests that he could develop all by himself. You would find him in his dark bedroom playing with his tape recorder and radio."

When Limbaugh was sixteen years old, he quit the high school football and debating teams and proceeded to obtain a radio broadcaster's license. The first step was to go to Dallas to take a six-week course at the Elkins Institute of Radio and Technology. The second was to serve an apprenticeship at KGMO, the local radio station in Cape Girardeau, partly owned by his father. Working at the station before and after school, he moved up from all-around helper to disc jockey. His model, he told Louis Grossberger for a profile in the *New York Times Magazine* (December 16, 1990), was a Chicago disc jockey named Larry Lujack, "the only person [he] ever copied." "I loved music, plus I wanted to be popular," he confessed to Peter J. Boyer for the *Vanity Fair* profile. "I have no problem admitting this. And I thought: Here I am playing the music these people like; they can call me and make requests; I can be a source of happiness, a source of satisfaction—that will make me popular. It didn't. All it did was make people think that I walked the halls of high school as a stuck-up snob."

After graduating from high school, Limbaugh, to please his father, matriculated at a local college (Southeastern Missouri State University, according to an article by John McCollister in the *Saturday Evening Post* [May/June 1993]), where he flunked even the speech class (for refusing to write outlines, which, he has insisted, he did not and does not need, just as he does not need a TelePrompTer). Dropping out of college after one year, he left home in 1971 to seek his fortune in big-city radio. His experiences as a disc jockey, news reader, and talk-show host during the 1970s were not auspicious. After being fired from stations in Pittsburgh and Kansas City, he left radio in 1978 to work in group ticket sales in the front office of the Kansas City Royals baseball team, where his roommate in Kansas City was employed. After five years with the Royals, deciding to make one last venture into broadcasting, he took a news-reading position with a Kansas City radio station. At the station, his tendency to insert irreverent opinion into his news readings irked his employers but favorably attracted the attention of the management at radio station KFBK in Sacramento, California, where the "shock" talk-show host Morton Downey Jr. had just been fired in the midst of controversy over his having made what was perceived to be an ethnic slur.

When Limbaugh went to Sacramento in Downey's wake late in 1984, his proclivity for ad-lib opinion, which had been considered self-indulgent and unacceptable in Kansas City, was just what the managers of KFBK wanted in a talk-show host: a style that was controversial but more controlled and tasteful than Downey's wild and often offensive outbursts. In *The Way Things Ought to Be*, Limbaugh recalled his meeting the broadcast consultant Bruce Marr at KFBK: "Bruce was in my corner from the first day. . . . Were it not for him I probably would have lost the battle (in my early days) over whether to have guests on my show. Bruce insisted to the management that I was one of the few hosts who didn't need guests. He became a sounding board for me. I sought his advice often, because I trusted him." Allowed to do a talk show in which all the talking was his, he soon became the outstanding radio personality in Sacramento.

Edward F. McLaughlin, the former president of the ABC radio network, formed his own syndication company, EFM Media Management Inc., in 1987. Alerted to Limbaugh's potential for national stardom by Bruce Marr, McLaughlin flew to Sacramento in February 1988. Listening to Limbaugh on the radio in his hotel room, he had a common, initially negative, reaction; he thought that Limbaugh sounded "like a real braggart." After meeting Limbaugh, however, and listening to his program several more times, he underwent a complete reversal of mind, and the two signed a deal that made Limbaugh a partner under contract to EFM Media Management.

Determined to launch a nationally syndicated call-in talk show but having no studio of their own, no satellite time, no advertising sales staff, and no engineering and call-screening staff, McLaughlin and Limbaugh had to find a delivery system where those elements were already in place. One such system was the American Broadcasting Company, which, at that time, by coincidence, was in the process of divesting itself of its entire daytime talk network. McLaughlin and Limbaugh made a deal with ABC under the terms of which Limbaugh would be able to broadcast nationally from WABC, the network's flagship station in New York City, using, at no charge, the station's studio, engineers, telephones, and call screeners as well as ABC's sales department, for the selling of commercials. In return, ABC would earn a commission on all sales, and Limbaugh would do a local program for WABC without compensation.

Limbaugh moved to New York City and on July 4, 1988 began to broadcast locally from 10 A.M. to noon daily over station WABC. His national broadcast, originally two hours long (noon to 2 P.M.), premiered on August 1, 1988. Eventually he was able to ease out of the local commitment and concentrate solely on the syndicated show, which was expanded to three hours (noon to 3 P.M.). As he explained in *The Way Things Ought to Be*, he never enjoyed doing the local program, partly because his focus was on the national broadcast and partly because he is "not argumentative" and New York listeners called in to the show "to yell and taunt" because they were accustomed to "combat radio."

For a short time in the early years of *The Rush Limbaugh Show*, one of the recurring bits was an "AIDS Update" that had "I'll Never Love This Way Again" as its theme song. The segment enraged homosexual activists, including the members of the AIDS advocacy group ACT UP. When Limbaugh guest-hosted *The Pat Sajak Show* on television in 1990, some ACT Up members infiltrated the audience and created such a disturbance that the audience had to be removed from the studio by security personnel. Characteristically, Limbaugh quietly accepted the heckling, refusing to participate in the contretemps. Later, he expressed remorse for the "AIDS Update" segment, withdrew it, and donated $10,000 to the Pediatric AIDS Foundation.

The Excellence in Broadcasting Network, as Limbaugh dubbed his radio web, began with fifty-six AM stations and a total audience of 250,000. Within three years his broadcast was reaching into hundreds of markets across the United States and had an estimated two million listeners at any given moment and a cumulative audience of approximately eight million a week. The burgeoning success of Limbaugh's radio program overflowed into and was solidified by his Rush to Excellence Tour, which consisted of approximately forty-five weekend personal appearances a year in cities where the program is heard. In his 1990 *New York Times Magazine* article, Lewis Grossberger described a Limbaugh performance in Tampa, Florida: "Completely at ease on stage, Limbaugh does a ninety-minute show, solo and partly ad-lib. He enjoys playing the clown, occasionally breaking into funny voices, such as squeaky dolphin talk or falsetto sobbing to mock bleeding hearts or propelling his huge but not ungraceful bulk into comical postures. When he imitates an environmentalist skipping through the woods, the crowd breaks up. Watching the indefatigable showboat in action brings to mind some odd combination of Teddy Roosevelt, Willard Scott, and the old Jackie Gleason character Reginald Van Gleason 3d."

The stage performances echoed Limbaugh's radio monologues and presaged his television performances. On the radio, he takes occasional phone calls from listeners (those who agree with him—the vast majority of those the screeners let through—greet him, as he wishes, with the time-saving word "Ditto" or "Multi-dittos"), but, while he is never rude and never bashes even the rare antagonistic caller, his own gargantuan presence and opinions have overwhelming hegemony. In 1990 Lewis Grossberger gave the following description of Limbaugh at work in the WABC studio at Two Penn Plaza in Manhattan (which becomes "the Excellence in Broadcasting Building" in Limbaugh's egocentric alternate universe). "Clippings spread before him, Limbaugh jokes, rants, blusters, chuckles, sometimes bursts into song or mimicry or boohoos. Last spring, when the women at Mills College tearfully protested the admission of males, Limbaugh broke down in mock sobs every time he thought about it, which was often. . . . Limbaugh sounds like he's on a soapbox. He is intoxicated by words, especially those flowing from his own lips. His vocabulary is extensive; his diction tends to the grandiosely formal, though overblown to the point of self-parody. His nervous energy plays out through hands that never stop moving. They rattle the papers, slap the desk, punch the console. Whap! Whap! Whump! . . . Alone with the multitudes in his soundproof room, he sits chanting his right-wing rap, joyful in his work."

Listeners became accustomed to such Limbaugh introductions as this: "Greetings, conversationalists across the fruited plain [his term for the United States], this is Rush Limbaugh, the most dangerous man in America, with the largest hypo*thal*amus in North America, serving humanity simply by opening my mouth, destined for my own wing in the Museum of Broadcasting, executing everything I do flawlessly with zero mistakes, doing this show with half my brain tied behind my back just to make it fair because I have talent on loan from God." Writing in *Time* (September 23, 1991), Richard Corliss commented: "At first listen, the mind spins, the ear reels. It sounds as if Ted Baxter, the preposterously pompous anchorman in the old *Mary Tyler Moore* sitcom, had escaped into the ether and been resurrected as a talk-show host. . . . Is this guy kidding? Well, of course. Sometimes." Corliss placed Limbaugh partly in the tradition of such scathingly witty conservative pundits as William F. Buckley Jr. and P. J. O'Rourke but mainly in that of such spellbinding midwestern radio monologists as Jean Shepherd, Ken Nordine, and Garrison Keillor. "Rush gives great spiel," Corliss wrote. "His radio persona . . . mixes country lawyer with sideshow barker, tent evangelist with Spike Jones rhythm section. In the space of a single sentence he will rattle newspapers into the microphone, impersonate Benjamin Hooks (does the NAACP director really sound like *Amos and Andy's* Kingfish?) and break into an impromptu chorus of 'Blue Moon.'"

Disappointed with what he viewed as Republican president George Bush's failure to outmaneuver congressional liberal Democrats in budgetary matters, Limbaugh supported Patrick J. Buchanan's conservative challenge to Bush early in the Republican presidential primaries of 1992. After Buchanan dropped his challenge, Limbaugh, while unhappy with the strategic feebleness of the Bush campaign, supported Bush over Democratic candidate Bill Clinton and generated much laughter at the expense of independent candidate Ross Perot. On one occasion Limbaugh was an overnight guest in the Bush White House, and on another Bush paid a visit to Limbaugh in his broadcast studio, becoming the first and only guest on his radio show. Limbaugh was not disheartened by Clinton's victory at the polls in November 1992. He told Rick Marin for *TV Guide* (December 12–18, 1992) that with such a big target in the White House, he saw "a bright future out there" for his political humor.

The Way Things Ought to Be, described facetiously by Limbaugh as his "first literary masterpiece," was published in hard cover by Pocket Books early in September 1992. The book was written on the basis of taped interviews with John Fund, who wrote the first draft. The editing and rewriting were done with the help of Limbaugh's brother, David. In his introduction to the book, Limbaugh set forth the timeless credo underlying his analysis of and commentary on transitory events and issues. "I believe," he wrote, "in the individual, in less government so as to allow that individual maximum freedom to create and achieve . . . ; that our ability to enjoy peace vis-à-vis other nations is directly related to our military strength; that the best we can hope for in an imperfect world will most likely be achieved by maximizing individual economic and political freedoms and, conversely, that social utopia cannot be achieved through governmental largesse and socialistic redistribution of wealth . . . ; that strong, wholesome family values are at the very core of a productive, prosperous, and peaceful society; that those values cannot be instilled by government but can indeed be sucked dry and eliminated by well-intentioned but destructive governmental programs; that human life is sacred and that God placed man in a position of having dominion over nature; that environmental awareness is healthy, but that apocalyptic environmentalism based on disinformation and hysteria is destructive to society and man's best interests; that racial relations will not be enhanced or prejudice eliminated by governmental edict; that there is one God and that this country was established with that foundational belief; that our morality emanates from our Divine Creator . . . ; that certain fundamental differences between men and women exist in nature; that men and women are not at war and that their relationship should not be redefined by those who believe that we are; that the meaning of the establishment clause of the First Amendment should not be stretched beyond its intended dimensions by precluding voluntary prayer in our public schools. . . . Finally, I believe that certain liberals have become painfully aware that . . . they are losing . . . and have made subtle adjustments in order to reposition themselves for another run at establishing control. These subtle adjustments have taken the disguised form of popular, sentimental political causes which are difficult for people to oppose, such as environmentalism, animal-rights activism, and feminism."

Because many booksellers had expressed a wariness about stocking *The Way Things Ought to Be*, Pocket Books limited the original press run to 160,000 copies, which sold out almost immediately after arriving in the bookstores, marking the beginning of what turned out to be the the fastest sales of a nonfiction hardcover in history. Pocket Books immediately went back to press, and within three months the book's sales had reached 1.5 million. After seven straight weeks in the number-one position on the *New York Times* bestseller list, *The Way Things Ought to Be* briefly fell behind Madonna's *Sex* and then regained the top position in late November. It stayed at the top for a total of twenty-four weeks and remained on the list for fifty-four weeks. As of October 1993, there were 2.4 million copies of the hardcover in print after thirty-two printings. The recently published paperback edition of the book, of which there were 2.1 million copies in print after seven printings, immediately rose to the number-one spot on the *New York Times* list of best-selling paperbacks. And the audio version of the book sold 200,000 copies in just four months.

Reviewing *The Way Things Ought to Be*, the Denver journalist Dave Shiflett asserted that Limbaugh's critics "are wrong to tie him to the anthill of scorn." Writing in the *Wall Street Journal* (October 14, 1992), Shiflett observed that Limbaugh, of small-town midwestern stock, had over the years become "increasingly aware that terrible things were afoot in his native land." "First off, there was the pervasiveness of abortion, which Mr. Limbaugh considers (in most cases) to be the unwarranted extermination of human life. . . . Then there are the people who consider Albert Einstein and a bedbug to be of equal status. . . . Then there are the 'feminazis,' bitter beings who hate men, and their first cousins, the 'freak feminists,' who [do not seem to understand that the propensity for] lively interplay between the sexes [is] built in, from the factory." In the *Christian Science Monitor* (December 1, 1992), Leslie Albrecht Popiel wrote of Limbaugh the author: "He writes as he talks—oversimplifying complex issues—and is repetitive. *The Way Things Ought to Be* exudes the sarcasm and egotism heard on Limbaugh's radio show. . . . Nonetheless, *The Way Things Ought to Be* is entertaining and informative."

The tongue in Limbaugh's cheek as well as the panache in his extemporaneous showmanship and the glee in his heart as he does his humorous political sniping are not quite as discernable in the ether as they are on the television screen. Alone before the camera in what looks like a book-lined den, he ad-libs his way through the half-hour, nightly *Rush Limbaugh Show*, sometimes sitting at a table, sometimes moving about. He gesticulates, makes humorous commentary on news clippings he reads or video clips he shows, and points out the absurdities in the positions and statements of his favorite targets, including President Clinton, Hillary Rodham Clinton (her recorded giggle is a standard sound effect on the television show as well as the radio program), the Clinton cabinet, members of the majority in "the imperial Congress," Democrats who "cannot extricate themselves from the bondage they have placed themselves in by building their power base on beggar-based constituencies," feminists, homeless advocates and other do-gooders ("compassion fascists"), and environmental extremists ("tree-hugging wackos"). His most utilized device is to fill the screen with the image of a liberal politician or activist mouthing gobbledegook while he himself is shown making faces in a corner of the screen.

Limbaugh's television show, which is produced by Roger Ailes, the former media adviser to Presidents Reagan and Bush, and syndicated by Multimedia Entertainment Inc., made its debut on 180 television stations on September 14, 1992. Largely because of Limbaugh's entertaining way of covering the presidential campaign then in progress, the program immediately began to move ahead of all other new talk shows in the syndication competition, averaging a 2.6 rating in its first week and climbing to 2.8 by the end of its first month. Except for a dip during the baseball playoffs, it thereafter held its share level and continued to make steady gains. By the end of November, it was running a respectable third in the national ratings for late-night programs, ahead of Fox's *Arsenio Hall Show* and CBS's action-adventure offerings and surpassed only by ABC's *Nightline* and NBC's *Tonight Show*. By October 1993 *Rush Limbaugh* was being seen on 222 stations in 98 percent of the country, including every big city except Washington, D.C.

Rush Limbaugh is six feet tall and overweight, with a genetic vulnerability to diabetes. Over the years he has tended to lose some weight by dieting and then to gain it back, time after time. After several years above the 300-pound mark, he dropped to 260 pounds during 1992. In private he is an affable and easygoing person, unafraid to be candid about his weaknesses and insecurities when talking to interviewers. In *TV Guide*, Rick Marin described him as "a surprisingly smart, extremely well informed, likable guy." Twice married and twice divorced, Limbaugh has a certain bashfulness about dating. "I think it's something to do with my weight, something to do with my memories of high school and so forth," he told Peter J. Boyer for *Vanity Fair*. "I have this . . . it's a block. When I hear that women are interested in me, I don't believe it." Among his recreations are watching sports, especially pro football, learning new computer programs, and reading, which he does voraciously. Among his idols and models is William F. Buckley Jr., whose dinner guest he has been. He credits Buckley not only with enriching his conservative philosophy but also with being "single-handedly . . . responsible" for his "learning to form and frame my beliefs and express them verbally in a concise and understandable way."

Limbaugh publishes the *Limbaugh Letter*, a monthly newsletter that by mid-1993 had 340,000 subscribers, and he hosts *The Rush Limbaugh Morning Update*, a ninety-second commentary that debuted on radio in March 1992 and airs on local stations every weekday between 6:00 A.M. and 8:00 A.M. Since mid-1990, hundreds of restaurants have designated specific areas as "Rush Rooms," where Limbaugh devotees can watch or listen to his show while they eat. On November 7, 1993 Limbaugh was inducted into the Radio Hall of Fame of the Museum of Broadcast Communications, which is located in the Chicago Cultural Center. On the lecture circuit, he earns at least $25,000 per appearance. As an equity partner in his radio show's distributor, EFM Media Management, he shares in the advertising profits. In 1992 he said that he was earning $3 million for the year and expected to earn $5 million in 1993. "I am pretty much one-dimensional," Rush Limbaugh told Maureen Dowd during an interview for the *New York Times* (March 24, 1993). "One of the reasons for my success is that I'm totally concerned with me. Most of me is devoted to my work. . . . I'm not riding the crest of a wave. I'm going to stay hot as long as I want to stay hot, and that's directly relatable to how much passion I have about my work. I love what I do. It's other stuff that bores me."

Selected Biographical References: Chicago Tribune V p1+ N 30 '92 pors; N Y Newsday II p13+ D 21 '88 por; N Y Times Mag p58+ D 16 '90 pors; People 38:109+ O 19 '92 pors; Read Digest 141:65+ Ag '92; Time 138:65 S 23 '91 por; TV Guide 40:14+ D 12–18 '92 pors; Vanity Fair 55:156+ My '92; Washington Post B p3 Ag 10 '92

Ron Bennett—UPI/Bettmann

Lin, Maya

Oct. 5, 1959– Architect; sculptor. Address: c/o Sidney Janis Gallery, 110 W. 57th St., New York, NY 10019

Maya Lin is best known as the architect whose spare, sculptural public monuments have helped countless Americans come to terms with some of the more painful facts of their country's history. More than a million people travel to Washington, D.C., each year, on a pilgrimage to Lin's Vietnam Veterans Memorial. Dedicated in 1982, the simple black granite wall, which is covered with the names of the thousands of Americans who lost their lives in the war, offers grieving relatives and friends a place to bring flowers, flags, and tears. In 1989 Lin unveiled the Civil Rights Memorial, in Montgomery, Alabama, which also attracts throngs of visitors. Both memorials have become, in a sense, shrines, providing solace and healing to those who touch the words and names on their surfaces.

Lin's most recent public stone sculpture is a monument at Yale University to commemorate that school's commitment to coeducation. Like her more famous earlier works, the *Women's Table* at

Yale invites viewers to enter into a communion with those she is honoring. Lin is herself a graduate of the Yale University School of Architecture, where, according to her faculty adviser, Alexander Purves, she was known for her use of visual poetry and metaphor. "I try not to editorialize on history but to document it," Lin said in an interview with Charles Gandee for *House & Garden* (March 1990).

Maya Ying Lin was born on October 5, 1959 in the small college town of Athens, Ohio into what the Yale University sinologist Jonathan D. Spence, in an interview for Phil McCombs's *Washington Post* (January 3, 1982) profile of the architect, called "the most creatively brilliant family." Her mother, Julia Chang Lin, the daughter of a physician in Shanghai, China, was a literature professor; her father, Henry Huan Lin, who came from a family of anti-Communist intellectuals and politicians in Beijing, was a well-known ceramist and the dean of fine arts at Ohio State University. The couple immigrated to the United States in the 1940s.

Among Lin's other illustrious ancestors is her paternal grandfather, Lin Chang-min, a progressive lawyer who lobbied for reform in China and traveled to England in the 1920s as a member of the Chinese Association for the League of Nations. In London, the gregarious Lin Chang-min and his daughter, Hui-yin, counted among their friends and acquaintances such luminaries as H. G. Wells, E. M. Forster, Arthur Waley, Thomas Hardy, Bertrand Russell, and Katherine Mansfield. During her stay in London, Hui-yin fell in love with Hsu Chih-mo, who later became one of China's greatest lyric poets, but married instead her father's choice, Liang Ssucheng, China's most famous architect. Hui-yin herself later studied architecture at Yale and became a theatrical set designer.

According to her father, Maya Lin inherited her aunt's drive and independent character as well as her aptitude for architecture. "She was always interested in the arts," Henry Lin said of his daughter when he spoke to Phil McCombs, "[but at the same time] all the female Lins are very strong, very independent: all very talented and very determined." Throughout her youth, however, Lin remained unaware of Hui-yin's architectural studies at Yale. She also continues to think of herself as more American than Chinese. "I don't speak or write Chinese. . . . My parents never forced us to do anything," Lin told McCombs, referring to herself and to her older brother, Tan, who is a poet. "They always gave us the choice." She has nevertheless conceded that her work is, in her words, "distinctly Asian" in its simplicity and its tendency to "look inward."

During her childhood, Maya Lin spent most of her free time alone, hiking in the woods, birdwatching, reading, and making pottery in her father's studio. While she was in high school, she worked part-time at the local McDonald's fast-food restaurant. An above-average student, she took college-level courses to challenge herself. One of those courses introduced her to the works of Jean Paul Sartre, Albert Camus, and other existentialists. As a result, she became obsessed with death—a subject she continued to pursue after she enrolled as an architecture major at Yale. In her spare time, she often took trips to the Grove Street Cemetery, an old, tree-shaded graveyard in the center of New Haven, to take photographs of headstones. She described one of those gravestones—a monument to a ferryboat captain—to Phil McCombs: "Someone had carved a really beautiful ferryboat on his tombstone. It was sweet and simple. I love things that are uncomplicated and simple." Lin spent her junior year studying abroad and took advantage of that opportunity to visit many European cemeteries.

Upon her return to Yale for her senior year, Lin signed up for a funerary architecture course. The professor asked each of the students in his class to enter the competition to design the Vietnam Veterans Memorial, which was to be constructed on the Mall in Washington, D.C., between the Lincoln Memorial and the Capitol. Acting on her teacher's recommendation that she examine the site, Lin traveled to Washington in November 1980. The day on which she toured the mall was crisp and sunny, and people were playing frisbee in the meadow where the memorial would later stand. As she photographed the area, the basic concept for the design she would eventually submit came to her. "You couldn't desecrate that land," she explained to Leo Seligsohn of *New York Newsday* (February 8, 1983). "You had to do something respecting the idea of opening earth, letting the earth embrace you. The idea came simply—not as a brainstorm."

The rules of the competition required that the designs be apolitical, and Lin quickly realized that the Vietnam memorial should evoke the same sense of serenity that she felt when she visited cemeteries. To that end, she envisioned a horizontal structure that would, in effect, draw in the observers and, in her words, make them "feel safe within that park," yet remind them of the dead. "So I just imagined opening up the earth . . . ," Lin told Phil McCombs. "It's like opening up your hands. It's not so threatening. You're using the earth, asking people to come in, protecting people from the sounds [of the city] and in a way that's no more threatening than two open hands."

Lin's simple yet bold design for the memorial called for two long, low black granite walls that seem to be composed of multiple headstones. The walls, which are built into the earth, come together to form a shallow "V" that at its vertex is ten feet high. As Lin explained to Elizabeth Hess of *Art in America* (April 1983), she chose black granite rather than the white marble more typically used for monuments because "black is more peaceful and gentle than white." The highly polished black stone, on which the names of the nearly 58,000 dead and missing veterans of the Vietnam War are engraved in the order that they died or disappeared, also serves as a kind of mirror, reflecting the images of the viewers—or, as Lin sees them, mourners. "This was to say they have died, and we are here among the living," she told Leo Seligsohn. "It's not clear-cut because we can see the earth and sky reflected in the names. But it is to make people walk back into the light."

In a statement accompanying her entry, Lin described her design to the judges as "a moving composition, to be understood as we move into and out of it; the passage itself is gradual. . . . As we turn to leave, we see these walls stretching into the distance, directing us to the Washington Monument, to the left, and the Lincoln Memorial, to the right, thus bringing the Vietnam memorial into historical context." In the spring of 1981, the judges of the competition spent five days evaluating the merits of each of the 1,420 entries. They finally settled on Maya Lin's design, declaring it "superbly harmonious." The editor of *Landscape Architecture*, Grady Clay, who served as one of the judges, outlined the reasons behind the decision in the March 1982 issue of his magazine: "In retrospect, this is what we concluded about Ms. Lin's winning design. It reflected the genius loci, the spirit of the place, and went beyond it to echo the national trauma arising from the Vietnam War and its aftermath. It thus became a memorable work of art in itself. And that seems to be essential in all great works of landscape architecture."

When the judges publicly announced their decision, on May 6, 1981, some veterans and their families protested the choice, calling Lin's design, among other things, a "degrading ditch" and a "wall of shame." As Leo Seligsohn reported, some went so far as to complain, "We can't have our memorial built by a gook." The racial slurs and derogatory remarks increased in the following months, after Lin, who had received her M.F.A. degree in architecture from Yale in 1981, went to Washington, D.C., to oversee the construction of the memorial. H. Ross Perot, the conservative multimillionaire who had provided the money to fund the design competition, flew angry veterans to Washington to stage demonstrations against Lin, and Tom Carhart, a prominent Washington attorney and a former platoon leader in Vietnam with two purple hearts to his credit, denounced Lin's design as a memorial to "the war at home rather than the one in Southeast Asia."

The greatest threat to the completion of Lin's memorial came in 1982, when protestors petitioned for the installation of a second monument—a realistic bronze sculpture of three larger-than-life servicemen with an American flag, created by Frederick Hart, a Washington-based sculptor and former antiwar demonstrator who had come in third in the original competition. Among the groups favoring Hart's monument as an "antidote" to Lin's wall was a conservative think tank chaired by Senator John W. Warner. Upon hearing that Hart's sculpture, which, in her view, was a trite simplification of the war, might be erected in the center of her wall, Lin likened it to "drawing mustaches on other people's portraits," as she put it to Elizabeth Hess. A compromise was finally reached in February 1982: Hart's monument would stand some 120 feet from Lin's wall, near the entrance to the memorial site. Nine months later, on November 13, 1982, following a forty-eight-hour vigil at the Washington Cathedral during which the names of all the American military personnel killed in the war were read, the Vietnam Veterans Memorial was unveiled at a dedication ceremony for veterans and their families. Maya Lin's name was never mentioned during the ceremony, and the dedication program featured on its cover not Lin's wall but Hart's sculpture.

At the height of the controversy, a group of noted art critics had reevaluated all the competition entries and had concluded that Lin's design was indeed the best. In an assessment of the memorial for *Arts* magazine (December 1984), Shirley Neilsen Blum wrote, "It is a work of art that contains our most tragic secrets. In a gentle but relentless way it holds a mirror up not just to the single visitor but to an entire nation. The highly charged message of the Vietnam memorial is contained within the cool spare language of minimal art."

By the time the Vietnam Veterans Memorial was dedicated, Maya Lin was enrolled in the graduate architecture program at Harvard University, but the negative reaction to her work had taken its toll. Unable to concentrate on her studies, she decided to take few months off from school. For most of 1983 Lin worked for a Boston architectural firm, and in the fall of the year she returned to Yale, where she felt most at home. There, she studied under the architect Frank Gehry, worked on a sculpture for Artpark, near Lewiston, New York, and contributed articles about architecture to the *New Republic*. She graduated in the spring of 1986. "I used to be terrified that at twenty-one I might already have outdone myself," she said at the time, as quoted in *Newsweek* (January 20, 1986). "Now I'm too busy to think about it."

Over the next few years, Lin renovated a Victorian house in Connecticut; created a corporate logo for Reginald Lewis; designed a stage set in Philadelphia; drew up the plans for a park outside the Charlotte Coliseum in North Carolina; and devised a new glass ceiling for the Long Island Railroad terminal in Pennsylvania Station in New York City. She also exhibited some of her sculpture at several Manhattan art galleries, including the Sidney Janis Gallery, the Tibor de Nagy Gallery, and the Rosa Esman Gallery. In creating her small-scale works, Lin frequently combines lead, which she loves for its malleability, with bits of broken glass. Some of her more recent pieces were made of mottled beeswax striated with lead. A perfectionist, she often destroys a sculpture shortly after making it, although she has said she is thankful to learn from each piece and move on.

In the winter of 1987, Lin, who was by then living on the Lower East Side of Manhattan, got a call from the Southern Poverty Law Center, in Montgomery, Alabama, asking her to design a memorial for those who had given their lives in the struggle for racial equality. Lin immediately accepted the project, and in May 1988, after studying the history of the civil rights movement for a number of months, she flew to Montgomery. On the plane, she began reading *Eyes on the Prize*, the companion book to the PBS series of the same title. She was especially struck by a line from the Book of Amos that the Reverend Martin Luther King Jr. had used in his celebrated "I have a dream" speech, in 1963. "We will not be satisfied . . . " King had said, "until justice rolls down like waters and righteousness like a mighty stream." "The minute I hit that quote I knew that the whole piece had to be about water . . . ," she recalled to William Zinsser, who interviewed her for *Smithsonian* (September 1991). "Suddenly the whole form took shape, and half an hour later I was in a restaurant in Montgomery with the people from the [Southern Poverty Law] Center, sketching it on a paper napkin. I realized that I wanted to create a time line: a chronological listing of the movement's major events and its individual deaths, which together would show how people's lives influence history and how their deaths made things better."

Within a few weeks, Lin's sketch had become a full-fledged design for the memorial that would serve as the entrance plaza for the Southern Poverty Law Center's new headquarters. The Civil Rights Memorial is composed of two separate but related pieces. The first is a black granite disk, about twelve feet in diameter, that rests on a slender, asymmetrical column so that it appears to be floating. Around its perimeter are inscribed fifty-three chronological entries, marking twenty-one landmark events in the history of the civil rights movement and listing the names of forty individuals who lost their lives in the effort. The second component of the memorial is a nine-foot-high wall with Martin Luther King Jr.'s words incised into its surface. Because Lin saw the fight for equality as "a continuing struggle" and wanted the Civil Rights Memorial "to deal not only with the past but with the future," as she put it in her interview with William Zinsser, she truncated King's quotation, beginning the inscription with " . . . until."

Sensing that water would be both cooling and calming in the blistering heat of Alabama, Lin incorporated water into her design for the Civil Rights Memorial to give it what Jonathan Coleman, writing in *Time* (November 6, 1989), described as the "tranquility of a Japanese garden." Water spills down the wall of the memorial and flows gently and evenly, almost imperceptibly, from a hole in the disk. "The water is as slow as I could get it," she told Zinsser. "It remains very still until you touch it. Your hand causes ripples, which transform and alter the piece, just as reading the words completes the piece." When Zinsser asked her if the contemplative spirit of the piece was a reflection of her Asian heritage, Lin replied, "If it's Eastern in any way, it's not because it's Zen, or Buddhist, but because it's a teaching device. It presents information and lets the viewer interpret it, unlike Western art, which tends to be didactic."

Although she has always strived to achieve a sense of, in her word, "tactility" that invites people to touch her works of art, even Lin didn't anticipate the emotion the Civil Rights Memorial would call forth. By her own account, she was "surprised and moved when people started to cry" at the dedication ceremony, in the fall of 1989. She was especially touched by Mamie Till Mobley, the mother of Emmett Till, a fourteen-year-old boy who was shot to death in Mississippi in 1955 for speaking to a white woman. Mobley began to cry as she touched her son's name beneath the water. As Lin watched, she told Zinsser, she "realized [Mobley's] tears were becoming part of the memorial."

Lin's most recent large commissioned sculpture is a monument commemorating the tradition of coeducation at Yale, which dates from 1872 in the university's graduate and professional schools and from 1969 in Yale College, for undergraduates. The *Women's Table*, as Lin named the work, is an oval table, cut from Cold Spring green granite, over which water flows slowly. As Diana West noted in the *American Spectator* (May 1992), the shape and the water can be seen as symbols of "general life-giving femaleness." The table, which was installed on Cross Campus, the main quadrangle, is mounted on its base at a sixty-nine-degree angle, to represent the historic year of 1969. Carved on the surface of the table is a spiral of numerals recording the number of women enrolled at Yale from 1701, the year the college was founded, until 1991. Since no women attended for nearly 200 years, the table's center is filled with zeros that call attention to the decades of sexual discrimination at Yale. Unlike her two better known memorials, the *Women's Table* focuses on a group rather than on individuals and is, in Lin's words, "more about the future rather than commemorating the past."

Early in 1993 Lin completed work on the interior remodeling of two floors of an old loft building in the SoHo district of New York City, which was to serve the new home of the Museum of African Art. Relying mainly on the use of color, especially dark grays and blues with occasional bursts of sunny yellows and oranges, she managed to create a space that was, in the words of the art critic Herbert Muschamp, "discernibly non-Western in spirit" and served as the perfect background for the art objects on view. "Her goal is not to open up African art for Western viewers, but to open the museum's visitors to African art," Muschamp observed in the *New York Times* (February 12, 1993). "She uses recognizably Western ideas—intuition, empathy, and handicraft are no more specifically African than track lights and Plexiglas boxes—to create a place with the potential to transform Western ways of seeing and knowing. . . . People won't be leaving flowers here. But they may leave behind some preconceptions and perhaps even some fears."

For all the strength and power she conveys through her art, Maya Lin is small and slight, standing just over five feet, three inches tall and weighing about eighty-five pounds. Self-conscious about her youthful appearance, she was thrilled when she turned thirty. "In person," Jonathan Coleman noted in his profile for *Time*, "she is shy yet affable, serious but quick to smile, and full of energy; she doesn't so much walk as dart." Although she fiercely guards her private life, interviewers have generally found Lin to be unusually candid in discussions about her work and about future projects. "The Vietnam and civil rights pieces are special," she told Charles Gandee in the interview for *House & Garden*, "but they are off on their own. I've never felt like trying to figure out what I'm going to do to top them." As she told Gandee, she intends to continue working at both architecture and sculpture: "Just doing one wouldn't be the full picture for me. It will be a few years before the architecture comes out, before the sculpture comes out. But I'm taking my time, and I enjoy the time. I'm very young." Lin shares her loft in Lower Manhattan with her longtime companion, Peter Boynton, a sculptor, and two cats.

Selected Biographical References: N Y Newsday p17+ F 8'83 por; N Y Times Mag p49+ F 24'91 pors; Smithsonian 22:32+ S '91 por; Time 134:90+ N 6 '89 pors; Washington Post F p1+ Ja 3'82 pors, B p1+ F 13 '89 por

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Maathai, Wangari

(mä-tī́, wän-gär´ē)

Apr. 1, 1940– Kenyan environmentalist; human rights activist; educator. Address: c/o Green Belt Movement, P. O. Box 67545, Nairobi, Kenya

In early 1993 Wangari Maathai, distraught over reports that ethnic violence continued to rage in the western part of her native Kenya, rounded up some of her friends and traveled into the thick of the fighting, which had led to the deaths of hundreds of people and the displacement of many more. Before long, the internationally renowned environmentalist was busily organizing victims of the violence, which was being fueled, according to her and many Kenyan clergy, by the government of President Daniel arap Moi. Although Moi publicly accused Maathai of inciting the clashes herself, his words failed to discourage her from carrying on with her work. "To me, here is a people who are displaced," she told *Current Biography* during a visit to New York City in 1993, explaining her reasons for getting involved. "I read about them. I see that their houses have been burned. I hear that their children are not going to school. I hear that they have been told to go back to their ancestral lands. . . . My response is to say, 'This is wrong. And the politicians must be stopped.' But I don't stop there. . . . I say, 'I'll stop them. If nobody's stopping them, I'll stop them.'"

Maathai's attempt to assist those under attack was only the most recent such effort in a career that she has devoted to helping forge a more humane and democratic Kenya, which has been ruled by a one-party dictatorship since 1982. In a country not known for tolerating dissent, she has over the years locked horns with the government on issues ranging all over the political map, from its failure to defend the human rights of ordinary Kenyans to its short-sighted economic and environmental policies. Her daring has on various occasions provoked the police to break into her home, place her under arrest, club her into unconsciousness, and otherwise "discourage" her from engaging in political activity. In the West, on the other hand, Maathai has won many admirers and a slew of international awards, the most recent of which was the 1993 Jane Addams International Women's Leadership Award, which is given to women who personify the pioneering spirit of Jane Addams, the first American woman to receive the Nobel Peace Prize. "Wangari embodies the greatest degree of courage and commitment in standing up not only to an authoritarian government but also to the prejudice and restrictions on women on which society insists," Richard Dicker, a Human Rights Watch staff attorney, told *Current Biography*.

Maathai's emergence in recent years as one of Kenya's most visible political dissidents may appear at first glance to be an improbable development in the life of a woman best known in the West as one of Africa's leading environmentalists. As the coordinator of the Green Belt Movement, a grassroots environmental organization that she founded in 1977, Maathai has been responsible for helping tens of thousands of women plant millions of trees throughout Kenya. She has thus not only enabled participants to combat soil erosion, desertification, and deforestation but has helped increase the supply of fuelwood, which is fast dwindling as large numbers of trees are felled to meet the needs of an exploding human population. But Maathai has long preached the interrelatedness of environmental and political issues, believing that a healthy environment cannot be created in Kenya as long as the government fails to address the economic and social concerns of ordinary Kenyans. "I have been telling people [about the need to protect] the environment . . . and the trees and all the other biological diversity," she said during an informal talk in April 1993 at Columbia University, in New York City. "Now surely, human beings belong to this biological diversity. And if we cannot protect our own species, I don't know what we are doing protecting the tree species."

Wangari Muta Maathai was born on April 1, 1940 in Nyeri, Kenya, and she was raised in a farming community in the White Highlands, a region made famous by Isak Dinesen's novel *Out of Africa*. Her parents were subsistence farmers who belonged to the Kikuyu tribe, traditionally one of Kenya's more educated and materially successful ethnic groups. As the oldest daughter in a family of six children, Maathai might have been expected to assume responsibility for many of the household chores at an early age, as was common among Kenya's rural families. "Yet my parents were progressive people, and they decided that I should have a chance to go to school," she told Christopher Boyd in an interview for the *Chicago Tribune* (January 5, 1992). "If they hadn't done that, I would probably never have left the farm."

Maathai also profited from the assistance of her teachers at the Loreto Limuru Girls High School. Recognizing her talent, they helped her obtain one of the several hundred scholarships awarded Kenyans by the administration of President John F. Kennedy, and in the early 1960s, she entered Mount St. Scholastica College, in Atchison, Kansas. Throughout her years in the United States, Maathai never thought of the country as anything but a temporary home. "I knew when I came here that I had to go back home . . . and make a contribution," she told *Current Biography*.

After taking her B.S. degree in biology from Mount St. Scholastica College, in 1964, Maathai entered the University of Pittsburgh, in Pennsylvania. She received her M.S. degree in the following year—an accomplishment that made her the first woman in all of eastern and central Africa to obtain an advanced degree. She soon discovered that she had achieved something else: while at Pittsburgh, she had perfected a tissue-processing technique with which her Kenyan-educated colleagues were unfamiliar, and following her return to Kenya, in 1966, she found that her expertise was in high demand. She easily got a job as a research assistant to R. R. Hofmann, a German expatriate who was the head of the department of veterinary medicine at the University of Nairobi. On the other hand, her Kenyan colleagues, none of whom had met a Kenyan woman with an advanced degree, were less enthusiastic about her achievement. "They wondered whether it was really a master's degree or if it was just a joke," she told *Current Biography*.

As it turned out, Maathai's receipt of an M.S. degree was only one in a string of firsts that she has achieved throughout her life: in 1971 she became the first woman to earn a Ph.D. (some sources say in biology, while others say in anatomy) from the University of Nairobi and the first woman to serve as senior lecturer at the institution, and she later became the first woman to hold an associate professorship at the university and the first woman to be invited to chair a department.

Armed with such credentials, Maathai could have easily settled into comfortable middle-class existence, deferring her pledge to "make a contribution" to her country until another day. But she did not. And she realized just how important it was for her to make good on that pledge when, in the early 1970s, her husband, a businessman, decided to run for a seat in Parliament. In becoming involved in his campaign, Maathai witnessed firsthand the kinds of problems facing Kenya's urban poor. "I had grown up in a poor rural area, but it was nothing like what I encountered in the slums of Nairobi," she recalled to Christopher Boyd. "These people were desperate. All they wanted was a promise from my husband that we would find them jobs. Of course he said he would, because that is what you say on a campaign. However, I took the promise very seriously." She took it so seriously, in fact, that following the election, in which her husband was victorious, she established a kind of employment agency to help poor people find work planting trees and shrubs or cleaning the homes of the well-to-do.

Maathai had centered the company's efforts on planting trees for a number of reasons. One was that, in some regions in Kenya, there appeared to be a link between a lack of fuelwood and malnutrition. As Margaret Snyder succinctly described the problem in *The Hunger Project Papers* (August 1990), "Growing populations are depleting fragile resources. When fuel is in short supply, women have to walk farther and farther to find it. Hot meals are served less frequently, nutrition suffers, and hunger gains ground." A program aimed at planting trees would also help stem desertification and soil erosion and would promote beautification.

Although the company did not prosper, Maathai remained committed to finding a way to encourage Kenyans to take an active role in preserving their environment. Then, in 1977, she succeeded in persuading the National Council of Women of Kenya (NCWK) to embrace her cause, and as a result Maathai's moribund enterprise was resurrected and transformed into a national organization. (Maathai joined the council's executive committee in the same year.) At first called Save the Land Harambee (the last word meaning "let's all pull together" in Swahili), it was later named the Green Belt Movement (GBM). "We started with seven trees in a small park in Nairobi" on World Environment Day, June 5, 1977, Maathai told Ted Kleine in an interview for *Mother Jones* (September/October 1991). "[At the time] we had no tree nursery, no staff, and no funds," Maathai wrote in an article that appeared in the *UNESCO Courier* (March 1992), "only a conviction that there was a role for ordinary country people in efforts to solve environmental problems."

The Green Belt Movement was founded on an exquisitely simple idea: GBM employees would plant and tend seedlings in GBM nurseries and issue the seedlings to local farms, schools, churches, or other local nurseries; the locals would receive the trees for free, while the employees would be paid a small sum for each tree that survived more than three months outside of the nursery. (The survival rate is about 80 percent in fertile regions and less than 50 percent in dry areas.) With the backing of the NCWK and under Maathai's leadership, the organization quickly grew into a movement employing thousands of women throughout Kenya. "Soon, people from all over the country were asking us where they could find seedlings," she wrote in the *UNESCO Courier* article.

By the early 1990s the program had been replicated in nearly a dozen other sub-Saharan African countries, and in Kenya itself, the GBM's some 80,000 members had planted about ten million trees in more than 1,000 GBM nurseries. The movement had by then also attracted the support of the United Nations and the governments of several European countries as well as hundreds of individual donors living throughout the world, enabling it to operate on an annual budget of about $5 million. An international chapter was recently organized in the United States. More important, according to Maathai, were the changes that the GBM had wrought in the lives of the participants. "The Green Belt Movement is about hope," Maathai declared to a gathering of female environmentalists in 1992, as quoted by Christopher Boyd. "It tells people that they are responsible for their own lives. It suggests that at the very least, you can plant a tree and improve your habitat. It raises an awareness that people can take control of their environment, which is the first step toward greater participation in society." Maathai has written about the organization and its work in *The Green Belt Movement* (1985) and *The Green Belt Movement: Sharing the Approach and the Experience* (1988).

Maathai's accomplishments, both academic and professional, have cost her a great deal, however. For one thing, many of her male colleagues at the University of Nairobi never reconciled themselves to Maathai's having obtained a doctoral degree. By the early 1980s even her husband, with whom she had three children, had come to resent her. Maathai's academic achievements especially rankled. "The typical African woman is supposed to be dependent, submissive, not better than her husband," Maathai explained to Mary Ann French, who profiled her for the *Washington Post* (June 2, 1992). "Let me put it this way: education was so idolized [in Kenyan society] that having a Ph.D. was definitely a credit that should have gone to my husband rather than to myself. It was very difficult to see that the one who had the one credit that everyone wishes they had was the woman."

The eventual dissolution of Maathai's marriage, in the early 1980s, was made all the more painful by her husband's decision to begin divorce proceedings against her by publicly accusing her of adultery. Maathai, who fought to preserve her marriage, received another blow when the court ruled in her husband's favor. "I told the judges that if they could reach that decision based on what they'd heard, they must be either incompetent or corrupt," she said, according to *Eco-Heroes: Twelve Tales of Environmental Victory* (1993). Her response, in turn, provoked the judges to charge her with contempt of court and to sentence her to six months in jail. She was released three days after her sentencing—but only after agreeing to apologize to the judges. "I had to be taught a lesson," she told *Current Biography*.

Following her run-in with the Kenyan judicial system, Maathai found herself without allies. Wanting to fight back, she decided to run for a seat in Parliament but was prevented from doing so on a technicality. Meanwhile, she had resigned her post at the university as a condition for registering as a candidate for political office; after she was disqualified, the university refused to allow her to resume her duties. As it turned out, the episode was for Maathai a baptism of sorts into Kenya's politics of gender, of which she previously had been only vaguely aware. "I have had the fortune of breaking a lot of records—first woman this, first woman that—and I think that created a lot of jealousy without me realizing," she told Mary Ann French. "And sometimes we don't quite realize that not everybody's clapping when we're succeeding."

Maathai ran into trouble with the Kenyan authorities again in 1989, after the government announced its plan to construct a sixty-two-story skyscraper in Uhuru Park, Nairobi's most popular recreational area and one of its few parks. The complex, which would have been the tallest building on the African continent, was to house hotels, theatres, the state-owned newspaper, and a television station; a statue of President Moi was to be erected nearby. While conferring a measure of prestige on Kenya, the project, which was expected to cost about $200 million, would have propelled the already financially strapped country more deeply into debt—a prospect that, according to Maathai, made it completely impractical.

Maathai proposed that the government hold a public debate on the merits of building such a structure, though she left no doubt as to her own position on the matter: she unequivocally called on the government to preserve the park so that, as she was quoted as saying in *American Forests* (September/October 1990), "our children will not be condemned to the concrete jungle typical of the many unplanned, overcrowded, and polluted cities of other countries." "If I didn't react to their interfering with this central park, I may as well not plant another tree," she told Jane Perlez in an interview for the *New York Times* (December 6, 1989). "I cannot condone that kind of activity and call myself an environmentalist." Many Nairobi residents apparently agreed with Maathai, for it was not long before Kenyan newsrooms were deluged with letters from concerned citizens calling on the government to consider finding another site for the "park monster," as the proposed skyscraper popularly became known.

As might be expected, the government viewed the matter—and Maathai's effort to scuttle the project—differently. In Parliament, she became the subject of a series of merciless verbal assaults, with one member of Parliament going so far as to propose that a *salala*, or curse, be placed on her. According to *Society* (April 6, 1992), a popular Kenyan magazine, President Moi himself joined in the attack: in addition to publicly conjecturing that opponents of the project had "insects in their heads," he declared that it was "un-African and unimaginable for a woman to challenge or oppose men." In another undisguised reference to Maathai, Moi exhorted other women to "discipline the errant sheep" among them. "They can't stand a woman who stands up," Maathai told Jane Perlez, reflecting on the controversy. "I'm being seen as an arrogant woman because I dare to object. I call them arrogant."

The Green Belt Movement, too, was censured by the government; it was denounced as "subversive," and its members were described as a group of "ill-informed divorcees." The government issued its most severe blow when it ordered the organization to vacate—within twenty-four hours—the state-owned offices that it had occupied for a decade. (The movement subsequently established its headquarters in Maathai's home, in Nairobi.) Notwithstanding the harassment Maathai and her colleagues endured, they were ultimately victorious. Convinced by the protests that the project was unsound, foreign investors withdrew their support.

In recent years, Maathai's desire to improve the quality of life of ordinary Kenyans has led her to take a more active role in her country's political life, which has become more turbulent as Kenyans, emboldened by the so-called democratic revolution that swept Eastern Europe in 1989, have become increasingly insistent in their demands for democratic reform. For instance, Maathai is a member of the Forum for the Restoration of Democracy, the most formidable of the political parties established after the ban on political activity was lifted, in December 1991. Her growing political stature, in turn, has added to the government's antipathy for her. On several occasions, she has been detained, interrogated, or arrested by the police as part of the government's campaign to discredit prominent figures associated with the country's pro-democracy movement.

For Maathai, the arrests and detentions constituted a relatively benign form of government harassment. More worrisome were the authorities' efforts to silence her by force. A case in point was the government's reaction to Maathai's role in a hunger strike launched by a group of Kenyan women to protest the imprisonment of their sons, who had been in jail since late 1990; according to Maathai and the women, they had been jailed because they had voiced their support for an end to one-party rule. Four days after the women began their strike, in Uhuru Park, riot police launched a sustained assault on the protesters, lobbing tear gas at them and beating them. Maathai herself was clubbed into unconsciousness and was later hospitalized. The beating continued even after the women, who were unarmed, defended themselves by stripping naked, an act that is believed in some African cultures to bring on a curse. Later that year Maathai explained to Mary Ann French why she had become involved: "The punishment for treason at home is death. The mothers are rural women. Some of them cannot even write their names. They asked me to help. Their sons have been in jail for almost two years. They have not yet been tried, and they were very afraid that if they were tried they could be killed. So for a mother, what wouldn't you do?"

The same maternal impulse that prompted Maathai to become involved in the hunger strike in Uhuru Park—and indeed, the same impulse that led her to become an advocate of the poor and a defender of the environment—also led her, in early 1993, to travel to Rift Valley Province, the site of some of the worst ethnic violence seen in Kenya since independence came in 1963. In helping the victims of the fighting, Maathai quickly learned that members of Kalenjin, the ethnic group from which President Moi hails, were driving from their homes or preventing the return of people belonging to other ethnic groups, including the Kikuyu, Luo, and Luhya, who were generally thought to oppose Moi. She further discovered that the government was lending its support—in the form of transportation, for instance—to the culprits, and that, moreover, the police who were patrolling the area were doing nothing to protect the victims. Maathai's assessment of the situation was supported by the National Council of Churches of Kenya and members of the political opposition.

As part of her effort to facilitate the return of the displaced people to their homes, Maathai tried to hold seminars to advise affected individuals on how to protect themselves, but the meetings never got underway because the police obstructed them from entering the meeting places. She also established the Tribal Clashes Resettlement Volunteer Service as "a pressure group," as she calls it, to urge the government to stop inciting the Kalenjin to violence. For his part, President Moi accused Maathai herself of stirring up ethnic rivalries. At about the same time, perhaps not coincidentally, one of her colleagues was abducted in Nairobi in broad daylight by hooded men who drove off with him in a police van; he was subsequently charged with sedition. The incident prompted Maathai to take to wearing various disguises to avoid detection by the police when traveling about Nairobi.

As might be expected, the Kenyan government's image of Maathai differs markedly from the way in which she has been perceived in the West. Once described by Chester Crocker, a former United States assistant secretary of state for African Affairs, as "the leading environmentalist on the African continent," Maathai has received many honors, including the Woman of the Year Award in 1983, The Right Livelihood Award (or the Alternative Nobel Prize) in 1984, the Better World Society Award for the Protection of the Global Environment in 1986, the Windstar Award for the Environment in 1988, the Woman of the World Award in 1989, the Goldman Environmental Prize in 1991, and the Africa Prize for Leadership for the Sustainable End to Hunger in 1991. She was listed on both UNEP's Global 500 Roll of Honor and the National Council of Women of Kenya's Honours List in 1987, and in 1990 she received an honorary doctorate from Williams College in Williamstown, Massachusetts. She is a member of several women's and environmental organizations, including the Women's Environment and Development Organization and the Worldwide Network.

As her reputation has grown, Maathai has found herself in high demand among journalists and on the lecture circuit in the United States, and as a result she has been able to offer her perspective on the environmental crises facing the earth to a wider audience. During her interview with Mary Ann French, for instance, she sharply criticized the administration of President George Bush for its failure to provide leadership at the "Earth Summit," held in Rio de Janeiro in June 1992, which she attended: "How come the Americans are not worried? I think they are sending a very confused message to the world. . . . Does that mean that the only superpower left is the leader in pollution, in consumption, in politics, but that in this area, she's not willing to take leadership?"

Maathai has been similarly critical of the manner in which Western governments have dispensed aid to developing countries. "For many leaders and decision makers in Africa, and throughout the world," she was quoted as saying in *E Magazine* (March/April 1990), "development still means extensive farming of cash crops, expensive hydroelectric dams, hotels, supermarkets, and luxury items, which plunder human resourcefulness and natural resources. This is short-sighted and self-eliminating and does not meet the basic needs of the people—adequate food, clean water, shelter, local clinics, information, and freedom." Her message to Western donors, including governments and private organizations, is to lend their support to such grass-roots projects as the Green Belt Movement rather than to corrupt governments that squander—and often steal—resources that ought to be helping improve the lives of ordinary people. "When I see the enthusiasm with which the people of the Green Belt Movement have worked—with the little money we had—to reach this far, I start to wonder what happened to the millions of dollars that they claim we received in aid," she was quoted as saying in *West Africa* (September 30/October 6, 1991).

In person, Wangari Maathai comes across as a warm and down-to-earth woman who, despite her hectic schedule, is tremendously generous with her time. She is also feisty, principled, and blunt-spoken, and she quickly becomes consumed with righteous anger when discussing what she regards as the injustices committed by the Kenyan government. At the same time, Maathai remains ever hopeful that, through individual initiative, Kenya can transform itself into a more democratic country. "We must never lose hope," she wrote in an article that appeared in *Ms.* (March/April 1991). "When any of us feels she has an idea or an opportunity, she should go ahead and do it. I never knew when I was working in my backyard that what I was playing around with would one day become a whole movement. One person can make the difference."

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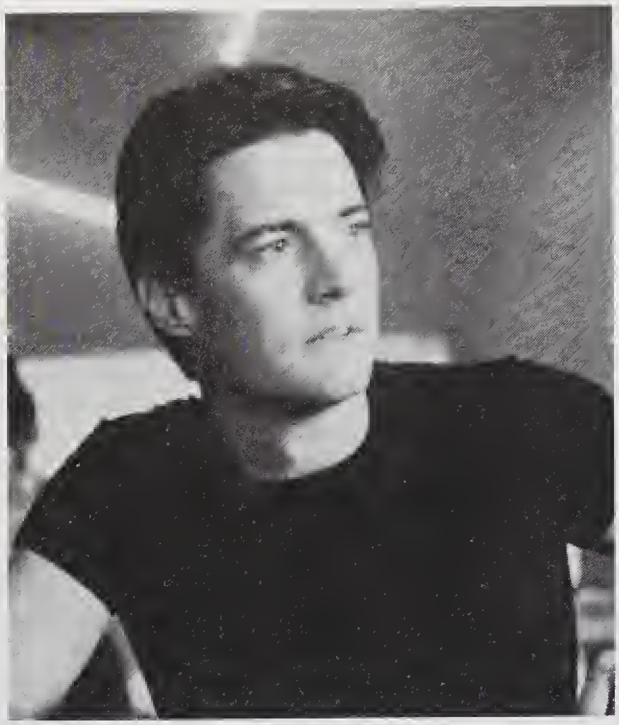
MacLachlan, Kyle

Feb. 22, 1959- Actor. Address: c/o Annett Wolf, 1033 Gayley Blvd., Los Angeles, CA 90024

Kyle MacLachlan's career has been inextricably bound up with that of the obsessively macabre filmmaker David Lynch, who in the 1980s gave him a starring role in the science fiction epic *Dune*, cast him in the highly disturbing psychological thriller *Blue Velvet*, and then provided him with the role for which he won a Golden Globe Award and an Emmy nomination—the straitlaced, coffee-swilling FBI agent Dale Cooper in *Twin Peaks*, one of the most innovative series in the history of television. "Kyle plays innocents who are interested in the mysteries of life," Lynch told Johanna Schneller, who profiled MacLachlan for *GQ* (August 1992). "He's the person you trust enough to go into a strange world with." Mark Frost, who shared the duties of creator and executive producer of *Twin Peaks* with David Lynch, described the actor to Emily Benedek of the *Washington Post* (May 23, 1990) as having "a kind of a Clark Kent quality. He's mild-mannered, well-behaved, good-



Barry Wetcher/MGM Pictures

Kyle MacLachlan

humored, patient. . . . I don't think Kyle thinks of acting as an intellectual process, though he's very bright. It happens at an intuitive level with him. I think the best actors have that quality."

Kyle MacLachlan was born on February 22, 1959 in Yakima, Washington, the oldest of three sons in a family of "very conservative, Republican WASPs," in his words. His father is a lawyer and a stockbroker, and his mother, who died in 1986, was a public-relations director for a local school district. "I grew up with successful parents," he told Johanna Schneller. "They were my inspiration. I was never afraid of hard work. . . . We were encouraged to push forward, to strive for what we couldn't quite reach. To really go for it. It's invaluable to have that work ethic now."

MacLachlan, who has claimed to be a direct descendant of Johann Sebastian Bach on his mother's side, began taking piano and voice lessons at a young age. When he was in high school, his mother, who served as the musical director of the local community theatre, persuaded him to appear in the group's summer stagings of musical comedies. Reluctant at first, he became hooked on acting when he realized that it was an easy way to meet young women. "At the theatre, the whole approach thing was completely removed," he told Emily Benedek. "I was in heaven." Before long, however, acting interested him for its own sake. During the summer following his freshman year at the University of Washington in Seattle, where he pursued a liberal arts education, he performed in summer stock in North Carolina.

While in North Carolina, MacLachlan met an older actress who profoundly influenced his thinking. She "had come through the sixties," MacLachlan told Emily Benedek, "and she had been a big part of the free-spirit quality of the times. She had traveled cross-country in a bus and was very into nature—living in nature—very into organic eating, all those things that we sort of mock now, but at the time, for me anyway, in the late seventies, I had not experienced, coming from a conservative family and community. [Where I grew up,] that whole element of explosion, of expression, of whatever it was that happened in that era, was threatening. I was most impressed by the reaction of my parents, and I adopted their fear." The actress introduced him to Eastern mysticism and to meditation, which he still practices.

Immediately after graduating from the University of Washington, MacLachlan played Romeo in a staging of *Romeo and Juliet* for the Oregon Shakespearean Festival, in Ashland. He next appeared in a Seattle production of *Tartuffe*, in which he was spotted by a casting agent for the producer Dino De Laurentiis, whose daughter, Raffaella, was making a science fiction film called *Dune*. The script for the film had been adapted by David Lynch, who was also directing the project, from Frank Herbert's series of dense, mystical novels about a desert planet on which 800-foot-long sandworms guard a coveted consciousness-expanding "spice" called melange. Having read the *Dune* books five or six times, MacLachlan had longed to play the role of the messiah Paul Atreides since 1976, when he first learned that the movie rights had been sold. Fortunately for MacLachlan, who was then too young for the part, production was delayed for eight years.

Raffaella De Laurentiis described the type of actor she had in mind for the part to Aljean Harmetz of the *New York Times* (May 28, 1984): "We wanted somebody unknown, somebody who had the look of a messiah, and somebody who could act. In Kyle's first screen test, we could see that the kid could act." David Lynch, who told Harmetz that he had concurred in the decision to cast MacLachlan, characterized the newcomer as not only "a very good actor" but also one who "looked very intelligent and could be a little bit mystical and . . . had a very good, pure energy." Not long after he had been hired to star in the movie, MacLachlan expressed his faith in the direction his life was taking. "I had to believe that my getting the role of Paul has a purpose," he told a reporter for *Time* (June 11, 1984). "I don't know what it is yet—except maybe being true to myself. That's one thing I learned from Paul."

Released in December 1984, the $42 million *Dune* bombed at the box office, largely because of its incoherent and heavy-handed exposition, according to most accounts. Critical appraisal of MacLachlan's performance was generally lost in reviewers' discussions of Lynch's focus on imagery, mood, and atmosphere. An exception was Richard Corliss of *Newsweek* (December 17, 1984), who wrote that MacLachlan "grows impressively in the role; his features, soft and spoiled at the beginning, take on he-manly glamour once he assumes his mission." In the wake of the debacle, MacLachlan, who, prior to *Dune*'s release, had been touted in the press as a promising young actor on the brink of stardom, suddenly found himself out of work and unable to obtain auditions. "I was pretty much laughed at . . . ," he told Emily Benedek. "I had a real hard time coming back from that."

David Lynch, too, had difficulty recovering from *Dune*'s disastrous box-office performance, and his plans for making *Blue Velvet* were put on hold. When MacLachlan was offered the central role of the naive Jeffrey Beaumont in Lynch's surrealistic murder mystery, he initially turned it down in deference to his mother, who deplored what she felt was the script's degradation of women. "I try to include my family in this world I stumbled into," the actor explained to Meredith Brody and Christian Logan Wright in an interview for *Mademoiselle* (May 1990). "I felt a twinge because I was really excited about *Blue Velvet*." After rejecting the part in Oliver Stone's *Platoon* that eventually went to Charlie Sheen, MacLachlan reconsidered Lynch's offer and agreed to play Jeffrey Beaumont.

One of the most talked-about movies of the 1980s, *Blue Velvet* (1986) recounts Beaumont's coming-of-age as he attempts to solve the mystery surrounding a human ear he has found lying in the grass. During the course of his investigation, he is compulsively drawn into a relationship with a masochistic chanteuse named Dorothy Vallens (Isabella Rossellini), who is brutalized by Frank Booth (Dennis Hopper), an asthmatic psychopath. Filmgoers and critics alike were deeply divided in their responses to *Blue Velvet*; it appalled some and thoroughly impressed others. Rita Kempley of the *Washington Post* (September 19, 1986) was among those who were outraged by the film. "Movies have infuriated me, depressed me, given me nightmares, made me afraid of my shadow, but few have dimmed the light of my soul," she wrote. "*Blue Velvet* leaves me hopeless and with a heavy heart." Lawrence O'Toole, on the other hand, described its subversive surrealism as "utterly unsettling, richly beautiful, and often wickedly funny," in his review for *Maclean's* (September 29, 1986). Complaining about the absence of character development in the film, Paul Attanasio observed in the *Washington Post* (September 19, 1986) that "the characters are either overdirected (like MacLachlan and, particularly, Rossellini), so that you get the director's intention instead of the actor's, or undirected (like Hopper and [Dean] Stockwell), so that all you get is an unbridled behaviorfest." Nonetheless, *Blue Velvet* resuscitated the careers of both Lynch and MacLachlan.

MacLachlan was finally given a chance to demonstrate his acting ability in Jack Sholder's low-budget science fiction thriller *The Hidden* (1987), in which he played an extraterrestrial FBI agent who hunts down a parasitic, murderous alien. "His graceful, deadpan performance has the delicate comic timing of Buster Keaton, and some of Keaton's isolation and melancholy as well," Lloyd Rose wrote in *Connoisseur* (September 1990). Hal Hinson of the *Washington Post* (November 14, 1987) declared that "nothing about the movie, which has its own special brand of deadpan funkiness, ever feels stale or forced. A lot of the movie's charms are directly attributable to MacLachlan's sly, minimalistic performance. He does some astoundingly droll underplaying here. . . . He's developed into a very poised performer."

In *Dream Breakers* (1989), a made-for-television movie starring Hal Linden as a criminal real-estate developer and D. W. Moffett as his apprentice, MacLachlan played the apprentice's brother Bobby, a priest. Bobby and his brother feud over some land that was willed to Bobby while their father (Robert Loggia) attempts to mediate the fraternal dispute. "*Dream* never builds the relationship between the brothers. Nor does it make you care in any way," Monica Collins wrote in a preview for *USA Today* (January 31, 1989). "The character of the priest, in particular, is utterly contrived as a moral center." A more charitable reviewer noted in *Variety* (February 8, 1989) that "MacLachlan alters between intense and thoughtful." In 1990 MacLachlan co-hosted the television special *Red, Hot, and Blue* and appeared in another special, *Twin Peaks and Cop Rock: Behind the Scenes*. In the same year, he took the part of a magazine editor in Malcolm Mowbray's *Don't Tell Her It's Me* (1990), starring Steve Guttenberg and Shelley Long, but he was apparently given little to work with. "Nothing survives the wreckage of the script," Hank Gallo carped in the New York *Daily News* (September 21, 1990).

By that time, MacLachlan was starring as Special Agent Dale Cooper in David Lynch's genre-defying television series *Twin Peaks*, a cult hit that debuted in the spring of 1990 and gained a legion of fans not only in the United States but also in Great Britain, Europe, and Japan. In honor of their hero, each Thursday night hard-core American *Twin Peaks* fans drank black coffee and ate cherry pie and doughnuts—Cooper's favorite fare—as they followed the agent's idiosyncratic attempts to find the killer of high school homecoming queen Laura Palmer, whose death had turned the seemingly tranquil lumber town of Twin Peaks upside down. MacLachlan, who has described his character as part Cary Grant, part James Stewart, and part Sherlock Holmes, made an indelible impression in the minds of many viewers as he sifted through his dreams (including one about a dancing dwarf) for clues to the identity of the murderer, dodged one young woman's sexual advances, and relayed via a tape recorder the mundane details of his day to his never-seen expense-checker, Diane.

Twin Peaks bore all the Lynchian trademarks: eerie lighting and haunting music that is often inconsistent with the action; a setting that is clearly contemporary yet incorporates many elements that have come to symbolize the 1950s, such as saddle shoes, jukeboxes, diners, and sensitive young men on motorcycles; a seamy underworld rife with prostitution, pornography, drugs, gambling, and violence; and a bizarre juxtaposition of the melodramatic and the absurdly humorous. "*Twin Peaks* is its own invention," MacLachlan told Emily Benedek. "It's never been seen before. . . . You don't know what mood or tone you're in. It's David Lynch's style, and it works."

During *Twin Peaks*'s second season, its ratings began to dip when viewers became impatient with scheduling irregularities, including an inexplicable switch to a Saturday-night time slot that effectively eliminated the morning-after coffee klatches among fans. Other factors contributing to the cancellation of the series, in 1991, were the glacial pace at which Cooper went about solving Laura Palmer's murder, the outlandish twists and turns of the plot as it veered off into a tale of alien possession, and, ironically, the solution to the crime itself. "David intended to keep the investigation of Laura's murder going on for the length of the series," MacLachlan told Johanna Schneller. "There was such an outcry to resolve it, we got ourselves caught in the squeeze." Despite its failure to retain mainstream viewers, *Twin Peaks* remained a favorite among television critics until the end, winning best drama and program-of-the-year honors from the Television Critics Association in 1990.

Following the demise of *Twin Peaks*, MacLachlan appeared in "Carrion Death," a 1991 episode of *Tales from the Crypt: Trilogy*, which was broadcast on the Home Box Office cable-television network, and he played the keyboardist Ray Manzarek in Oliver Stone's movie *The Doors* (1991), about the legendary 1960s rock band. He then made what one critic called an "outrageously arbitrary appearance" as Agent Cooper in Lynch's 1992 movie *Twin Peaks: Fire Walk with Me*, a "prequel" to the television series that chronicles the last seven days of Laura Palmer's descent into sexual perversion and drug addiction, culminating in her rape and murder. Almost universally reviled by film critics, the prequel was labeled "a nauseating bucket of slop" by Tom Gliatto in *People* (September 21, 1992) and an "undifferentiated mess of story lines and hallucinations" by Vincent Canby, who wrote in his review for the *New York Times* (August 29, 1992) that MacLachlan "seems to be visiting this movie on his day off from the production of another."

Indeed, MacLachlan may well have been doing just that, for he completed three other movies in 1992, two of which have been released. He was a body-building drug dealer in the independent filmmaker Mark Rocco's well-received *Where the Day Takes You* (1992), which starred Dermot Mulroney as the leader of a group of homeless teenagers living on the streets of Hollywood. "A shirtless, sinister Kyle MacLachlan is frighteningly good as the seductive drug dealer who tempts Greg (Sean Astin) in Mephistophelean ways," Janet Maslin wrote in her review for the *New York Times* (September 11, 1992). He was less successful as an expectant father in Bruce Beresford's *Rich in Love* (1993), which was described by Mike Clark in *USA Today* (March 5, 1993) as "a multicharacter movie whose focus shifts so frequently that it almost fades from sight before permanently fading from memory." MacLachlan also portrayed Joseph K. in an as-yet-unreleased British production of Franz Kafka's *The Trial*, which also stars Jason Robards and Anthony Hopkins.

As he explained to Johanna Schneller in the interview for *GQ*, MacLachlan senses a karmic meaning behind the scripts he is sent and the films he chooses to do: "I can't help but feel that the stuff that comes to me—by chance or on purpose, whatever—tends to reflect where I am as a human being. The characters that I've been doing lately have so much torment and searching and questioning. It's where I am right now as a man—I'm continually questioning who I am, and playing these characters perpetuates that. It's like I'm in the middle of a tunnel, and I don't know where it's leading."

With his thick black hair, hazel eyes, and pale complexion, the trim, six-foot-tall Kyle MacLachlan combines classic handsomeness with a compelling magnetism that might be mistaken for coldness were it not for his boyish charm and disarming candor. A guitarist and keyboard player, he enjoys listening to a wide variety of music, from the heavy-metal rock band Led Zeppelin to the singer Kate Bush. His taste in reading is equally eclectic. He not only has read the requisite texts of the current men's movement—the poet Robert Bly's *Iron John* and the psychologist Sam Keen's *Fire in the Belly*—but has attempted to put his newly acquired knowledge into practice through frequent golf outings with his father. "It's our time, and it's very special to me," he told Schneller. His other leisure activities include playing basketball, cooking Italian dinners, and tending his vegetable garden in Venice, California, where he owns a house near the ocean. In 1992 he bought a second home in the Hollywood Hills, which Johanna Schneller described as "a rambling, Cape Cod-style, wood-and-brick birthday cake with huge fireplaces and a pool sunk into the hillside."

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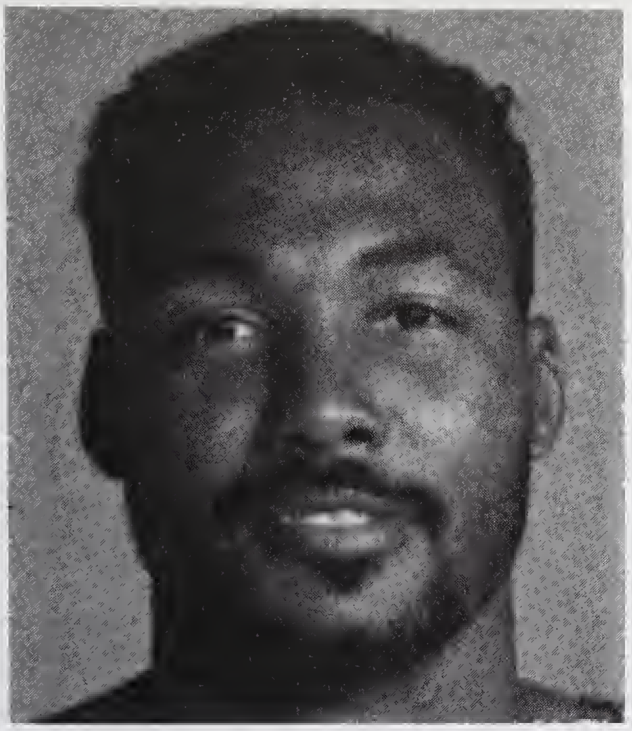
Malone, Karl

July 24, 1963– Basketball player. Address: c/o The Utah Jazz, 5 Triad Center, Salt Lake City, UT 84180

In the National Basketball Association draft of 1985, a dozen players were selected in the first round before the Utah Jazz chose Karl Malone, a power forward from Louisiana Tech University with a marketable nickname, "the Mailman," and



Utah Jazz

Karl Malone

the physique of Superman. Many NBA scouts had doubts about Malone's attitude and his dedication to the game, but in his third season he became the league's premier power forward, an indomitable force in the lane, where he uses strength and speed to overwhelm would-be defenders. Moreover, Malone and point guard John Stockton, a fellow 1992 Olympian, give the Jazz possibly the best one-two punch in the NBA. "Now the question isn't whether Malone belongs in the NBA paint—the question is who belongs in there with him," wrote *Sports Illustrated*'s Ralph Wiley. "It's where men are made," Malone has said. "If you're a boy, you should be home with mom. In the paint either put up or shut up. I want to play all forty-eight [minutes]. I don't want nobody coming in for Karl Malone."

Born in the small northwestern Louisiana town of Summerfield on July 24, 1963, Karl Anthony Malone was the youngest of the eight children of J. P. Malone and Shirley Malone. After his father abandoned the family when Karl was four years old, his mother worked during the day as a forklift operator at sawmills and at night as a poultry cutter to support her family. Despite her backbreaking schedule, she managed to find the time to teach her children "bedrock religion and the value of hard work," as Craig Neff wrote in *Sports Illustrated* (January 14, 1985). "A social worker came once and said, 'Did you know you qualify for welfare?'" Shirley Malone told Neff. "I said it was *my* responsibility to take care of my children. I believe every tub should sit on its own bottom." In 1975 Shirley Malone married Ed Turner. (Karl Malone has a younger sister from his mother's marriage to Ed Turner.) In order to allow his overworked wife to retire, Turner opened Turner's Grocery & Washateria, but she chose to work in the store over sixty hours a week.

"I saw my mother wear cardboard in her shoes, just so each of us could have a good pair," Malone told Ralph Wiley for a *Sports Illustrated* (November 7, 1988) profile. "I saw what the water did to that cardboard. I can never repay her." As Karl was growing up, his mother became his best friend and his hunting and fishing companion. It was she who persuaded him to attend Louisiana Tech University, in nearby Ruston, rather than accept a basketball scholarship from the larger but more distant University of Arkansas. The six-foot-nine-inch, 230-pound Malone, who had led Summerfield High School to three straight Class C state championships, averaging thirty points and twenty rebounds a game over those three years, had been heavily recruited, but as he explained to O. K. Davis of the *Sporting News* (January 16, 1984), "I wanted to stay near home because, deep down, I'm a small-town guy who wants to be near friends and relatives. The bright lights of the big city are really not for me. I like it when you can walk down a street and say hello to everybody."

Because Malone's high school grade-point average was slightly below the NCAA minimum standards, he was ineligible to play during his freshman year and had to maintain at least a 2.0 average in order to join the team in his sophomore year. His college coach, Andy Russo, accepted some of the blame for his not having the required high school average, but when he was interviewed by Ron Higgins of the *Sporting News* (February 14, 1983), Malone took full responsibility: "It was my fault and nobody else's. I went around thinking, 'Hey, I'm Karl Malone and I don't have to do school work.'"

In the 1982–83 season, Malone's first year of eligibility, he established himself as one of the best big men in college basketball, averaging 20.7 points and 9.6 rebounds and shooting 57.8 percent from the floor in the first twenty games of the season. Malone acknowledged in the interview with Craig Neff that sitting out a year "was the best thing that ever happened to [him]," and he told Ron Higgins that it "made [him] a hungry player." By January 1985 Malone, an elementary-education major, had raised his grade-point average to 2.6, third best on the Tech team. Having added twenty-five pounds to his sculpted physique, he developed into a backboard-shattering force who led the Bulldogs in scoring and rebounding and was named to the All-Southland Conference team in each of his three seasons. Malone was known as "the Mailman," because he could deliver points, rebounds, and blocked shots in the clutch, but his hair-trigger temper and his use of his extraordinary strength to intimidate opposing players cost him numerous technical fouls.

Despite being eligible for another year of basketball at Louisiana Tech, in the spring of 1985 Malone made himself available for the NBA draft. Although he expected to be one of the first players taken after Georgetown's All-American center Patrick Ewing, twelve players were selected ahead of Malone in the draft's first round. "I was sitting there watching the draft," Frank Layden, the coach of the Utah Jazz at the time, recalled in an interview with Sam Goldaper of the *New York Times* (December 15, 1988), "and as I watched guys like Charles Oakley, Joe Kleine, Jon Koncak, and Detlef Schrempf go ahead of Karl, my first reaction was, why? I repeatedly asked myself, 'Is there something the matter with this guy? Is there something about this guy we don't know? Is he sick or something?'" According to Goldaper, some NBA scouts felt that Malone needed another year of seasoning, and others, while conceding that he had "a perfect body" for basketball, questioned his attitude, especially his apparent lack of desire and his penchant for fighting. "I know of one team that wished they would have had a chance to pick him," Jerry West, the general manager of the Los Angeles Lakers, told Goldaper. "We would have taken him a lot earlier than he was picked. He does so many darn good things for a big guy, and I mean this guy is big. He can run the court, pass the ball and shoots it well."

Layden brought Malone along slowly in his rookie season, during which the Jazz compiled a 42–40 record. Despite shooting only 48.1 percent from the free-throw line, Malone averaged 14.9 points and 8.9 rebounds per game—statistics good enough to earn him a spot on the league's All-Rookie squad. "There were doubts at times when Karl was inconsistent and overemotional as a rookie," Layden told Goldaper. "He'd knock away rebounds from his own people, miss breakaway dunks, and his foul shooting was awful. At times, I would have to take him out near the end of the game because of it. But I have been around basketball long enough to know that all Karl needed was growing up." Malone's "growing up" was hastened when, at the end of the 1985–86 season, the Jazz traded two-time NBA scoring leader Adrian Dantley to the Detroit Pistons. In an interview with Lex Hemphill of *Inside Sports* (October 1989), Malone admitted that he entered the NBA with the wrong attitude: "I wanted to be an athlete just to make money. . . . Then Coach Layden traded Adrian Dantley, and all of a sudden not just a little responsibility was on me, but now a great deal. It's a situation where [I asked myself], 'What do you really want in life? Do you want to just please Karl Malone, or do you want to touch other lives?'"

During the 1986–87 season, the brilliant point guard John Stockton broke into the Jazz's starting lineup, and Karl Malone bettered his game, averaging 21.7 points while nailing 51.2 percent of his field-goal attempts and grabbing 10.4 boards per game. Moreover, his free-throw percentage improved somewhat, to 59.8 percent, and the Jazz posted a record of 44–38. The breakthrough season for the Jazz and for Malone came in 1987–88. A disciplined player on the court and a hard worker in the off-season, the Mailman improved his foul-shooting accuracy to 70.0 percent and upped his average to 27.7 points and 12.0 rebounds per game. The Jazz won forty-seven of eighty-two regular-season games and made their mark as an emerging NBA force when they extended the Los Angeles Lakers, who were on a course to win their second consecutive league title, to the full seven games in the Western Conference playoffs, with Malone averaging 29.0 points and 12.0 rebounds a game in the thrilling series.

Midway through the 1988–89 season, Malone was the leading vote-getter among forwards for the All-Star team. He proved himself deserving of the fans' support by leading the West to a 143–134 victory over the East in the showcase. Named the most valuable player for his twenty-eight-point, nine-rebound performance, Malone sat next to his mother after the game as he fielded questions from reporters. "I brought my mother to sit up here for a reason," he said, as quoted by Jan Hubbard in the *Sporting News* (February 20, 1989). "When I was growing up, she worked two jobs at one point and still found the time to come out in the backyard and serve as a basket for me by joining her arms in front of her chest. A lot of people would pass by and say, 'What is she doing? He's never going to amount to anything.' Well, I guess they were wrong. I may be from the country, but for one day I'm king of the city."

With the help of Stockton, who edged out the Lakers' Earvin ("Magic") Johnson as the league leader in assists for the second straight season, Malone averaged 29.1 points per game during the 1988–89 season, second in the league behind Michael Jordan. On his way to being the only player unanimously voted to the All-NBA team at season's end, he also averaged 10.7 rebounds, shot 51.9 percent from the floor, and improved his free-throw percentage to a very respectable 76.6 percent. More important, the Jazz won the Midwest Division with a regular-season record of 51–31 but were eliminated in the first round of the playoffs.

The most visible effect of playing in the smallest market in the NBA was the fan voting for the 1990 All-Star team. Although he had been the most valuable player in the previous All-Star game and was on track to become the first player since Elgin Baylor, in 1963, to average over thirty points and ten rebounds per game for a season, Malone was outpolled by A. C. Green of the Los Angeles Lakers for a starting spot in the contest. In response to the fans' snub, Malone enforced his claim of being the top power forward in the league with a sixty-one-point onslaught in his first game after the vote totals were announced. (He was selected as a reserve All-Star for the game but missed it due to an injury.) The Jazz won more than fifty games in 1989–90 and in 1990–91, with Malone battling Jordan for the scoring crown while Stockton easily dominated the league's assists statistics, but in both years Utah failed to advance beyond the second round of the playoffs. Consequently, the Jazz were denigrated as a team "known to crumble at the end," as San Antonio Spurs forward Terry Cummings put it, and the Indiana Pacers' Chuck Person predicted that the Jazz would never win the NBA crown because

Malone would, in his words, "back down" when under pressure.

As Jack McCallum reported in a profile of Malone for *Sports Illustrated* (April 27, 1992), the Jazz players were infuriated by Cummings's remarks "partly because they could not dispute him." According to McCallum, "Many theories have been presented for Utah's past postseason swoons, all of them plausible: The team is too predictable; it's too dependent upon Malone and Stockton; it lacks depth and has trouble matching up with a small lineup; it lacks overall athleticism; it doesn't have a winning attitude." Frank Layden, who had moved to the front office as club president in December 1988 when Jerry Sloan succeeded him as coach, disagreed with McCallum's assessment, claiming that the 1991–92 edition of the Utah Jazz was the "best team [they have] ever had." To complement the nucleus of Malone, Stockton, the prolific scorer Jeff Malone, and, at center, the rugged seven-foot-four-inch defensive specialist Mark Eaton, the Jazz had traded for forward Tyrone Corbin, Karl Malone's capable backup, and acquired through free agency the services of David Benoit, who relieved the starting small forward Blue Edwards. Behind Karl Malone's 28.0 points and 11.2 rebounds a game, Utah ended the 1991–92 season with a Midwest Division-leading record of 55–27. And in the playoffs, the Jazz did not fold, making it to the Western Division finals, where they lost a bruising six-game series to the Portland Trailblazers.

In April 1989 the international governing organization for Olympic basketball ruled that professional athletes were eligible to compete in the 1992 Summer Olympic Games in Barcelona. Less than six months later, Karl Malone became the first NBA player to declare his interest in playing for a United States men's team that would be comprised primarily of NBA all-stars. In recent years, national clubs from the Soviet Union, Eastern Europe, and Central America had outplayed teams made up of American collegians in international competitions, and the Soviet Union had defeated the United States at the 1988 Olympic Games in Seoul, South Korea. Lex Hemphill reported in *Inside Sports* that Malone had said it "bothered [him] that the Soviets high-fived after beating the Americans in Seoul."

"It's an honor," Malone said to William Ladson of *Sport* (May 1992), after being selected to play for the United States Olympic basketball team. "This makes up for missing the 1984 Olympics." In addition to Malone, the so-called Dream Team included the NBA stars Michael Jordan, Magic Johnson, Charles Barkley, Larry Bird, Patrick Ewing, Scottie Pippen, David Robinson, Chris Mullin, Clyde Drexler, and John Stockton, and the graduating collegian Christian Laettner. That aggregation of talent, which was considered by many observers to be the greatest team ever assembled in any sport, handily defeated every opponent in Barcelona, winning back the gold medal that the Americans had lost in 1988.

Following his Olympic summer, Malone had another impressive year for the Utah Jazz in the 1992–93 season. He was again selected to the All-Star game, which was held in Salt Lake City for the first time. Led by the hometown favorites, Malone, who had twenty-eight points and ten rebounds, and John Stockton, who dished out fifteen assists, the West scored a 135–132 overtime victory in one of the most competitive All-Star contests in the forty-three year history of the All-Star game, and the Jazz teammates were named the co-most valuable players of the event. Despite Malone's prolific scoring (his average of 27.0 points per game was the third best in the league), Utah once again had a disappointing end to the season, as they could finish no better than third place, with a 47–35 record, and they were again eliminated in the first round of the playoffs.

Numerous clubs harbored doubts about his intensity at the time of the 1985 NBA draft, but Malone has justified Utah's faith in him "by combining the raging-bull mentality of a middle linebacker with the body of a very large defensive end," to quote Jack McCallum. As McCallum pointed out, Malone's raw power and post-up determination are so great that they overshadow the finesse and control with which he plays. Indeed, Malone is one of the best-shooting power forwards in the league, and his quick moves and ability to break for the basket at full speed result in him getting to the foul line more than anyone else in the league. "There is no defensive player in the league who can beat Malone to the blocks when he has a running start," McCallum maintained, "nor is there one who cares to impede Malone's progress by stepping in front of him." Those who have blocked Malone's path to the basket are, in the opinion of Mark Eaton, "misguided individuals." Malone's one weakness—his inability to create scoring opportunities for himself off the dribble—is compensated for by Stockton, who can get him the ball in the open court. In the transition game, wrote McCallum, "Stockton's intelligent decisions have turned Malone into quite possibly the best running big man in NBA history."

But like the NBA's other great power forward, Charles Barkley, Malone "seems to walk an emotional tightrope on the court," as McCallum put it. Year in and year out, Malone and Barkley share the dubious distinction of leading the league in technical fouls. "By rough estimate 50 percent of NBA players consider Malone physical but entirely within the rules," McCallum observed, "40 percent say that he tests the upper limit of physicality too frequently, and 10 percent believe that he's outright dirty." Malone's physicality got out of hand in a game against the Detroit Pistons on December 14, 1991, when he elbowed Isiah Thomas, opening a gaping wound above the Piston guard's right eye that required forty stitches. Despite Malone's vehement denial that he had intentionally fouled Thomas, the league slapped the Utah forward with a $10,000 fine and a one-game suspension. It was, Malone said in an interview with *Sport*'s William

Ladson, "an accident." "Right after [the incident], I called Isiah in San Antonio, and everything was settled," Malone explained. "He said, 'Karl, I know what kind of player you are. Don't worry about what people say.'" But in the *Washington Post* (December 18, 1991), Michael Wilbon called it "a truly ugly incident" and criticized league officials for failing to mete out sterner punishment to Malone.

Malone was also the center of controversy during the 1992 preseason, for he was the most prominent of several players to express publicly apprehension about the intention of Magic Johnson, who had retired from professional basketball after disclosing that he has the virus that causes AIDS, to return to the Lakers. Although he had played with Johnson in the Olympics and said that Johnson's condition would not affect the way he would play against him, Malone admitted concern about battling him in the physical NBA games and claimed that many players would privately admit to being afraid to play hard against Johnson. Magic Johnson announced his retirement for the second time the day after Malone's comments were published but insisted that his decision had been made earlier. Malone later apologized for not personally telling Johnson of his feelings before talking to the press.

In October 1993 Malone signed a two-year contract extension that gives him a seven-year deal worth $28 million. Practically guaranteeing that Malone will retire as a Jazz, the pact lasts through the 1999–2000 season and has a no-trade clause. He has used his hefty basketball salary to help finance Malone Enterprises, a small-scale trucking business, which he plans to expand after he retires from the NBA. Fascinated by big trucks since he first drove an eighteen-wheeler when he was in college, Malone recently purchased a sixty-four-foot-long, $190,000 tractor-trailer, elaborately decorated with a western mural that features, on one side, a cowboy resembling Karl Malone astride a horse and, on the other side, five cowboys—one black, one white, one Native American, one Mexican, and one Chinese—gathered around a campfire. "Basketball is my job," he told McCallum, "but this is my love."

A polite, soft-spoken man whose voice still carries traces of a southern drawl, Karl Malone takes his responsibilities as a role model seriously, and he never refuses fans who seek his autograph. In fact, Malone criticized his good friend Charles Barkley for his contention in a Nike commercial that he is "not a role model." In an editorial in *Sports Illustrated* (June 14, 1993), Malone argued that whether an athlete likes it or not, being a role model goes hand in hand with all the money and glory of professional athletics. Malone acknowledged the burdensome pressure of being asked to live up to sometimes unrealistically high standards, but he believes that the rewards are worth it. "It's a great feeling," Malone wrote, "to think you're a small part of the reason that a kid decided to give school another try instead of dropping out or that a kid had the strength to walk away when someone offered him drugs."

"I don't drink beer," he told Scott Ostler of *Sport* (December 1988), "I'm crazy anyway. I like to have clean fun, go to amusement parks, ride a horse. People see so many negative things about athletes already. I'm not going to be your average athlete. I refuse. And drugs, if my mom ever got wind that a drug dealer so much as *walked near* me, she'd be on me like a cheap suit." "It's going to be hard to find a woman like my mother," Malone said to Ralph Wiley in 1988, but in 1991 he married the former Kay Kinsey, who had been Miss Idaho USA in 1987. The Malones have a baby daughter, Kadee Lyn, and make their home in the affluent Federal Heights district of Salt Lake City, a town Malone loves because it is spacious, clean, free of urban crime, and populated by open, friendly people. Malone also owns a 195-acre cattle ranch in Arkansas.

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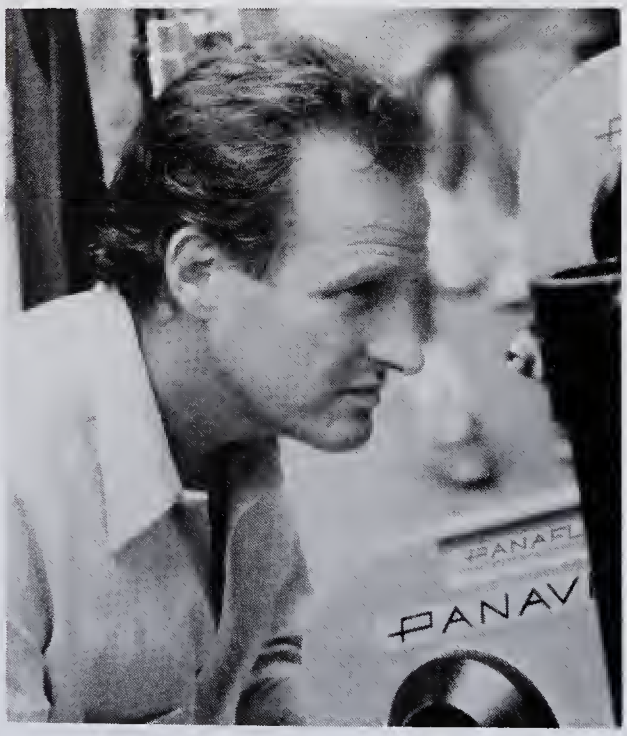

Fronk Connor/ © Twentieth Century Fox

Mann, Michael

1943– Filmmaker. Address: c/o ZZY Inc., 9200 Sunset Blvd., Suite 1005, Los Angeles, CA 90069; c/o Jeff Berg, International Creative Management, 8899 Beverly Blvd., Los Angeles, CA 90048

The director, writer, and producer Michael Mann revolutionized the look and sound of American prime-time television in the mid-1980s with his hip but poetic cop series *Miami Vice* and *Crime Story*. Mann approached the medium of television from the perspective of a filmmaker, which, indeed, he was, having directed the existential crime thriller *Thief* in 1981, *The Keep*, a World War II– era melodrama with supernatural and metaphysical overtones, in 1983, and *Manhunter*, a taut police procedural about a hunt for a serial killer, in 1986. After the demise of *Miami Vice* and *Crime Story*, Mann returned to filmmaking full-time. His most recent screen credit, *The Last of the Mohicans*, a recasting of James Fenimore Cooper's wilderness frontier classic, became one of the blockbuster films of 1992.

Michael Mann was born in the Humboldt Park section of Chicago, Illinois, in 1943. His father, a Russian-Jewish immigrant, and his mother, a native Chicagoan, owned a small grocery store. When Michael was ten years old, his family, which included a brother, moved from the lower-middle-class neighborhood of Humboldt Park to Budlong Woods, a Jewish neighborhood on Chicago's North Side. "He was the tough Jewish kid who learned how to fight young and ever since has been drawn to gritty street sagas," Art Harris wrote in the *Washington Post* (October 16, 1985). "He would never have made *American Graffiti*."

After graduating from Amundsen High School in 1961 (some sources give 1960 or 1962 as his year of graduation), Mann was determined to get out of Chicago because it was, as he put it, "flat and boring." Enrolling at the University of Wisconsin at Madison, Mann majored in English literature with ambitions of becoming a writer. When he was interviewed by Lynn Hirschberg for *Rolling Stone* (February 19, 1988), he said, "I was a sophomore, and [my writing] was undoubtedly very sophomoric. So I totally got into film." In fact, Mann "stumbled" into the study of cinema, when he signed up for a course on film history, thinking that, in his words, "someone was going to give me three credits for going to the movies." Instead, he became "enthralled" with the German expressionists and with directors like Sergei Eisenstein and Stanley Kubrick. "I realized there was something passive about being a professor of English literature," Mann recalled to Lynn Hirschberg. "It was about studying and analyzing and digesting what had already been written."

Although, as Mann has recalled, his father questioned the viability of a career in film, his family supported his decision to attend the International Film School in London, which he entered in 1965. Following his graduation in 1967, he found work in the production department of Twentieth Century Fox. To acquire hands-on experience behind the camera, Mann left the studio to work for a London advertising agency, and like many contemporary British filmmakers, among them Ridley Scott and Adrian Lyne, he got his start as a director of television commercials. In his spare time he made documentary films and *Jaunpuri*, an "abstract little art film," as he has described it, that won the Jury Prize at the Cannes Film Festival in 1971. During an interview for *Film Comment* (November/December 1983), Mann said that he had been living a "swinging London lifestyle." "Then," he recalled, "I got a divorce and made a ninety-degree turn in my life." He returned to the United States, longing, as he put it, for the "pace and aggression of American life."

In 1971 Mann and his second wife, Summer, a painter, moved to Hollywood, where he expected to "score a gig in thirty days or something." "I thought I would be directing a feature film in no time," he told Lynn Hirschberg. "It was going to be a snap. Thirty days became three years, and I ended up writing." Mann wrote several episodes of *Starsky and Hutch* and *Police Story* and created the pilot for the private eye series *Vega$*, starring Robert Urich. He eventually persuaded ABC, which broadcast *Starsky and Hutch* and *Vega$*, to let him direct the made-for-television movie *The Jericho Mile*. Written by Michael Mann and Patrick J. Nolan and filmed on location at Folsom Prison in California, *The Jericho Mile* (1979) starred Peter Strauss as Rain Murphy, a loner serving time at Folsom for the murder of his father. Murphy spends his time running in the Folsom yard, a solitary recreation that liberates him from "his past, from the prison which is his present and his future, from himself," as Arthur Unger wrote in the *Christian Science Monitor* (March 15, 1979). A "powerful close-up" of the harsh realities of prison life, in the opinion of John J. O'Connor, the chief television critic of the *New York Times* (March 16, 1979), *The Jericho Mile* earned Mann an Emmy Award for outstanding writing in a limited series or special and brought him to the attention of the Hollywood movie studios.

Flooded with offers to direct a mainstream film, Mann chose to make *Thief* (1981) from a script he had written about a highly professional safecracker from Chicago. With a pulsating soundtrack that pushed every scene to an emotional climax and with striking visuals illuminated by the blinding light of Lake Michigan in daytime and the neon glitter of Rush Street at night, *Thief* focused on a street-smart ex-convict named Frank (James Caan). After getting engaged to Jessie (Tuesday Weld), a cashier at a delicatessen, Frank decides to pull one last big job so that he can fulfill his dream of raising a family in a split-level house in the suburbs. A loner with principles, Frank compromises himself by cooperating with "the Mob," but the local "Mr. Big" (Robert Prosky) cheats him out of his full share of the heist and tries to rob him of his independence by forcing him to join the organization as a salaried "employee." As Pauline Kael noted in the *New Yorker* (May 4, 1981), Mann intended his film to be "a parable of the death of the American dream." "Except for the underlings, who don't count, everyone in it is corrupt: the mobsters; the fences; the sadistic cops, who are on the take; the judges, who can be fixed," she wrote. "Everyone except Frank. Safecracking is the work he does, but he's a hard laborer and he's pure—he's spiritually cleansed by his dedication to his craft."

In the end, Kael felt that Mann's desire to "be acclaimed a cinematic poet of despair" had gone awry and that *Thief*'s real subject was little more than "grandiloquent masochism." David Ansen of *Newsweek* (March 30, 1981) saw "a strain of self-consciousness in Mann's macho, mechanistic style" but felt that the director had "power on his side. *Thief* envelops you in its tough, doom-laden grip and never lets go." His next film, *The Keep* (1983), an uneasy blend of fantasy and realism, dealt with a squadron of German soldiers during World War II who are ordered to guard the keep of a mysterious medieval castle in the Carpathian Alps. In the *New York Times* (December 16, 1983), Vincent Canby dismissed it as a movie that "makes no sense as either melodrama or metaphysics, so that its expensive special effects go up in smoke."

Miami Vice originated in a scribbled memo by Brandon Tartikoff, who was then the chief of programming for NBC, that read "MTV cops." Tartikoff's terse memo was passed to the television writer Anthony Yerkovich, who had become enchanted by the city of Miami, which he saw as an emergent American Casablanca, a city of lawless avenues on which rival gangs of cocaine cowboys fought duels at high noon; a city rife with political intrigue, where the CIA, gun runners, and Central Americans of the extreme political right and revolutionary left hatched their dark plots in a sun-drenched, pastel-colored dreamscape; a banking center, where the rich crime lords of the international cocaine business plied their trade and laundered their drug money.

Originally titled *Gold Coast*, NBC's carefully crafted new show began to take shape after Don Johnson was cast as its "high-concept character," detective Sonny Crockett. A southern Florida homeboy whose undercover work had already cost him a divorce and the lives of a succession of partners, Crockett is a former college football star who had been forced to grow up fast as a soldier in the jungles of South Vietnam. With Philip Michael Thomas cast as Crockett's Armani-clad partner, Ricardo Tubbs, and Edward James Olmos slated to play the part of Lieutenant Martin Castillo, NBC officials hired Michael Mann as executive producer to give the show, rechristened *Miami Vice*, its distinctive "MTV cops" look—lush cinematography, a pastel color scheme, a throbbing rock-and-soul soundtrack that dictated the pace and mood of many episodes, and stylized, hyperkinetic visual passages that combined a homegrown American expressionism with the 1960s sensibility of pop artists like Andy Warhol and Roy Lichtenstein.

"I had no doubt that *Miami Vice* would be a hit," Mann said to Lynn Hirschberg. "You didn't have to be a genius to know this thing was going to work." Indeed, after making a slow start in the fall of 1984 as an item of cult interest, *Miami Vice* became a phenomenon by the end of the 1984–85 season, transforming the image of Miami from a city of geriatric retirees to one of glamour and excitement, setting designer fashion trends, and turning Johnson and Olmos into stars. A critical as well as popular success, the series earned fifteen Emmy Award nominations, then a record. Because Mann approached each episode as if he were filming a minimovie, critics like Andrew Sarris of the *Village Voice* praised *Miami Vice* for updating the look of television to state-of-the-art standards of modern cinematic montage. In *New York* (February 25, 1985), John Leonard noted that the sociologist Todd Gitlin had suggested that "*Vice* 'feels' somehow like Vietnam, at least the Vietnam we carry around in our heads after reading reportage like Michael Herr's *Dispatches* and novels like Robert Stone's *Dog Soldiers*: drugs and rock and the green places of the world in flames." Miami, said Leonard, was the new place where America came face to face with its own "heart of darkness."

Miami Vice's scripts began to lose some of their literary coherence by the second season, and as the novelty of its look wore off, its ratings went into free fall before the end of the third season, in 1987. Throughout its network run, which ended in 1989, the series' best episodes reprised the moral questions that Mann had been bluntly addressing in his films. For example, *Miami Vice*'s Sonny Crockett was an existential cop in the manner of James Caan's existential thief, an angst-ridden, conscience-bedeviled man, hard on the outside but marshmallow-soft inside. More important, Crockett was regularly tempted to cross the line into evil, to dissolve his identity into that of his Ferrari-driving, drug-dealing undercover persona of "Sonny Burnett." That conflict represented Mann's exploration of the Nietzschean dictum that one who seeks attainment or the will to power risks becoming that which he most opposes—"I became the horror I beheld"—which Andrew Sarris has called the single great theme running through all of Mann's work.

That theme, in which good is the mirror image of evil, because both are impulses of gemlike purity, was central to Mann's third film, *Manhunter* (1986). Adapted by Mann from Thomas Harris's novel *Red Dragon*, *Manhunter* failed at the box office primarily because it was ineffectively promoted by the film's producer, Dino De Laurentiis. *Manhunter* focused on Will Graham (William L. Petersen), an ex-FBI agent whose own sanity is at risk because of his ability to enter into the minds of psychotic murderers, and his attempt to track down a William Blake–reading serial killer, Francis Dollarhyde (Tom Noonan), who is egged on from behind bars by the brilliant but mad psychiatrist Hannibal ("the Cannibal") Lecter. David Ansen of *Newsweek* (August 25, 1986) found that Mann "can be too stylish for his own good," but conceded that "the movie holds the viewer all the way to the predictably explosive end," while James Wolcott of *Vanity Fair* (February 1987) praised *Manhunter* for having "real excitement and eerie, furtive pockets of compassion."

Also in 1986, Mann launched his second prime-time police drama on NBC, the film noirish *Crime*

Story. Starring Dennis Farina as lieutenant Mike Torello, the head of an elite anti-Mafia police unit in Chicago, *Crime Story* was the hardboiled tale of Torello's obsession with bringing down a ruthless mobster, Ray Luca (Anthony Denison), and his loyal underling, Paulie Taglia (John Santucci). Torello was the quintessential macho Mann hero, described by his creator as a person with an "emotionalized sense of justice, a right-wing cop acting out of a left-wing agenda." Set in Chicago and Las Vegas in the early 1960s, *Crime Story* was full of beehive hairdos, high-rise pompadours, cars with tail fins, mobsters in shiny sharkskin suits, and post-Elvis, pre-Beatles rock music.

After *Crime Story* left the air in 1988 and *Miami Vice* completed its five-year run in 1989, Mann produced and helped to direct a six-hour miniseries entitled *The Drug Wars: Camarena*, which was telecast on NBC in January 1990. Adapted from the journalist Elaine Shannon's *Desperados* (1988), a book about the drug trade in Colombia and Mexico, *The Drug Wars* centered on the exploits of the American federal narcotics agent Enrique ("Kiki") Camarena (Steven Bauer), who was kidnapped, tortured, and murdered by drug lords in Guadalajara, Mexico in 1985. Photographed in the hard-edged visual style of *Crime Story*, *The Drug Wars* depicted the brutal realities of the Central American drug trade and indicted the pervasive corruption in the police and judicial branch of the Mexican government. "*Miami Vice* was wonderful make-believe," Mann told Mark Christensen of *Rolling Stone* (November 30, 1989). "This is something else entirely." Each episode of the critically acclaimed miniseries was followed by news segments that were hosted by NBC news anchorman Tom Brokaw, who examined the cozy relationship between high-ranking Mexican officials and international drug traffickers. Indeed, both *Drug Wars* and Brokaw's investigative news reports elicited howls of protest from the Mexican ambassador to the United States and from Mexican business leaders, who denounced the show as biased and inaccurate. In January 1992 Mann produced yet another NBC miniseries adapted from Elaine Shannon's book, this one dealing with the Medellin drug cartel in Colombia. In 1989 Mann had also served as the executive producer of a made-for-television movie, *L.A. Shakedown*.

Mann's first feature film since *Manhunter* was *The Last of the Mohicans* (1992), which he cowrote with Cameron Crowe and which starred Daniel Day-Lewis as the archetypal American frontiersman Hawkeye and Madeleine Stowe as Cora Munro, the London-bred daughter of the British commander of Fort William Henry in upper New York during the French and Indian War in the late 1750s. In addition to renovating James Fenimore Cooper's turgid tale of heroics on the Western frontier by incorporating a love story between Hawkeye and Cora, Mann replaced Cooper's sentimentality with an emphasis on the harsh realities of colonial *realpolitik* and eighteenth-century warfare. As Mann explained to Michael Kilian of the *Chicago Tribune* (September 20, 1992), "In a way, . . . this was the first total war. This was war waged against the civilian populations, which neither the French nor the English would have done in Europe. But they didn't hesitate to do it against the colonial population. It didn't happen again until the twentieth century." In *Time* (September 28, 1992), Richard Schickel observed, "Above all, Mann has seen to it that something spooky, suspenseful or just plain action-packed happens every five minutes. In the process he has eliminated the last traces of Cooper's high-viscosity prose and sentiments. As a result, the novelist's only immortal achievement, Hawkeye, who was born Natty Bumppo in a colonial settlement but was raised by a Mohican family, has at last a context worthy of his importance as a mythic figure."

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Novus

Masekela, Hugh

(ma-se-kā´ lə)

Apr. 4, 1939- South African trumpeter; flügelhornist; vocalist. Address: h. Gaborone, Botswana

The doyen of South African popular music is Hugh Masekela, the trumpeter, flügelhornist, and singer.

In a career spanning more than three decades, Masekela has won international renown as the creator of an inspiriting and eminently listenable musical idiom in which elements of American jazz are combined with the polyrhythmic and joyfully melodious dance and folk music indigenous to Africa. Masekela first came to the attention of American audiences after fleeing white-minority-ruled South Africa and settling, in 1960, in New York City, where he dazzled his listeners with a unique brand of African pop that bore the stamp of his strong attraction to jazz. (He was once compared to the legendary trumpeter Miles Davis.) He never felt entirely at home with American music or culture, however, and in about 1973 he returned to Africa in hopes of reestablishing his ties with the continent's musical traditions.

Since then, and especially after settling in Botswana, in southern Africa, in the early 1980s, Masekela has increasingly drawn his inspiration from the continent's wide range of musical styles—from West African highlife and *juju* to South African *mbaqanga*, the dance music of the black townships. "*Noth*ing that I do . . . doesn't come directly from my people, and my African people in America," Masekela told Donna Britt, who profiled him for the *Washington Post* (May 13, 1990). "I'm not the kind of musician you hear saying '*my* music.' . . . Every note that I play, every song that I've ever worked on, is really from the people."

Although he is known principally for his extraordinary musical talents, Masekela has also been an ardent opponent—and an increasingly visible one since the late 1980s—of the South African government. His political sentiments have manifested themselves in the lyrics of some of his songs, including those featured in *Sarafina!*, the widely admired musical based on the Soweto uprising of 1976, as well as in his public attacks on the government. Until recently, it had also taken the form of his refusal to set foot on South African soil as long as apartheid, the system of racial separation promoted by the government, remained enforceable by law. In late 1990, however, reportedly at the request of Nelson Mandela, the African National Congress leader who was freed that year after spending nearly three decades in prison, Masekela ended his exile, and in 1991 he went on a nationwide tour, performing before his countrymen for the first time in thirty-one years. "We've come a long way, but we've still got a way to go . . . ," Masekela was quoted as saying in a press release prepared by BMG Music. "Now that there is hope of peace and a new freedom in our land, it is time to exploit our rich cultural heritage in musical expression—it is time to dance."

Hugh Ramopolo Masekela was born on April 4, 1939, in Witbank, South Africa, a coal-mining village about 100 miles east of Johannesburg. His father was a sculptor and a self-taught architect, but, because of the discriminatory employment practices sanctioned by the white-minority-dominated South African government, he worked as a health inspector instead. His mother was a social worker. Masekela has singularly bitter memories about what it was like growing up under the yoke of institutionalized racism. "By the time you're three or four years old," he told Donna Britt, "you know you're the wrong color for certain opportunities to come to you."

Whatever indignities Masekela may have endured as a boy as a result of apartheid, they failed to dampen his love of music, which he has traced to his earliest years. "When kids in Europe were going to nursery school," he recalled to Chris Stapleton and Chris May for their book *African All-Stars* (1987), "I was winding up the gramophone for my mother and father and uncles." Most of the music that filled his home was American jazz, his relatives' favorite artists being Glenn Miller, Tommy Dorsey, Duke Ellington, Count Basie, and the Andrews Sisters. Meanwhile, he had already become accomplished in singing what he has called "the songs of the street," and by the age of six he was taking piano lessons.

According to some accounts, Masekela spent most of the first seven years of his life under the care of his grandmother. After he was reunited with his parents, the family moved to Alexandra, one of the black townships outside Johannesburg. At the various schools he attended, he earned a reputation for being something of a troublemaker, and he was expelled from at least one of the institutions. In 1952, however, he had the good fortune to enroll at St. Peter's, an Anglican school in Rosettenville, also outside Johannesburg, which he has described as a haven for young people "for whom everything else had failed."

Masekela's fond memories of the school are due at least partly to the benevolence of Father Trevor Huddleston, the school's chaplain and an internationally known opponent of apartheid, whom Masekela once affectionately described as "the hoodlum priest." "I was considered one of the bad boys," he recalled to John S. Wilson in an interview for the *New York Times* (October 20, 1964). "But Father Huddleston was always most interested in the delinquents. He felt the good boys could take care of themselves." It was Father Huddleston, in fact, who placed Masekela on the road to becoming a master trumpeter. One day, Masekela has recalled, he and a friend secretly left their dormitory to see *Young Man with a Horn*, which tells the story of the trumpet player Bix Beiderbecke. The film so inspired Masekela to learn how to play the instrument himself that he was moved to strike a bargain with Father Huddleston: "If I can play the trumpet," he promised him, as quoted in the Toronto *Globe and Mail* (July 12, 1984), "I won't bother anybody anymore." With Huddleston's encouragement, Masekela began taking trumpet lessons. Later, the priest reportedly arranged for jazz great Louis "Satchmo" Armstrong to give Masekela what became his second trumpet.

Father Huddleston also helped launch Masekela's career by encouraging him and several other young, talented musicians to form the Huddleston Jazz Band. In about 1955, after Huddleston left

South Africa under pressure from the government, which opposed his antiapartheid activities, the government closed St. Peter's, leaving Masekela free to pursue a career as a performer. Throughout the next several years, he toured the country with the Huddleston Jazz Band and several other ensembles, including the Jazz Epistles, which he formed in 1959 with the pianist Dollar Brand (who is now known as Abdullah Ibrahim) and which soon became the first black band to record an album in South Africa. (Previously, black bands had produced only 78s.) He also performed in the orchestra for the musical *King Kong* (1959), based on a true story about an African prizefighter jailed for committing a fatal crime of passion.

Throughout those years Masekela was infatuated with American jazz, especially bebop, and his idols were Dizzy Gillespie, Clifford Brown, and Miles Davis, among others. His passion for jazz, however, was somewhat out of sync with the musical tastes of his audiences, who wanted to hear *mbaqanga*, the rough-and-ready music of the black South African townships. "We'd concentrate mainly on bebop and swing," he once said of some of his concerts, as quoted by Stapleton and May. "Then they'd move the chairs back and we'd play *mbaqanga*, to get the people dancing. We had to play *mbaqanga* to eat." Like many of his colleagues, in those days Masekela disdained *mbaqanga*, which is derived from the popular music of the *shebeens* (illegal drinking houses) in the townships, regarding it as culturally and aesthetically inferior to jazz.

Despite his success within South Africa and his growing international renown (by the late 1950s his playing had captured the attention of several American musicians, including the jazz icon Dizzy Gillespie, who reportedly sent him several of his albums), Masekela's career prospects were bleak; race relations in South Africa, which had never been free of tension, had deteriorated markedly since 1948, when the National party was swept into power on the promise that it would institutionalize the until-then loosely enforced system of apartheid. The years following the Nationalists' ascendancy to power saw the passage of increasingly oppressive legislation, including the notorious pass laws, which required persons of color to carry identity papers with them at all times. Growing up in such a pressure-cooker environment, Masekela had resolved at an early age that he would leave his native country as soon as he was able to do so.

An opportunity presented itself in 1960, not long after sixty-nine black protesters were killed by the South African police in what became known as the Sharpville Massacre. With the help of the American entertainer Harry Belafonte, who at the time was serving as a patron of a number of black South African musicians, Masekela traveled to England, thus beginning a self-imposed exile that would last three decades. After spending several months in London, during which time he attended the Guildhall School of Music and, according to one source, the Royal Academy of Music, Masekela moved to New York City, having obtained, again through the help of Belafonte and others, a scholarship to study at the Manhattan School of Music. While there, in addition to perfecting his trumpet playing, Masekela served as president of the African Students Union.

By the time Masekela graduated from the school, in about 1964, his career had taken off. He had produced his first album, *Trumpet Africa* (some sources give *Trumpet African*, *Trumpette Africaine*, or *Trumpet Africaine* as the title of the album), in about 1962, and in the following years he created arrangements for, and played on albums by, both Belafonte and the much-celebrated South African folk singer Miriam Makeba, who had immigrated to New York City in 1959. (Masekela and Makeba, who had known each other in South Africa, were married for several years during the mid-1960s). Meanwhile, Masekela was also performing not only at such hip New York jazz venues as the Village Gate but at Carnegie Hall, where he captivated his listeners (who for the most part were unfamiliar with African music) with his highly personalized versions of African folk songs. In general, his compositions were distinguished by their seamless blend of African rhythms and vocals and traditional American jazz elements. "Mr. Masekela's quartet has the customary jazz personnel . . . and the music he plays sounds, superficially, like a great deal of contemporary American jazz," John Wilson wrote in his *New York Times* article, after hearing Masekela and his band perform at the Village Gate. "But there is a pervading percussiveness that gives it an unusual lift, along with a repetitive, singing quality in the overall effect that suggests the chantlike basis of much of the music that the group plays."

The high point of the decade for Masekela came in 1968, when he released his hit single "Grazing in the Grass," which was adapted from a Zambian tune and which spent several weeks in the number-one position on the pop music charts. Among his other successes during that period were the hit singles "Riot" and "Fuzz" and the album *The Americanization of Ooga Booga* (1965). Much of the music that Masekela created around that time was produced by Chisa Records, based in California, where Masekela was then living. Masekela had cofounded the company in 1965 with Stewart Levine, whom he had known since his student days at the Manhattan School of Music. Levine, who has also been associated with B. B. King, the Crusaders, and others, went on to become Masekela's longtime producer and associate.

Despite his success, Masekela was ambivalent about the kind of music he was creating. "I got here in 1960, and I was very attracted to jazz, although at the time the whole jazz scene was dying," he explained to Bruce Cook, who interviewed him for the *National Observer* (March 16, 1974). "That was what I wanted to play, though, and I tried to for years, until at last I decided I was really an African." One result of his reaffirmation of his African roots and the continent's rich musical heritage was his decision to make what turned out to be a several-year-long visit to Africa, in 1973. "It was a sort of musical pilgrimage," he told Joel Dreyfuss of the *Washington Post* (January 4, 1974).

Masekela traveled mainly in the west and central African countries of Zaire, Senegal, Guinea, Liberia, Nigeria, and Ghana. While in Lagos, then the capital of Nigeria, he hooked up with Fela Anikolapu-Kuti (also known as Fela Ransome or, simply, Fela), the internationally acclaimed Nigerian saxophonist and progenitor of "Afrobeat," a style of music derived from Ghanaian highlife. Most of the other musicians Masekela encountered were small-time performers who played what was known as "copyright" music, or variations on popular Western tunes broadcast on the radio. ("You can go to any country in Africa and hear a local James Brown," he has explained.) Through Fela, however, Masekela met a group whose music, in his words, "just knocked [him] out." Unlike the "copyright" groups, the members of Hedzoleh Soundz drew their inspiration from traditional African music. Masekela promptly asked the band to accompany him to Lagos to record an album with him for Chisa Records. The result was *Masekela: Introducing Hedzoleh Soundz* (1973), which turned out to be the beginning of an unusually fruitful collaboration. Over the next five years, Masekela and Hedzoleh Soundz released half a dozen records under the Chisa label.

Meanwhile, in 1974, Masekela took Hedzoleh Soundz on tour with him in the United States, and as it turned out, American audiences were just as impressed with their music as Masekela had been. "It's a real trip . . . ," Bruce Cook wrote after hearing them play in a Washington, D.C., nightclub. "[These performers] will take you right off to Africa. The music [Hedzoleh Soundz and Masekela] are laying down for American audiences in their first tour together is the most satisfying blend of authentic African folk music with modern sounds that anyone has achieved to date. . . . It is not jazz, though there are some jazz overtones in it. It is not pure African folk music, though this is the basis for every number they play, from a Guinean love song to a Liberian fisherman's song. At first hearing, it may seem like so-called Afro-Cuban music from the Caribbean, with its insistent rhythms and extended trumpet solos played in counterpoint. But the longer you listen . . . , the more distinctive it sounds." The partnership between Masekela and Hedzoleh Soundz dissolved in 1978.

Masekela has attributed the success of his collaboration with Hedzoleh Soundz to their shared cultural ties—links that Masekela had been unable to forge with American musicians. "It was so difficult to get [Americans] to groove naturally with African sounds," he told Bruce Cook. "American music is really different, you know, and this isn't a slight to American musicians. They were great; they got all the notes; but the African feeling wasn't there." As it turned out, Masekela did not establish with any other group the kind of rapport that he had shared with Hedzoleh Soundz until he visited Botswana, in southern Africa, in about 1982, when he gave a concert with a local band. "Those guys played it like it was supposed to be played," he said of the group, as quoted in *African All-Stars*. "We were doing something that would have taken nine months in the States. Here it took one week. I decided that I was going to go back."

It was not long before Masekela did just that, establishing his permanent residence on the outskirts of Gaborone, the capital of Botswana, not far from the South African border. Then, in about 1984, he managed to persuade Jive Afrika Records to ship a mobile studio from California to Gaborone, which was to serve as the base of his operations. (He also established the International School of Music in the city; it is not clear whether the school is still in existence.) "The move back has not so much reenergized me as enabled me to play with the people whose music and medium it is," Masekela told Norman Richmond in an interview for the Toronto *Globe and Mail* (July 12, 1984). "I don't have to explain anything. Instead of having to teach music, I'm revelling in it."

The first album Masekela recorded in Botswana was *Techno-Bush* (1984), which features an artfully blended melange of jazz and computer-synthesized music that is driven by an undercurrent of pan-African polyrhythms and enlivened by echoes of *mbaqanga*, Nigerian *juju*, Ghanaian highlife, and Congolese *rhumba* as well as traditional South African choral singing. He produced the album with the help of the Soul Brothers, one of South Africa's most celebrated *mbaqanga* bands. Among its best offerings, according to some of Masekela's American fans, was "Don't Go Lose It, Baby," though world-music aficionados disparaged the song as the album's most "Westernized" piece. In any event, the song became a hit in American nightclubs during the summer of 1984.

As the 1980s progressed, according to some observers, Masekela's music seemed to draw more heavily than ever on African sounds. Phyl Garland, for instance, observed in *Stereo Review* (November 1985) that while "the layered rhythms and antiphonal chants of indigenous African music have always figured prominently in [Masekela's] work . . . the mix has become even heavier since he returned to the continent." His lyrics, too, seemed to be more topical, if not overtly political. "Coal Train (Stimela)," which was featured on his 1985 album *Waiting for the Rain*, for instance, is a soulful reminder of the deplorable conditions that black South African goldminers, shipped in from the countryside to the mines near Johannesburg, endure as they work "deep in the belly of the earth." And "Lady," a tune written by Fela in the 1970s and covered by Masekela on the same album, satirizes African women who imitate Western ways. Observers also pointed out, however, that Masekela's political preoccupations did not detract in the slightest from the sunny and celebratory spirit that has long been his music's trademark.

Masekela's career, like those of Miriam Makeba and other black South African musicians, received a boost following the release of Paul Simon's phenomenally successful album *Graceland* (1986), which was the result of Simon's collaboration with several black South African musicians, including Ladysmith Black Mambazo (though not Masekela). The album was also highly controversial, with many antiapartheid activists alleging that Simon, who had recorded much of the album with local musicians in South Africa, had thus violated the United Nations' cultural boycott of that country. For his part, Masekela vehemently denounced such charges and praised his longtime friend for promoting the careers of musicians who would otherwise have languished in obscurity.

In 1987, after *Graceland* went platinum, Simon invited Masekela and several other musicians to perform with him on the *Graceland* world tour, which further popularized South African music and its creators throughout the industrialized world. In the same year, Masekela produced *Tomorrow*, which was described at the time as one of his best efforts to that date. "[Masekela] has at last fully achieved his artistic mission," Phyl Garland wrote in *Stereo Review* (October 1987), "creating a masterly fusion of lyrics freighted with political messages and music that pulsates with vitality." Masekela's political sentiments and irrepressibly cheerful musical sensibility once again found expression in *Uptownship* (1989), which included the lighthearted title track as well as the insistently antiapartheid "Hold On."

Several years before, Masekela had availed himself of another opportunity to voice his opposition to apartheid and the South African government. In about 1984 he teamed up with the South African playwright Mbongeni Ngema to collaborate on *Sarafina!*, a riveting musical interpretation of the Soweto uprising of 1976, during which 500 blacks were massacred by South African police. Written and directed by Ngema, *Sarafina!* opened in South Africa in June 1987. Several months later the musical had its American premiere, at Lincoln Center in New York City, and in the following year, it began a triumphant two-year run on Broadway. "I think it's one of the most rewarding projects I've done," Masekela was quoted as saying in the *Detroit News and Free Press* (June 3, 1990). The film version of *Sarafina!*, starring Leleti Kyumalo, Whoopi Goldberg, and Miriam Makeba, was released in 1992.

Masekela's lifelong protest against the South African government also (until recently) took the form of his refusal to end his voluntary exile from his homeland until apartheid has been abolished. In his interview with Donna Britt, he explained his reasoning: "I have knocked the government so long that they would say, 'See, he's back—we must be doing something right.'" Similarly, Masekela's politics prompted him to decline an invitation to perform in London in early 1990 at a musical tribute to ANC leader Nelson Mandela, who had just been released from prison after twenty-seven years. "It's very good for Mandela and his colleagues to get visibility," he explained to Marek Kohn in an interview for the *New Statesman & Society* (March 23, 1990), "but I think we look forward to playing for them at home, under the right conditions in a free country."

Despite his longstanding refusal to return to South Africa until a nonracial democracy was established there, Masekela, reportedly at the request of Nelson Mandela, ended his exile in 1991, when he went on a nationwide tour called *Sekunjalo—This Is It!*, during which he performed live before his countrymen for the first time in thirty-one years. (According to some sources, he ended his exile in late 1990, when he visited his mother's grave.) "We're here to celebrate our hope of peace and a new freedom . . . ," he was quoted as saying in the BMG press release. "Our concert isn't just a performance by different bands and artists, but is an integrated, total experience of non-stop music, combining traditional sounds with new rhythms—the best of old and new—with my particular sound."

Hugh Masekela is a small, compact man with broad, handsome features. As of 1990, he maintained homes in both Gaborone and New York City, with his wife, whom he married in about 1980, and his three children apparently spending most of their time at the New York residence.

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Mathis, Johnny

Sept. 30, 1935- Singer. Address: c/o Peter Levinson Communications, Suite 210, 1762 Westwood, Los Angeles, CA 90024

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1965.

Crooning romantic ballads in a voice that has been described as combining choir-boy innocence with a hint of seduction, the singer Johnny Mathis has been an enduring presence on the American popular music scene for more than thirty-five years, clinging to a continuity of style despite changing popular music trends, from rock-'n'-roll to disco. Mathis has recorded over seventy-five albums and sold over 100 million records worldwide, spending more time on the popular-music charts than any other singer except Frank Sinatra and Elvis Presley. Mathis broke into stardom in 1956 with "Wonderful! Wonderful!" which he followed with

George Hurrell
Peter Levinson Communications Inc.

Johnny Mathis

a series of hits through the late 1950s and early 1960s, including several that became his signature tunes, such as "Chances Are" (1957) and "Misty" (1959). His *Johnny's Greatest Hits* album, released in 1958, sold over two million copies and remained on the album charts for 490 weeks (a record at the time that was listed in the *Guinness Book of World Records*). He is the only singer to have had four albums on the charts at the same time, and he has registered a total of fifty gold and platinum records in the course of his long career.

Although Mathis's recordings received less prominence during the late 1960s to mid-1970s, he remained a favorite on the supper-club circuit. He "resurfaced" in 1978, with a number-one hit single (surprisingly, only his second)—a duet with the rhythm-and-blues vocalist Deniece Williams called "Too Much, Too Little, Too Late." In the 1980s he teamed up from time to time with a variety of other premier performers and musicians, including Dionne Warwick, Henry Mancini, Angela Bofill, and Natalie Cole. In reviewing Mathis's *The First 25 Years: The Silver Anniversary Album* for *Stereo Review* (October 1981), Peter Reilly wrote: "His amazing durability as a star performer seems . . . to be the result of a kind of magical universality, an innate ability to establish, simply through the sound of his voice, an emotional affinity with his audience. . . . There's been a good deal of talk lately about the Good Old Days returning to pop music. Whether they will or not seems irrelevant in the case of Johnny Mathis, for he's never been away. Try as I may, I can think of no stylistic predecessor—any more than I can think of any possible successor. Audiences throughout the world continue to respond to his unique gifts, and I think you'd better lay in a copy of this *Silver Anniversary Album* to go with the *Golden Anniversary Album* that is bound to come."

Johnny Mathis was born John Royce Mathis in San Francisco, California on September 30, 1935, the fourth of the seven children of Clem and Mildred Mathis. The family lived in a basement apartment in the Fillmore district, a poor, largely black neighborhood. Both of his parents worked for local millionaires—his father as a chauffeur and handyman, and his mother as a domestic and cook. Clem Mathis, whom Johnny Mathis has called his biggest hero and the reason he started to sing, had been a vaudeville performer during the 1920s in his native Texas. Recognizing very early that his young son Johnny had exceptional show business talent, Clem Mathis scraped together the $25 needed to buy a secondhand upright piano, began giving his eight-year-old son piano lessons, and taught him his first song, "My Blue Heaven." During the next few years, Johnny played and sang at church affairs, in school shows, and in amateur productions. At fourteen he won an amateur talent contest at a local movie theatre, where he performed a medley of songs.

The year before, Mathis had begun to receive professional training for his musical talents when Connie Cox, an opera teacher in nearby Oakland who had been greatly impressed by his voice, offered to give him singing lessons in exchange for his doing odd jobs, since his parents could not afford to pay. She sometimes coached Mathis seven days a week, giving him the solid classical foundation that stood him in good stead in the years to come, after he ended his lessons with her at nineteen. "Even after I was selling millions of records," Mathis told Hugh Hart of the *Chicago Tribune* (February 17, 1991), "I'd send her a new recording, and she'd mail me a critique as thick as the Old Testament. Sometimes her notes devastated me, but because of her, I still have a voice."

While growing up, Mathis showed his aptitude for leadership in a number of other fields. He was the first black person to be elected student body president at Roosevelt Junior High in San Francisco, where he regularly appeared on the honor roll. At George Washington High School, he not only served as treasurer of his graduating class but also excelled as an athlete, winning six letters in basketball and track so that Joe Hyams could accurately refer to Mathis in the *New York Herald Tribune* (February 6, 1958) as "one of the best all-around athletes to come out of the San Francisco school system." After winning an athletic scholarship to San Francisco State College, he set the college high-jump record of six feet, five and one-half inches, surpassing by one-half inch the previous record set by Bill Russell of basketball fame and falling only two inches short of the Olympic record. But a slight defect in his spine ruled out the possibility of his becoming a professional athlete, and he majored in English, with the goal of becoming an English teacher and an instructor in physical education.

Meanwhile, Mathis continued to sing for pleasure. He frequented the renowned Black Hawk nightclub, where superstars such as Sarah Vaughan, Peggy Lee, and Ella Fitzgerald performed, and he took part in its jam sessions, with a jazz sextet led by a college friend. It was at one of those jam sessions, in 1955, that the Black Hawk's co-owner, Helen Noga, heard Mathis. Impressed by his potential, she offered to become his manager. Noga obtained nightclub engagements for him around town, including his first "real" job, at Ann Dee's 440 Club. There, his "Tenderly" was heard by George Avakian, the head album producer for Columbia Records, who was so enthralled that he immediately wired Columbia's front office for a blank contract. "He just closed his eyes, tipped back his head, and poured out his heart," is how Avakian recalled Mathis's performance, as quoted in *The Best of the Music Makers* by George T. Simon (1979). "Before he had sung eight bars, I knew I was going to sign him because I felt he could be simply great."

Invited by Avakian to go to New York to record an album, Mathis overcame his reluctance to abandon college and face what was certain to be his parents' disapproval to record and perform at the city's key nightspots, including the Village Vanguard, Basin Street, and the Blue Angel. His first album was the jazz-oriented *Johnny Mathis: A New Sound in Popular Song*, consisting of a dozen standards scored by the top jazz arrangers Gil Evans, John Lewis, Teo Macero, Bob Prince, and Manny Albam. When the album fell flat, Avakian decided that Mathis's material needed some reworking and sent him to Mitch Miller, the head of Columbia's singles department. Miller steered Mathis away from jazz and towards velvety romantic ballads with lushly orchestrated background music. "Wonderful! Wonderful!" Mathis's first single release, became an instant hit, reaching gold-record status in 1957, together with three other singles Mathis released that year—"It's Not for Me to Say," "Chances Are"/"The Twelfth of Never," and "No Love (but Your Love)"/"Wild Is the Wind."

The late 1950s and early 1960s saw the balladeer constantly near the top of the charts, with both single and album sales, despite the fact that those years were dominated by the frenzied emergence of rock-'n'-roll and the overwhelming popularity of Elvis Presley, Jerry Lee Lewis, and Buddy Holly. Mathis performed at most of the leading supper clubs in the United States, including the Sands Hotel in Las Vegas, the Chez Paree in Chicago, the Coconut Grove in Los Angeles, and the Copacabana in New York, commanding up to $10,000 a week. He appeared on television on the *Ed Sullivan Show*, the *Perry Como Show*, and the *Eddie Fisher Show* and toured Europe and Australia. Moving into films, he sang the title songs in *Lizzie* (1957) and *Wild Is the Wind* (1958). Mathis also played the role of a nightclub singer in *Lizzie* and in the 1958 release *A Certain Smile*. His popularity in nightclubs belied his image as primarily a teenage idol, and he himself estimated that some 75 percent of his fans were adults, and about 99 percent of them women.

Despite his spectacular success, Mathis's career was not without its share of problems in those years. In particular, he had begun to chafe under the tutelage of his manager, Helen Noga, with whom his manager-client relationship was so confining that he lived with her and her husband, John (Mathis's road manager), in a home in Beverly Hills. "We came to a point in our relationship where I was bored and tired of living with someone else," Mathis told an interviewer for *Ebony* magazine (March 1976). "I was a man now; when she found me I was a boy. I had also decided that I wanted a choice in matters that pertained to my career and personal life. I didn't have a choice when I was with Helen."

In November 1964 Mathis filed suit in Los Angeles Superior Court, charging the Nogas with mismanaging his financial affairs. The suit charged that as a result of commissions retained by the Nogas his net worth increased by less than $25,000 between January 1961 and June 1964, though his gross income during that period had exceeded $975,000. In response, the Nogas maintained that Mathis's net worth had in fact increased to $1,600,000 as a result of their stewardship. Mathis, who later described the settlement as "amicable," said in the *Ebony* interview that "Helen . . . was a wonderful woman who did everything for me in the beginning. She is the reason there is a Johnny Mathis today. I would never have had the fortitude to do the things she had to do for me."

Following the rupture of his relations with the Nogas, Mathis began the tedious process of learning the business end of celebrity, aided by his attorney, Ed Blau. In late 1964 he established Jon Mat Records and Rojon Productions, for the purpose of managing his own affairs and developing new talent, and in addition to his long-term recording contract with Columbia, he signed a deal with Mercury Records that lasted from 1964 to 1967. The dissolution of his ties with the Nogas at first left Mathis disoriented, and he retreated into semi-seclusion. Many years later he revealed that in the mid-1960s he inadvertently became addicted to "speed" when Dr. Max Jacobson, whom Mathis (and other show business celebrities) went to for "vitamin shots," laced those vitamins with amphetamines. It was not until Mathis was hospitalized for withdrawal symptoms from the "vitamins" he had been receiving for some five years that the true nature of that treatment was finally discovered.

The release, in 1973, of *I'm Coming Home* signaled not only the first time in over ten years that Mathis had recorded an album of original material but the introduction of material that was decidedly more upbeat and "soulful" than his earlier work. It consisted of ten songs written by the team of Linda Creed and Thom Bell, who had created one earlier Mathis hit, "Betcha by Golly Wow," as well as some songs for the soul groups the Spinners and the Stylistics. The critics welcomed the change, as did

Mathis himself, though he insisted, in an interview with Fred Beauford of *Music Journal* (May 1974), "What I am doing is not different than what I've done in the past. I am just singing, or trying to sing, songs that people want to hear." He denied that *I'm Coming Home* represented a specific targeting of black listeners, though he admitted to Beauford that since his audience had mostly been white, he would love to get a larger black audience. While giving credit to Columbia Records for creating a worldwide market for him, he nonetheless stressed that the rigid compartmentalization of music into the categories of rock-'n'-roll, rhythm and blues, and pop no longer existed. "I have been publicized as the 'pop singer' at Columbia, but they are going to have to start thinking and advertising in a different way to reach a different public," he told Beauford. "They have to begin to reach the black public, the black market, and the youth market. . . . I am just a little put off now by their lack of imagination."

Mathis's outreach to a black audience expanded considerably when he teamed up with Deniece Williams to record "Too Much, Too Little, Too Late" in 1978, a record that, much to his surprise, soared to the number-one spot on the charts. The duo followed that success with a joint album, *That's What Friends Are For* (1978). Writing for *Stereo Review* (November 1978), Phyl Garland found that Deniece Williams was "the perfect cure for Mathis's stiffness." Referring to their collaboration on "Too Much, Too Little, Too Late," Garland observed that "the genuinely talented new singer prodded the relaxed old pro, challenging him to dig into the rhythmic possibilities." And in discussing *That's What Friends Are For*, Garland elaborated: "She bites into the songs with her high, almost metallic-sounding voice, the perfect complement to Mathis's suede-finish tones. . . . There's no dross on this album, no lackluster moments."

"It was a treat to have someone in the studio creating at the same time I was," Mathis told Clarence Waldron for *Jet* magazine (May 13, 1985), in describing his initial work with Deniece Williams and the welcome contrast it provided to his previous isolation. In fact, he so enjoyed working in tandem with a female vocalist that he recorded duets with a number of different singing partners over the next decade. "I think it's beautiful to hear the man's side of the situation, then the woman's side of the situation," he explained to Waldron. "It's almost like getting two philosophies on one record, like a double dip of ice cream."

In 1979 Mathis released a hit with Jane Olivor, "The Last Time I Felt Like This," and in the following year he issued a Christmas album with Gladys Knight called *That Special Time of Year*. Knight told Waldron: "Mathis [has] always been a favorite of mine. . . . He seems a little reserved maybe to some people, but he is really just a beautiful man. And that's what makes his music even more beautiful, plus he has that silkily satin voice." Another enthusiast was Dionne Warwick, with whom Mathis recorded the 1982 success "Friends in Love." Warwick informed Waldron that working with Mathis was one of the highlights of her career. Following that sensational hit, the two singers made their collaboration an ongoing affair, with triumphant concerts from time to time. Mathis's 1984 album *A Special Part of Me* included duets with Deniece Williams and Angela Bofill as well as an up-tempo tune, "Love Never Felt So Good," written especially for him by Michael Jackson, Paul Anka, and Kathy Wakefield. In 1992 Mathis released a critically acclaimed album of old and new duets entitled *Better Together—The Duet Album*, which featured him with Deniece Williams, Dionne Warwick, Jane Olivor, Angela Bofill, Regina Belle, Patti Austin, and an *a cappella* group called Take 6.

Throughout the 1980s and into the 1990s, Mathis's live performances continued to win the warmest of responses from audiences and critics alike. "Thirty years after he had his first hit, . . . Mr. Mathis still interprets richly orchestrated pop ballads with a breathlessly enraptured intensity that is adolescent in its fervor yet sophisticated in its intonation and dynamics," Stephen Holden noted in the *New York Times* (February 9, 1987), in reporting on a sold-out concert at Radio City Music Hall in which Mathis teamed up with the conductor and composer Henry Mancini to perform selections from their album *The Hollywood Musicals*. When, in the following year, Mathis again toured with Mancini, Larry Kart wrote of his Chicago appearance in the *Chicago Tribune* (February 26, 1988): "At age fifty-two, Mathis is in remarkable vocal shape and, so it seems, constantly deepening his emotional and musical resources. . . . Mathis's mike technique is something else altogether—as he places it now near and now far away from his throat, at precisely judged angles and distances, in order to summon up such a wide range of stylized timbres that the results rival the variety of sound produced by the forty-piece orchestra that backed him." Wayne Robins, who reviewed Mathis's performance at the Westbury (New York) Music Fair for *New York Newsday* (November 1, 1990), expressed some reservations about the crooner's return to his early roots in jazz, with his interpretation of a series of classic Duke Ellington songs (recorded by Mathis on his 1990 album *In a Sentimental Mood*). Yet Robins had nothing but praise for the singer's interpretation of his ballads, along with songs by Nat King Cole and Leonard Bernstein. Of Mathis's performance of a medley from Bernstein's *West Side Story*, Robins wrote that "[his] rococo embellishments on 'Tonight' and 'Maria' and 'Somewhere' were so effective I wanted to see the Jets and the Sharks facing off on the stage." In December 1993 Mathis delivered yet another highly acclaimed performance, at Carnegie Hall in New York City.

In an interview with Martin Burden of the *New York Post* (September 8, 1982), Mathis analyzed the changes in his singing style that developed as he grew older. Although he acknowledged that he had lost a few notes at the top end of his range, he underlined his delight in gaining in overall strength as well as in an ability to relax, both onstage and off. "To sing my songs I have to say the innermost thoughts of my heart—each line, each phrase, I have to live or die by," Mathis told Tony Kornheiser for *Life* magazine (April 1990). "I'm Johnny Mathis every day of my life. You come and see me once in a while, and it has to be there—all the magic you've come for, it has to be there. I have to give it to you." He has continually expressed his debt to the singing megastars who have influenced his work: Nat King Cole, Ella Fitzgerald, Sarah Vaughan, Peggy Lee, and Lena Horne.

Through the years, Johnny Mathis has managed to retain a relative amount of the privacy that he prizes so highly. He has often been described as both shy and warm—"a loner," in his own words, "but not lonely." He continues to enjoy sports, especially golf, and he is a talented chef. When traveling on the road, he takes with him pots, pans, spices, and condiments in order to cook for himself, and when at home he enjoys cooking for friends in his luxurious residence in the Hollywood Hills, a mansion originally built by the billionaire Howard Hughes that features an indoor swimming pool, sauna, seventeen television sets, a gazebo, and gardens. A millionaire before he was thirty, Mathis has invested his earnings shrewdly in substantial pieces of real estate and other flourishing enterprises. Five feet, eleven inches tall, Mathis has retained his slender physique and good looks. "He's fifty-four, but it's as if he stopped aging in 1965, as if his end of the bargain was to always sound the same, and God's end of the bargain was to guarantee Mathis would look the same for eternity," Tony Kornheiser wrote in 1990.

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Matola, Sharon

June 3, 1954– Zoo director; conservationist. Address: c/o The Belize Zoo and Tropical Education Center, P.O. Box 1787, Belize City, Belize, Central America

In the small Central American nation of Belize, Sharon Matola, the American-born founder and director of the Belize Zoo and Tropical Education Center, is known universally as "the Zoo Lady." The "I LOVE THE BELIZE ZOO" stickers that adorn vehicles throughout the country provide visual evidence of the widespread popularity of the zoo, which was the first to be established in Belize (formerly British Honduras). But Matola has accomplished much more than creating a popular destination for a recreational outing, even more than producing a facility that, by introducing Belizeans to their native wildlife in natural settings, has "acquainted Belize with Belize," as one reporter noted. She has also developed the leading wildlife education center in the country, and she has turned it into a bully pulpit that she has used—as she has used radio broadcasts, children's books, intensive lobbying, and a variety of other means—to do more than perhaps any other individual or group to arouse the conservation consciousness of the government and people of Belize and to help ensure the protection of the country's wildlife and wilderness areas.

When she opened the Belize Zoo, in 1983, Matola intended merely to provide for a few captive animals that had in effect been abandoned by a documentary filmmaker. She brought to her task her lifelong love of animals, her remarkable outdoorsmanship, a bachelor's degree in biology, and her experience as a lion tamer, but not the long zoological or curatorial experience or higher academic credentials that the heads of respected zoos generally possess. But as the zoo has evolved from a collection of animals in makeshift enclosures to the new, impressive facility known as the Belize Zoo and Tropical Education Center, and as the influence of the zoo's education and conservation programs has spread, Matola's reputation has steadily grown. In the words of Alan Rabinowitz, a senior staff zoologist with Wildlife Conservation International, "Sharon's credentials are her product."

The second of the three children of Edward Matola, a brewery manager, and Janice Matola, a secretary and office manager, Sharon Rose Matola was born on June 3, 1954 in Baltimore, Maryland. Her younger brother, Steve, is the business manager for a computer company; her sister, Marlene, works in the office of a silver concern. According to Nicholas Dawidoff, who interviewed Matola for *Sports Illustrated* (March 9, 1992), Sharon "was the sort of child who kept worms as pets and was prone to returning home at the end of a day with skinned knees and a jarful of butterflies." By the age of nine, she had chosen as one of her two heroes John Wesley ("Boog") Powell, a celebrated first baseman with the Baltimore Orioles, the major-league baseball team whose home stadium was a landmark near the neighborhood in which she grew up. The other was the English naturalist Gerald Durrell, whose book *My Family and Other Animals* (1956) Matola still counts among her favorites. (Durrell, who established a captive-breeding zoo on the island of Jersey, in the English Channel, founded Wildlife Preservation Trust International, a major contributor to the new Belize Zoo, where the visitor's center bears Durrell's name.)

In 1973, after graduating from Baltimore's Northern High School, Matola enlisted in the United States Air Force, where she performed routine inspections on aviation survival equipment. She also attended the air force's jungle survival training school, in Panama, becoming one of only six women to be admitted up to that time. "I loved floating down jungle rivers clinging to sections of bamboo for buoyancy," she recalled to Eric Hoffman, who interviewed her for *International Wildlife* (November/December 1992). The incredible richness of plant and animal life in Panama's tropical forests impressed her deeply.

After two and a half years, Matola left the air force, having decided that she "couldn't stand it"—it was "too old-boy" for her, in her words. Along with an artist named Jane Gersh, in 1975 she set up what she has described as "the first fast-food health-food depot" in Iowa City, Iowa, where, in the following year, she enrolled as a Russian-language major at the University of Iowa. In 1978 she transferred to New College, a division of the University of South Florida that was located in Sarasota. During her years at New College, in her spare time she worked with juvenile delinquents in a foundation-supported program that aimed to instill positive values in young people by means of rugged outdoor experiences. For two months, she assisted a Rumanian lion tamer in a study of conditioned behavior, the subjects of which were the man's feline performers. And for three months, in 1980, as a participant in a fish-taxonomy project, she worked in Belize, where, she told Nicholas Dawidoff, she "had the same feeling that [she had] had in Panama." "There was so much life," she recalled. "I went diving at night and saw octopus and squid. I thought, If I have a dream, it is to return. Belize seemed to me a place where things were in their natural state. . . . Nature undefined."

As an undergraduate, Matola became fascinated with fungi, and after receiving a B.A. degree in biology from New College, in 1981, she remained at the University of South Florida to pursue a master's degree in mycology. One day, while she was reading a local newspaper, an advertisement seeking "tall white women" to dance with a traveling Mexican circus caught her eye. The job seemed "perfect" to her, she has said, because she loved to dance and relished the idea of traveling free of charge throughout Mexico, collecting mushrooms and other fungi in the countryside and in marketplaces as part of her research for her degree. From the beginning of her employment, in 1981, she filled the role not only of a dancer but of a lion tamer as well, exchanging her dancer's costume—a red-sequined bikini, red-feathered headdress, and silver high heels—for a gold-lamé outfit for the show's main act, in which she put through their paces four lions and six tigers. After three months of living like "a gypsy in the real romantic sense," as she told Nicholas Dawidoff, Matola was transferred to a much larger circus that performed in big cities, a move that seriously crimped her ability to find fungi. Unhappy also with the mistreatment of animals that prevailed in that circus and with the behavior of the male employees toward her, she quit the job in mid-1982.

Back in Florida, Matola began to write a book about her experiences with the circus. That project ended a few months later, when she accepted a job offer from Richard Foster, an English wildlife photographer and cinematographer who was producing a documentary in Belize and who needed someone to care for the captive animals he was filming. By the end of 1982, Foster's financial support had all but evaporated, and he left Belize to take on another assignment, leaving Matola to divest herself of the animals that had become her wards. By that time she considered the jaguars, peccaries, and other creatures her "friends and companions" as well, because, as she explained in an article that she wrote for *Animal Kingdom* (September/October 1986), for four months she had been "somewhat isolated from human company, . . . living thirty miles from the closest population center in Belize." She felt that "in good conscience, [she] couldn't release them," because, as she told Eric Hoffman, "most of the animals had always lived in captivity and would never make it in the wild." But she could not afford the expense of feeding them, either.

Desperate for a steady source of cash, Matola decided to turn her collection of animals, and the "miniature shantytown of small, saggy-wired cages" in which they were confined, into a zoo. For each enclosure she painted a sign that identified the inhabitant, along with a blurb about the natural history and ecology of its species. At the entrance to the compound, on the dirt road that serves as Belize's major east-west highway, she posted an admission sign. The Belize Zoo, as she named it, opened in January 1983. The first people who came, patrons of a bar located a few minutes' walk down the road ("If people seem bored, send them to the zoo," she had advised the proprietor), alerted others, and within a short time, Matola found herself welcoming visitors every day. Because of its accessibility and novelty—there had never before been a zoo in Belize—and the reasonable admission fee, which included a guided tour for each visitor, the zoo "seemed to enjoy overnight success," she has said.

To inform teachers and children of its existence, Matola traveled to many schools, where, with Balboa, her boa constrictor, draped around her, she talked to classes about wildlife and the denizens of the zoo. ("For many kids," she told Eric Hoffman, "Balboa was the first snake they'd touched that hadn't been chopped in half.") Before long, with the approval of the Ministry of Education, she had established a special school program, whereby all students could visit the zoo without charge. Going on one or more trips to the zoo has become part of the yearly agenda for nearly every schoolchild in Belize. A special outreach program brings the educational message of the zoo to those who live too far away or cannot get there for other reasons.

Early on, from the comments of her visitors, Matola learned to her amazement that the vast majority of Belizeans—adults as well as children—had never seen animals like those in her zoo, even though all the species represented were native to Belize. That discovery, coupled with the visitors' enthusiastic reactions, inspired her "to work toward the further development of the zoo," as she revealed in *Animal Kingdom*. "I grew determined to see this facility become a permanently established center for wildlife education."

While clinging to that dream, Matola struggled to meet the day-to-day expenses of maintaining her menagerie. To supplement the income generated by the small admission charge, she raised chickens and sold the meat to restaurants and coastal resorts. "Twice a month for two years, she climbed on her Kawasaki 650 motorcycle wearing a backpack stuffed with eighty pounds of fresh chicken meat and drove for an hour over bumpy dirt roads" to her destinations, Eric Hoffman reported. The nature tours on which she guided international groups of sightseers also provided her with much-needed revenue. All the while, as the zoo's sole employee, she had to serve simultaneously as keeper, maintenance worker, buyer of food and other supplies, resident zoologist, docent, publicist, fund-raiser, and government liaison officer. Many months passed before she was able to hire her first assistant, Anthony Garel, a native Belizean who has made a huge contribution to the zoo's programs. (She currently oversees a staff of about fifteen.)

Despite her enormous volume of work, Matola never lost sight of her larger goal, which amounted to nothing less than the creation of a modern zoological facility. Although she failed in her attempts to secure financial support for her proposal from the cash-poor Belizean government, by endorsing her ideas the officials she approached invested them with a legitimacy that proved very helpful when she sought assistance elsewhere. Even more valuable in Matola's quest for funding and other help was her uncommon salesmanship. She employed that ability with resounding success during conversations with John Paul Jones, a leading zoo architect from the Seattle, Washington firm of Jones & Jones, whom she met in Miami, Florida at the 1984 convention of the American Association of Zoological Parks and Aquariums (AAZPA). After Jones visited the Belize Zoo at her suggestion, Jones & Jones donated a comprehensive plan for a completely new zoological facility. (Matola traveled to the AAZPA conference by means of a complimentary airline ticket. Lacking funds to get her own accommodations but well endowed with resourcefulness, she created an "office" for herself by hanging a sign reading "OUT OF ORDER" on the door of a stall in a women's bathroom in the convention hotel.)

With substantial financial contributions from the World Wildlife Fund, the Inter-American Foundation, Conservation International, and other organizations and with donations from companies doing business in Belize and many individuals, among them the singer and songwriter Jimmy Buffett and the actor Harrison Ford, construction started in the late 1980s. The new Belize Zoo and Tropical Education Center, situated on 1,000 acres a short distance from the original site, opened to the public in 1991. In Matola's estimation, its format "enhances the beauty of the animals and gives them a better environment without removing the closeness" or the "homespun . . . unintimidating" atmosphere of the original zoo. The new zoo features thirty-five exhibits in naturalistic settings that replicate, on a thirty-acre plot, four of Belize's environmental zones. From walkways that were designed to block views of exhibit barriers, animal holding areas, and other people, visitors observe terrestrial, arboreal, and aquatic animals typical of each zone, among them pumas, coatimundis, kinkajous, tamanduas, pacas, jaguars, river otters, tapirs, margays, spider monkeys, crocodiles, toucans, and macaws. (The collection has expanded through natural increase or donations of pets or animals from other zoos. Matola turns down all offers of wild animals captured through trapping.) The facility also contains, among other things, an administration building, a library, a plant for generating solar power, a plot where food crops are grown, and places for food storage, animal health services and quarantine, and the zoo's captive-breeding and release program. In 1992 the Belizean government gave the zoo an adjoining 1,700-acre tract, on which Matola plans to build a field-research station.

By her own account, when she founded the Belize Zoo, Matola had "no environmental vision," but within a very short time of its opening she became deeply concerned with conservation issues.

"Belize is in a unique situation," she said in a speech she presented at the 1986 annual meeting of the AAZPA. "The small, 8,886-square-mile former British colony has more forested area, per capita, than any other country in Central America. Yet increasing development is altering the future course of the nation's natural resources. In the American tropics, it is common for the local populations to not understand the fundamental concepts of conservation or habitat preservation, and Belize is not unusual in this respect."

Matola has pursued a many-pronged, highly effective approach in her effort to foster in Belizeans an awareness of their country's biological riches and the need to preserve them. Providing a fertile foundation for that approach is the beautiful, well-maintained Belize Zoo itself, for Matola has found that simply introducing people to the marvelous creatures that live in their country has had what she has termed "a magical effect" on them. One of those creatures is a Baird's, or Central American, tapir named April, whom Matola nursed back to health in her own house after the creature was found close to death near a riverbank. The Baird's tapir is the national animal of Belize, and April has aroused among the citizens of Belize great interest not only in her (an attempt to mate her made headlines in Belize's newspapers for months) but also in her species, which belongs to an ancient family of mammals and which is endangered throughout its range. Similarly, Belizeans' acquaintance with the multicolored Rambo, the zoo's keel-billed toucan, has sparked a newfound pride in their national bird.

Matola and members of her staff impart information about the natural history, ecology, and habitat requirements of each animal in the Belize Zoo through signs and during the lively, personalized tour to which every visitor is treated. Sandra Skrei, currently a regional representative for the National Audubon Society, visited the Belize Zoo in the mid-1980s as a member of the education department of the Gladys Porter Zoo, in Brownsville, Texas, and later as the executive director of the Zoo Conservation Outreach Group, which provides financial support and advice to Central American zoos. She was "astounded," she told *Current Biography*, by the quality of the Belize Zoo's education program and by the ability of Matola and her staff to convey a message about conservation that was powerfully inspiring rather than depressing. "Sharon was and is in the front line of conservation education," Skrei declared. Eric Hoffman reported that "thanks to her influence, many Belizeans have traded their indifference toward the natural environment for pride." In running the Belize Zoo's programs, Matola has secured the cooperation of zoos in the United States, which have contributed equipment and expertise as well as funds.

Another means that Matola has used to spread the word about the preservation of wildlife and wild lands is *Rambo Rides Again*, a newsletter that she launched early in her career as a zoo director. In addition, Matola broadcasts her conservation message via programs on Radio Belize and British Forces Radio that reach people even in remote rural areas. For the weekly *Rambo Says*, which she has described as an "upbeat environmental radio magazine," she prepares twenty- to twenty-five-minute condensations of interviews focusing on national, regional, and international environmental issues. In *Walk on the Wild Side*, she offers listeners information about natural history, endangered species, protected areas, and other conservation-related issues—many of which most people probably would never learn about otherwise—in humorous, one-minute spots that have become extremely popular and have greatly bolstered her celebrity within Belize.

With the aim of arousing in youngsters an interest in and appreciation for the natural wonders of Belize, Matola wrote a children's book entitled *Hoodwink the Owl* (1988). Its text has been recorded on cassette and adapted for a puppet show and a stage play, both of which have been produced in schools throughout the country, and the book itself has become a big hit with parents as well. *The Further Adventures of Hoodwink the Owl* (1993), also a children's book, weaves comedy into the rather disturbing story of a sea turtle that, like nearly all sea turtles on Earth, stands a big chance of coming to an untimely end at the hands of a human or as a result of environmental pollution. The enthusiasm with which a group of schoolchildren responded to Matola's public, prepublication reading of the book convinced her that it would enjoy even greater popularity than its predecessor. Buoyed by that belief, she lobbied successfully for stronger sea-turtle protection legislation, traveling to Belmopan, the capital city, every Monday morning for weeks on end to tell lawmakers that she would publicly sing their praises by dedicating her book to the government of Belize—if, that is, the government took actions on behalf of sea turtles.

As a key, unpaid official adviser to government ministers on matters of natural resources and the environment, Matola has played a major part in calling the attention of people in power, in and out of government, to forested areas and other regions that warrant protection from development and then in pressing for such protection. "Establishing the Cockscomb Basin Jaguar Preserve [in 1984] might not have happened without her help," according to Alan Rabinowitz, who has known Matola since 1983, when he arrived in Belize to conduct surveys of jaguar populations. Similarly, the more than thirty-fold expansion of that reserve years later came about in large measure because of Matola's untiring efforts and powers of persuasion. She has also inspired landowners to donate or set aside large tracts of land for conservation.

Matola's familiarity with Belize's biologically rich environment has increased through her expedition work, which she has described as "one of the major components" of her life. As the organizer and leader of more than a dozen expeditions and as a participant in sixteen others, including some conducted under the auspices of the Royal Geographical Society and the British Museum, Matola, together with various colleagues, has collected a wealth of valuable data about the fauna and flora of Belize. Her fellow trekkers have occasionally included British troops and members of the Belize Defense Force, who, as a result of her suggestion, receive natural history instruction along with their adventure training during their forays into the wilderness.

In 1992, equipped with a sixty-pound backpack, Matola joined a herpetologist, an ecologist, and a group of British and Belize servicemen on an arduous eight-day hike across the Maya Divide. As the only woman on the expedition, one aim of which was to record resident species, she fared considerably better than did some of the men and ended up sharing her food with a few who ran out of supplies. Also in 1992 she led the first all-woman team to climb Belize's highest peak, in a charitable effort that raised $4,000 for the jaguar reserve. Matola has said that added to her pride in her outdoorsmanship and her role in expanding the fund of scientific knowledge about her adopted country (she became a citizen of Belize in 1990) is the satisfaction she has felt as a woman whose competence has become widely recognized and who thus, she believes, has helped to chip away at the machismo rampant in Central America.

Matola has also expressed pride in her work as the first chairperson of the IUCN-World Conservation Union's Tapir Specialist Group. To further the unit's efforts to preserve the world's four tapir species, all of which are endangered, Matola founded the Tapir Specialist Group's newsletter, and, with others among its members, she is developing a comprehensive plan of action that will address all facets of Tapiridae conservation. Captive breeding constitutes an important component of tapir conservation, and Matola spends considerable time managing a sort of matchmaking service, whereby she endeavors to pair up suitable potential tapir mates living in facilities scattered across Central and South America—a challenging task that, when political barriers keep prospective partners apart, sometimes becomes exceedingly frustrating for her as well.

According to Kathryn S. Fuller, the president of the World Wildlife Fund, Sharon Matola is "one of a handful of people with an incredible passion and a willingness to pursue a lifelong commitment under what can be pretty difficult circumstances." Alan Rabinowitz has described Matola as "strong, individualistic, and down-to-earth." "She has a tough exterior but she is also emotional and *incredibly* sensitive, a side not often shown to people," he told *Current Biography*. "Single-mindedness is her driving force," he said. "She knows what she stands for and what is right, and she goes after it. She's the kind of person who makes small advances that add up to something great in the long run."

Five feet, ten inches in height, big-boned, with brown eyes and long brown hair, Matola lives in a one-room cottage in the midst of vegetation that she has labeled "tropical pine/palm savanna," about a mile from the zoo and from her nearest human neighbors. Her nonhuman neighbors have included parrots, peccaries, deer, and foxes, and she has even seen a tapir wandering around nearby. Balboa, the boa constrictor who shares her quarters, sometimes accompanies her to social events, at which she is "very much in demand," according to Lou Nicolait, the director of the Belize Center for Environmental Studies. "Sharon in a way reflects Belize," Nicolait told a reporter. "Belize is a young, healthy, vigorous nation with a lot of assets and a kind of frontier mentality where anything still goes. She's the right person in the right place." Matola enjoys tennis, hiking, weightlifting, playing the piano, and writing, and she is currently working on a book about the Belize Zoo.

When Nicholas Dawidoff asked her if she planned to marry, Matola answered, "It's too late for that. I like my way of life a lot, and that would change it. Anybody can get married. Not everybody can have such an impact. I always feel good that I live here. I like being out in a jungle better than anything else. I didn't plan to become a citizen and stay here for the rest of my life, but I consider myself a conservationist in the most basic sense. If I were in Montana or Peru, I would be doing the same thing. I've loved animals since I was a child. So here I get to do what I love. It's a satisfying life for me. I've created a zoo."

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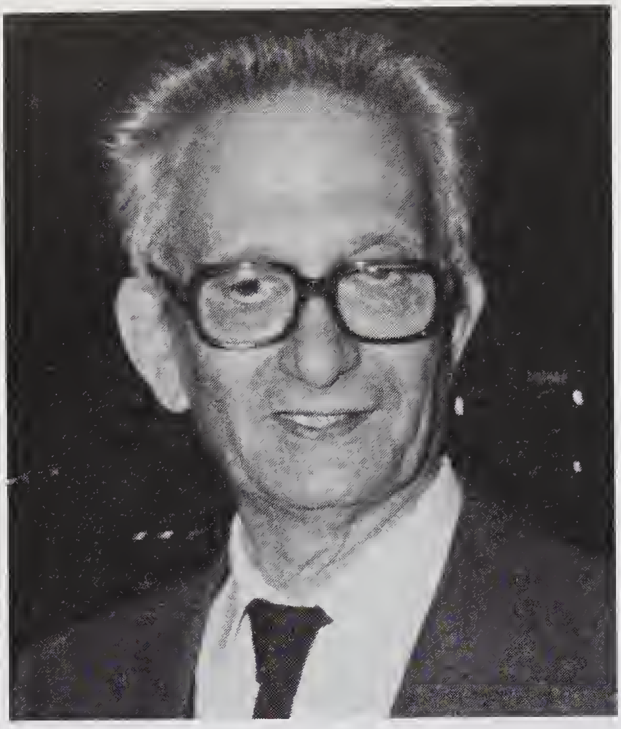
Mauriac, Claude

(mō-ryäk′)

Apr. 25, 1914- French writer; critic. Address: 24 quai de Bethune, Paris 75004, France

A chronicler of political and intellectual life in postwar France, a film and literary critic, an architect of the *nouveau roman* (new novel), and the author of some three dozen books, the French writer Claude Mauriac represents tradition and continuity as well as the vanguard of change in French letters. The loyal and much-beloved son of the writer François Mauriac, Claude Mauriac served as private secretary to General Charles de Gaulle before making his mark, in the early 1950s, as a critic for the newspaper *Le Figaro*. Later in the same decade, he began writing fiction in the vein of the "new novelists," a group that included Michel Butor and Alain Robbe-Grillet. His *Interior Dialogue*, a suite of four novels, among them the highly successful *Le Dîner en ville* (1959; *The Dinner Party*, 1960), won wide critical acclaim in both France and the United States. Departing from traditional



France Lyon

Claude Mauriac

forms, in his stories Mauriac has used stream-of-consciousness techniques and compressed time frames to examine such themes as solitude, love, communication, and the process of writing itself.

Claude Mauriac's most ambitious project has been the publication of his extensive diaries, which he began keeping as a young boy. In the ten long volumes, published between 1974 and 1988, that make up *Le temps immobile* (Time Immobile), Mauriac created a cinematic, montagelike structure in which entries made years apart are juxtaposed. The series, in which Mauriac recorded, among other things, his close relationships with well-known figures in French intellectual and political life, has "the fascination of an eyewitness at the royal court (no matter whether de Gaulle or Mitterrand, Proust or Gide), as seen by an intimate," Chantal Daverdin-Liaroutzos wrote in an article for *Magazine Littéraire* (April 1988). Since the appearance of the last installment of *Le temps immobile*, Mauriac has produced three volumes of a new series, *Le temps accompli* (Time Fulfilled), which for the most part consist of more recent journal entries. Gretchen Rous Besser, a scholar who has kept abreast of his work for many years, has called Mauriac "a writer of great range and depth of feeling, whose existential experience of life can awaken echoes in all of us."

Claude Mauriac was born on April 25, 1914 in Paris, France, the oldest of the four children of Jeanne (Lafon) Mauriac and François Mauriac, the highly esteemed novelist, essayist, poet, and playwright. Raised in a bourgeois, richly literary atmosphere in Paris and at Malagar, the Mauriac family estate in the Garonne region of southwest France, as a youth Mauriac met such literary celebrities as Jean Cocteau, Paul Valéry, and André Gide, and, with strong paternal encouragement, he read works by Marcel Proust, Fyodor Dostoyevsky, and James Joyce. François Mauriac and his son were extremely close and devoted to each other, and from his earliest years the influence of his famous father upon Claude was "enormous," as he told Gretchen Rous Besser during an interview for the *French Review* (March 1979). "If I hadn't been the son of François Mauriac, what would I have written? . . . ," he asked rhetorically during the interview. "It was a very great handicap." The death of a cousin, Bertrand Gay-Lussac, when Claude was fourteen years old was an emotional blow that Mauriac has said led to a permanent change in his view of the world and gave him an abiding sense of tragedy. "It was such a catastrophe for me that I wonder if, without that death, I would have had my intellectual capability," he said to Besser. "I don't think so."

After attending the Lycée Janson-de-Sailly, Mauriac studied law at the faculty of law and letters of the University of Paris. While at the university, he wrote his first book, *Introduction à une mystique de l'enfer* (Introduction to a Mystique of Hell, 1938), a study of the Catholic novelist Marcel Jouhandeau, who was a family friend. Coming of age in the turbulent 1930s as a bourgeois member of the French intelligentsia, Mauriac became politically committed while still in his teens. Initially rightist, both he and his father voted against the Popular Front (a coalition of left-wing parties) in 1936, but they soon realized they had made a mistake. With the continuing ascendancy of totalitarian regimes in Europe, they moved firmly into the anti-Fascist camp. During France's perfunctory effort early in World War II to stem the German advance in Europe, Claude Mauriac served briefly in the military, his stint ending when the Nazi-led Vichy government came into power. After returning to the family estate, he worked on a book about the novelist Honoré de Balzac, later published as *Aimer Balzac* (To Love Balzac, 1945), as well as on his law thesis. During the war he also wrote *Jean Cocteau; ou la verité du mensonge* (Jean Cocteau; or, The Truth of the Lie, 1945). As he had since the age of ten, he continued to keep a diary during this period, although he seems to have imposed a certain self-censorship, fearing that the journal might be seized by Nazi authorities. Mauriac received his law degree in 1941 (one source gives the date as 1943).

While he was in Paris in 1944, celebrating the liberation of France in the wake of the Nazi retreat, Mauriac witnessed the ascent to power of General Charles de Gaulle, the charismatic leader of the Free French forces, who had established a government in exile during the war. As the son of a famous writer and as a member of the intellectual and literary world that de Gaulle admired, Mauriac was introduced to the general, and he became his private secretary, a position he held from 1944 until 1949. During that time both Mauriac and his father, who was then writing an influential newspaper column, attempted to reduce the severity of the sentences meted out to certain right-wing writers who were tried after the war as Nazi collaborators. Overall, Mauriac's relationship with de Gaulle was marked by levelheaded reverence, and his diaries from the period offer fascinating glimpses of the French leader and postwar France. Selections from those diaries were eventually published in the United States as *The Other de Gaulle* (1973). In a review for *America* (March 9, 1974), J. A. Robbins called the book "far and away the most enlightening and valuable document on de Gaulle we have yet."

Mauriac found time to continue his literary pursuits during the years that he served as de Gaulle's assistant, producing books and articles at a prodigious rate. In 1946 his book *Malraux; ou, Le Mal du héros* (Malraux; or, the Harm of the Hero), a study of André Malraux (whom he met when both worked for de Gaulle), was published. The following year he became the film critic for *Le Figaro littéraire*. After leaving de Gaulle's employ in 1949, and with de Gaulle's blessing, he founded with Malraux a Gaullist review called *Liberté de l'esprit*, which Mauriac edited from 1949 until its demise, in 1953. His book *André Breton*, a critique of the work of the founder of the surrealist movement in poetry, received the Prix Sainte-Beuve in 1949, the year it was published. Mauriac next edited transcriptions of a series of interviews and discussions with the French novelist and essayist André Gide that he had conducted between 1938 and 1945; the completed text appeared in 1951 with the title *Conversations avec André Gide* (*Conversations with André Gide*, 1965). That book was followed by the publication of *Hommes et idées d'aujourd'hui* (Men and Ideas of Today, 1953). By 1954 Mauriac had added literary criticism to his duties at *Le Figaro*.

In part because of his father's great prominence as a novelist—the elder Mauriac was a member of the French Academy and was awarded the Nobel Prize for literature in 1952—Claude Mauriac did not venture into writing fiction until the 1950s, when he was inspired to do so by the work of a number of avant-garde writers, including Samuel Beckett, Michel Butor, Marguerite Duras, Alain Robbe-Grillet, and his friend Nathalie Sarraute. Distinguished by the use of compressed time frames, fragmented narration, two-dimensional characters, and objective description in place of narrative commentary, their fiction became known as examples of the *nouveau roman*. In an article for the *New York Times Book Review* (June 19, 1960), Mauriac wrote that the "new novel" was an effort "to convey a vision—both inner and outer—which resembles no other." "The apparent subjects of our books are only of secondary importance . . . , simple traps whereby to catch what cannot be expressed directly," he continued. "In literature as in painting, the anecdote has little value. We are no longer telling a story but depicting a world, our own world. If at times our work becomes too abstract, it is because in attempting to express as exactly as possible what reality means to us we must reproduce the distortions and the different forms that appear to us."

Mauriac's first contribution to that new kind of fiction was *Toutes les femmes sont fatales* (1957; *All Women Are Fatal*, 1964), which consists of four interior monologues of the main character, Bertrand Carnéjoux, a journalist and novelist, who is widely assumed to be a fictional alter ego of Mauriac himself. The novel's themes are existential solitude and human beings' vulnerability to love and its sexual expression. "As much dominated by rigorous intellect as his father's books were by violent, instinctive passion, . . . *Toutes les femmes sont fatales* is meticulously composed, full of scrupulous correspondences and subtle balances . . . ," the critic Leon S. Roudiez declared in his book *French Fiction Today: A New Direction* (1972). "What informs all four sections . . . is Carnéjoux's constant preoccupation with death, his realization that he will grow old and die without the world being the poorer for it. Flitting from one woman to the next, he seeks, beyond physical pleasure, what he calls 'the frontiers of death.'"

Toutes les femmes sont fatales was the first of what turned out to be a tetralogy of novels, which Mauriac collectively titled *Le dialogue intérieur*—an allusion to the French term for "stream of consciousness." In each of them, Bertrand Carnéjoux is the main character. The setting for the second book in the series, *Le dîner en ville*, which was published in 1959, is a dinner party hosted by Bertrand and his wife in their Paris apartment. Mauriac presented his story entirely in the form of dialogue and interior monologues (set off by quotation marks and a series of dots, respectively), with neither a narrator nor descriptive pointers to aid the reader in discerning who is speaking or thinking. The dust jacket provided a seating diagram and brief biographies of the characters.

In his *New York Times Book Review* article, Mauriac described his intentions in writing *Le dîner en ville*. "I wished to convey a state of reality that unfolded during this meal, on three different levels simultaneously . . . ," he wrote. "There is the first level of harmless, frivolous, ridiculous, sometimes revolting, dialogue typical of a social gathering of people of a certain class. Then there is the second level of the thoughts which are often more serious and contradict the very words that are spoken; the common obsessions with sex, money, sickness, death but also the giving up of true love. The third level is more secret still: that of tacit relationships between the characters, from one to another, confronting each of them." "Each writer must discover his own language, and the means he uses are very often valid for but a single work," he explained. "For instance, the narrative and descriptive methods used in *Le dîner en ville* are linked to the title itself, to which I wished to be faithful. The novel begins in the middle of a sentence when my eight characters sit down for dinner, and it ends in the middle of another sentence when they rise from the table."

Despite the intellectual workout it required of readers, *Le dîner en ville* was a bestseller as well as a critical success in France, where it won the coveted Prix Médicis. In translation, it received considerable attention in the United States. Reviewing *The Dinner Party* for the *New York Herald Tribune* (June 12, 1960), Vernon Hall Jr. wrote that "once the reader manages to determine which character is speaking, he will be delighted with the wit and psychological penetration of Mauriac," adding that "the novelist's ability to both interest and amuse the reader is such that one almost forgets what a difficult coup he has pulled off." "Mauriac mercilessly and fruitfully examines the three great and simultaneous realities—the world outside us, the world inside us, and the interaction between the two . . . ," Whitney Balliett wrote in the *New Yorker* (May 14, 1960). "He has not, of course, transcribed reality: he has created a super-reality pieced together out of his observations and his imagination. He does not always succeed. The wisps of thought that whip like birds through his characters' minds sometimes turn to lead by the time they reach the page"—which Balliett acknowledged might have been due to poor translation. He concluded, "This is a miraculous book, and not only for the reason that it will leave none of its readers unchanged."

The action in *La marquise sortit à cinq heures* (1961; *The Marquise Went Out at Five*, 1962), the intriguing third novel in Mauriac's tetralogy, takes place at the Carrefour de Buci—a busy and historic intersection on the Left Bank in Paris—between the hours of five and six o'clock on a summer afternoon, as Bertrand Carnéjoux stands on the balcony of his apartment thinking about the novel he wants to write (the very novel that is *La marquise sortit à cinq heures*). But the story also shifts back and forth in time and has scenes featuring historical figures, including Voltaire and Victor Hugo. In an article in *Triquarterly* (Spring 1975), Robert Alter noted that Mauriac's techniques "might be mere cleverness if the novel did not have the impelling sense it does of the urgency, the philosophical seriousness of its enterprise." Mauriac told Gretchen Rous Besser that *La marquise sortit à cinq heures* was the novel that "most please[d]" him and that was "the closest to what [he] wanted to do."

L'agrandissement (The Enlargement, 1963), the fourth and final novel of the *Dialogue intérieur* series, is a long interior monologue in which time is further compressed into the few minutes it takes for a traffic signal to change from red to green. Elaborating on a detail in *La marquise sortit à cinq heures*, the novel is a self-conscious reflection on writing fiction. Vivian Mercer, in her book *The New Novel* (1971), hailed *L'agrandissement* as Mauriac's "most original work by far, and at least the equal in originality of any other work by the 'new novelists.'" With its exceedingly confining time frame, it also marked a logical end to the series.

As a critic, Mauriac expressed his commitment to the "new novel" by using his influential position at *Le Figaro* to introduce the French public to others writing in that genre. He also attempted, in his book *L'alittérature contemporaine* (1958; *The New Literature*, 1959), to link major contemporary avant-garde writers with such precursors as Franz Kafka, Antonin Artaud, Albert Camus, Georges Simenon, Georges Bataille, and certain others who, at the time, stood largely outside the critical mainstream. For his analysis, Mauriac coined the umbrella term "allitérature" to describe "literature freed from the conventions which have given the word a pejorative meaning," in his words. According to the critic Germaine Brée, as quoted in *Contemporary Authors* in 1980, "Because he himself is so familiar with the background of thought and experiences in which this particular trend of literature has its source . . . , Mauriac is an excellent guide and initiator."

Beginning in the mid-1960s Mauriac gained some success as a dramatist, with the production of three of his plays: *La conversation*, by the Théâtre de Lutèce, in Paris, in 1965; *Les Parisiens du dimanche* (Sunday Parisians), at the World's Fair in Montreal, Canada in 1967; and *Ici, maintenant* (Here, Now), by the Théâtre du Lucernaire, in Paris, in 1971. Those and other works he wrote for the stage are collected in *Théâtre* (1968). He also wrote another novel, *L'oubli* (Oblivion, 1966), a work that prompted decidedly mixed reactions from critics. Leon S. Roudiez thought that the book "had best be forgotten." "The mock detective-story plot that holds things together, involving cliques of novelists, was probably meant to be taken as light satire and high-level amusement," he wrote in *French Fiction Today*. "Actually, it is more grotesque than burlesque and somewhat embarrassing in its inanity." Among the more enthusiastic responses was that of Etienne Lalou, who, in a review for *L'Express* (November 14, 1966), called *L'oubli* a "relaxed and accomplished success . . . , the harmonious fruit of constraint and freedom."

During the late 1960s, while continuing to write for *Le Figaro*, Mauriac shifted his focus from fiction to what would be regarded as the most ambitious project of his career: the publication of selections from his diaries. One day in 1957—in an epiphany that he experienced while driving past the Tour St. Jacques in Paris—Mauriac had conceived the idea of reordering his diary entries in a sort of cinematic montage in which past and present would be juxtaposed. As he explained to Alain Clerval in an interview for *Quinzaine Littéraire* (April 16, 1976), his idea was "to bring together fragments of time, little pieces of the present." Seventeen years passed before *Le temps immobile*, the first volume, made its appearance, in 1974. Several others were published in rapid succession: *Les espaces imaginaires* (Imaginary Spaces, 1975), *Et comme l'espérance est violente* (And Like Hope Is Violent, 1976), *La terrasse de Malagar* (The Malagar Terrace, 1977), and *Aimer de Gaulle* (To Love de Gaulle, 1978).

Et comme l'espérance est violente elicited considerable critical commentary when it appeared, perhaps in part because it discussed contemporary social struggles in France and Mauriac's growing friendship with Michel Foucault, the widely admired historian and philosopher. Some readers and critics were surprised that Mauriac, whose friendship with de Gaulle had marked him as politically right-wing, had been both upset by and favorably disposed toward the actions taken when French students and workers, in May 1968, challenged those in power. Mauriac referred to the events as "this great and fine leap, this total calling-into-question of a society itself aberrant." He later made common cause with Foucault and other left-wing intellectuals to support the rights of immigrant workers, prisoners, and other oppressed minorities in French society. "It is an especially moving challenge for an honest man of this century to accept in the autumn of his life," Jean-Marc Théolleyre remarked in *Le Monde* (February 27, 1976) about Mauriac's apparent turnaround. Mauriac, however, denied that his political position had changed in any important way. Like that of many members of his generation, his admiration for Charles de Gaulle did not entail allegiance to all of de Gaulle's political views or the right-wing party that he founded. Mauriac told Alain Clerval that "since 1936, the principal features of [his] profound allegiance to left-wing ideas were fixed." His book *Une certaine rage* (A Certain Rage, 1977) revealed through diary entries the political struggles in which he was then engaged.

In 1977 Mauriac left *Le Figaro*, and the next year he started working for *Le Monde*, a more left-wing newspaper. He returned to writing fiction as well, producing a new cycle of novels that he called *Les infiltrations de l'invisible* (Infiltrations of the Invisible). *Le Bouddha s'est mis à trembler* (Buddha Started to Tremble, 1979), his first novel in some thirteen years, was followed by *Un coeur tout neuf* (An All-New Heart, 1980) and *Radio Nuit* (Radio Night, 1982). *Zabé*, published in 1984, tells the life story of Berthold, who comes of age in Paris during the 1920s, lives through World War II, and then becomes an inmate in an insane asylum. Reviewing the book for *World Literature Today* (Autumn 1984), Leon S. Roudiez conceded that the novel was "lucid, intelligent fiction," but he asked, "But where is the passion, the madness, the poetic language?"

Although from time to time Mauriac announced that he was tired of publishing his diary, more volumes of *Le temps immobile* appeared throughout the 1980s. *Le rire des pères dans les yeux des enfants* (The Laughter of Fathers in the Eyes of Children, 1981) focuses largely on his family. In it, according to Gretchen Rous Besser, Mauriac mixes observations about his children with "scenes depicting his father's decline, last illness, and death" in "an intricate webbing of temporal density." Other books in the series include *Signes, rencontres et rendez-vous* (Signs, Encounters, and Rendezvous, 1983), *Mauriac et fils* (Mauriac and Son, 1986), and *L'oncle Marcel* (Uncle Marcel, 1988), the tenth and last volume, which includes an index to the whole series. The title of *L'oncle Marcel* refers to the French novelist Marcel Proust. In 1986 Mauriac discovered in the archives of Suzy Mante-Proust, his mother-in-law, who was Proust's niece, the lost typescript of a novel by Proust called *Albertine disparue* (Albertine Gone). The novel, which was corrected by Proust shortly before his death, in 1922, was published in 1987.

In 1991, belying reports that with the publication of *L'oncle Marcel*, Mauriac had stopped keeping his journal, the first volume of a new series was published. The book, entitled *Le temps accompli* (Time Fulfilled), concentrated on political issues and such events as the 1987 French presidential election and Mauriac's visit to war-torn Beirut. In a review for *World Literature Today* (Winter 1992), John I. Brown wrote that the "deliberate discontinuity of the texts is accompanied by an inevitable repetitiousness." A second volume, *Histoire de ne pas oublier* (So as Not to Forget), appeared in 1992, and a third, *Le Pont du secret* (The Bridge of the Secret), in 1993.

A slender man, Claude Mauriac has thin lips, a prominent nose, and a high forehead. Since July 11, 1951 he has been married to Marie-Claude Mante, who is a grandniece of Marcel Proust and Edmond Rostand. The couple have three children—Gérard, Nathalie, and Gilles. Mauriac is an officier of the Legion of Honor and a commandeur of the Ordre des Arts et des Lettres. Although he attended the Catholic church for many years, he has said that he considers himself to be an agnostic. In a profile of Mauriac for the newspaper *Libération* (February 18, 1988), Antoine de Gaudemar wrote that in his salon, where the shelves were lined with the dozens of notebooks that contain his diaries, the writer appeared ready to work, having close at hand a pair of scissors, glue, a photocopier, and a typewriter.

Immobilized time is not lost or found, according to Claude Mauriac, but always present, because, as he said of himself to Antoine de Gaudemar, he is "always the same." "When I swim in the sun in 1932 or in 1972, the time is identical," he explained. "I am seventy-four, but finally I don't believe in my age. . . . So, in bringing together fragments of my life, I only concretize with paper something which I feel very strongly. And, even before being a literary work, this *Temps immobile* is my life."

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William B. McCullough/Simon & Schuster

McCullough, David

July 7, 1933– Writer; television host. Address: c/o Janklow & Nesbit Associates, 598 Madison Ave., New York, NY 10022

The writer and television host David McCullough has compared himself to a foreign correspondent, one whose post is not a faraway place but, rather, the past. After working for ten years as a magazine writer and editor, he "discovered almost by chance that the past was territory [he] liked, as a writer," McCullough recalled in a talk he gave in 1989. "I could go there and report back, so to speak," he said. "I could find how it was. I could know those people and their times. There were stories I wanted to tell, stories that greatly interested me. Whether they would interest others, I couldn't know until I tried." Since his serendipitous discovery, he has written six books of historical nonfiction, the most recent of which is the best-selling biography *Truman* (1992), that have indeed interested others, earning him both a wide readership and a bevy of awards.

"History is a guide to navigation in perilous times," McCullough told the 1984 graduating class at Wesleyan University, in Middletown, Connecticut. "History is who we are and why we are the way we are." Although he has won renown as a historian and biographer, McCullough has often said that he thinks of himself primarily as a writer and storyteller, working in the tradition of Bruce Catton, Barbara Tuchman, Paul Horgan, Wallace Stegner, and others whom he has described as "writers first of all, none of them trained historians." "Most of them are, as I am, lapsed journalists," he told a reporter. "In our apprenticeship as writers we learned about the elements of story. About the elements of narration, and how to hold an audience. As a consequence, I believe we write—I hope I write—in a way that transcends the academic plodding of so much that readers think of as 'history': dreary, deadly, to be avoided at all costs." For millions of readers and television viewers McCullough has succeeded in attaining the professional goals he has articulated: "I want people to know that history was full of life, and then make it as lively as it really was."

David Gaub McCullough was born in Pittsburgh, Pennsylvania on July 7, 1933 to Christian Hax McCullough, a businessman, and Ruth (Rankin) McCullough, a homemaker. After graduating from high school, he entered Yale University, in New Haven, Connecticut, where he majored in modern English literature. During an interview with Carey Winfrey for the *New York Times Book Review* (July 3, 1977), he reminisced about the men on campus (Yale was still a single-sex institution in the 1950s) who "went around saying they were going to be writers and wore sort of writerish clothes." "I always thought, 'Boy, those guys must be really terrific,'" he told Winfrey. McCullough, too, nurtured the ambition to write someday, but he did not have "the gall, the presumption," as he put it, to make known his aspiration.

Within a year of receiving his B.A. degree, in 1955, McCullough moved to New York and took a job as a trainee for *Sports Illustrated*, which had been launched barely two years before. He was soon promoted to writer. During the next five years he worked also for *Architectural Forum* and *Time*. In 1961 he accepted a job with the United States Information Agency, in Washington, D.C., where, while preparing his first historical article, a piece about the Battle of Gettysburg for a magazine aimed at Arab readers, he discovered not only that he "loved writing about that subject," as he told Winfrey, but that he "loved doing the research." He began contributing articles to *American Heritage* magazine, and in 1964 he moved back to New York to join the staff of the American Heritage Publishing Company. For *The American Heritage Picture History of World War II* (1966), which he has described as his "greatest accomplishment" at that firm and which is still in print, and the six-volume *Smithsonian Library* (1968–70), a collaborative project of the American Heritage Press and the Smithsonian Institution Press, he served as editor in charge.

While working at the Library of Congress one day and looking through a group of photographs of the Johnstown flood of 1889, McCullough realized with amazement the extent of the devastation that the bursting of a dam had wrought on that Pennsylvania city. Until that moment the Johnstown calamity, which claimed the lives of more than 2,000 people, had been little more than a name to him. Intrigued, he searched for books on the subject. Finding nothing that satisfied his curiosity, he decided he would "try to write the book [he] wanted to read." "I had no training in research or any clear idea of how best to go about it," he revealed in an article published in *Cornell Alumni News* (January 1990). "But I learned, as one does, by doing it." For the next three years, he wrote at night and on weekends, producing two pages each day, and in 1968 *The Johnstown Flood* was published. Alden Whitman's description of it in the *New York Times* (April 24, 1968) as a "superb job, scholarly yet vivid, balanced yet incisive" went a long way toward establishing McCullough's reputation.

While lunching with friends on the Lower East Side of Manhattan shortly after *The Johnstown Flood* appeared in print, McCullough hit on a likely subject for his next book. The conversation had drifted inevitably to the nearby Brooklyn Bridge, and one of the diners, an engineer, described some of the construction problems that had confronted the bridge planners when they began the project in 1869. As McCullough recalled to Sam Staggs of *Publishers Weekly* (June 8, 1992), "I went directly from the restaurant to the New York Public Library at Forty-second Street, took those marble stairs about four at a time to the card catalogue, and found over a hundred cards on the subject, but no card describing the book I'd already begun to work out in my mind." Early in his research for the book, he came upon a vast trove of papers and other personal effects that had belonged to Washington A. Roebling, who was both the son of the designer of the Brooklyn Bridge and its chief engineer. Finding what he has described as "the legendary trunk of letters in the attic" (the collection had been stored in dusty closets in the attic of the library at Renssalaer Polytechnic Institute, in Troy, New York, Roebling's alma mater) helped McCullough immeasurably. But years later, in the *Cornell Alumni News* article, he noted, "What I have found is that discovery comes most often not from finding something unknown or long hidden . . . but from seeing afresh what has been on the table all along." Not long after his lucky strike at Renssalaer, McCullough decided to leave American Heritage and devote himself to writing full-time.

The Great Bridge was published in 1972 to thunderous critical applause. It also won several prizes, including a special citation for excellence from the Society of American Historians (1973), the Diamond Jubilee Medal for Excellence from the City of New York (1974), and a certificate of merit from the Municipal Art Society of New York (1974). In *The Great Bridge*, Justin Kaplan observed in the *Saturday Review* (September 30, 1972), McCullough had produced "an engrossing piece of social history, a latitudinal view of the politics and business practices and daily life of the two or three decades after the ending of the Civil War." As more than one critic pointed out, his translation of complicated technical details of construction and engineering into language a layman could understand was perhaps an even greater achievement.

The technique served McCullough equally well in his next book, *The Path Between the Seas: The Creation of the Panama Canal, 1870–1914* (1977). In his review for the *Washington Post Book World* (June 12, 1977), Karl Meyer declared that McCullough "excel[led] in imparting life to the desiccated facts of engineering" and praised him for having "clear[ed] away swamps, pierc[ed] the jungles, and expos[ed] to light an incredible amount of dirt." *The Path Between the Seas* won the National Book Award for history, the Francis Parkman Award from the Society of American Historians, the Samuel Eliot Morison Award, the Cornelius Ryan Award, and the Civil Engineering History and Heritage Award, all in 1978. As luck would have it, the book's publication coincided with the national debate over the future of the Panama Canal. "All through the Senate debates on the issue," McCullough has said, "the book was quoted again and again, and I'm pleased to say that it was quoted by both sides." President Jimmy Carter was so taken with the book that he invited McCullough and his wife, Rosalee, to be part of the official American delegation that traveled to Panama in June 1978 for the signing of the treaty under which Panama would gradually assume responsibility for the operation and defense of the canal.

While researching and writing *The Path Between the Seas*, McCullough had become deeply interested in Theodore Roosevelt, one of the key figures in the story. Out of that fascination came *Mornings on Horseback* (1981), his biographical study of Roosevelt's childhood, adolescence, and early manhood that is at the same time a portrait of his extraordinary family. That book, too, was an award-winner, capturing, in the category of biography, the *Los Angeles Times* Award (1981), the American Book Award (1982), and a Pulitzer Prize nomination (1982).

By the fall of 1981 McCullough, who had studied portraiture at Yale, had embarked on a biography of the artist Pablo Picasso. His choice of subject was not, as it appeared to some observers, a marked departure from his previous work. "I've always been interested in the creative force and how it affects history . . . ," he observed at the time to a *Publishers Weekly* (September 18, 1981) reporter. "It's always been the people who've drawn me to my subjects. I'm not a canal freak or a bridge buff; I wanted to examine the people who built them. . . . I want to set Picasso in the context of the history of our time." After only a few months' work, however, McCullough "grew to loathe" the man, as he has admitted, and abandoned the project. "I don't think you should be in love with your subject," he said to Julia Wells during an interview for the *Vineyard Gazette* (June 12, 1992), but, he explained, "when you write a biography you have to take on [a] partnership with the person, and that person has to help you get up a head of steam each day."

As an alternative, Michael Korda, McCullough's editor at Simon & Schuster, suggested a one-volume biography of Franklin Delano Roosevelt, but McCullough was not interested. "If I were going to write a biography of a twentieth-century president," he told Korda, "it wouldn't be FDR, it would be Harry Truman." Recalling the incident later, McCullough told Sam Staggs, "I don't know what made me say that. I hadn't thought about it at all, though I've always found Truman the most appealing president of this century." He explained his view in greater detail to Jim Ellis during an interview for *Martha's Vineyard Magazine* (Fall/Holiday 1992): Truman is "the ordinary fellow who's called upon to do the extraordinary and does it. . . . That's a very American theme. . . . It's essentially the plot of every Jimmy Stewart movie you've ever liked. There's really something very allegorical about it. You see, he is Harry Truman, from a town called Independence. . . . He's very human, this Harry Truman, and that is a big part of his appeal. He is one of the people. He is . . . exactly the kind of president the founding fathers had in mind."

McCullough's biography of Truman was published in the midst of the 1992 presidential campaign, and both President George Bush and Governor Bill Clinton of Arkansas, then the Democratic presidential candidate, read the book and referred to it in their speeches—"something that has never happened before in a presidential contest," McCullough has noted. In the *Economist* (August 1, 1992), a critic told prospective readers, "You may open [the book] at any point and instantly become fascinated, so easy, lucid, and energetic is the narrative and so absorbing the sequence of events." "This long, penetrating book is biography at its best," W. A. Swanberg declared in a *Book Week* (June 7, 1992) assessment of *Truman* that echoed the conclusion of many other reviewers. *Truman* was nominated for a National Book Critics Circle award in 1993, and it won the Lionel Gelber Prize—given annually in Toronto for "the best book in English on the subject of international relations"—in 1992 and the Pulitzer Prize for biography in 1993.

McCullough no longer completes all his research before sitting down to write, as he once did. "Now I do what I consider to be 60 percent of the research," he told Sam Staggs; "then I begin writing. It's when you write that you learn what you don't know—and what you need to find out." To describe McCullough's research as meticulous would be an understatement. For each of his books, he gathered about ten times as much information as he actually used, tracking down material in public and private libraries, archives, and many places less accessible. He read every page of every diary he could lay his hands on as well as correspondence, memoirs, documents, and books relevant to his subject. He also interviewed relatives, friends, and associates of each biographee—anyone he could find who had known his subject.

But such research is just the routine part of McCullough's work. The less conventional part of it entails his "reliving" in some way, or recreating for himself, particular events or incidents. For his first book, for instance, he hiked the entire route of the Johnstown flood, and he grew a beard while he was writing *The Great Bridge*, because he felt it would help him understand Washington Roebling's feelings and mien. During the ten years he worked on his biography of Harry Truman (supported, in part, by a Guggenheim Fellowship), McCullough, like the late president, took a brisk walk every morning. He spent months in Independence, Missouri, Truman's hometown, sifting through the former president's papers at the Truman Library, and he retraced Truman's steps through the capitol the night Franklin Roosevelt died and Truman, then the vice-president, was summoned to the White House to be told that *he* was now president. "People often ask me if I'm working on a book," McCullough told Esther B. Fein, who interviewed him for the *New York Times* (August 12, 1992). "That's not how I feel. I feel like I work *in* a book. It's like putting myself under a spell. And this spell, if you will, is so real to me that if I have to leave my work for a few days, I have to work myself back into the spell when I come back. It's almost like hypnosis."

Even after ten years of research, McCullough was still unable to fill in certain gaps in his biography of Truman. Why, he wondered, for example, did the president's wife, Bess, return alone to Independence so often, especially when Truman made it clear in his letters to her that he felt he needed her at the White House? McCullough did not believe the official explanations—that she wished to escape Washington's hot weather or that her mother was ill. But he declined to speculate. Unlike some nonfiction writers, he has steadfastly refused to put thoughts in people's heads or words in their mouths. "I don't quote anybody because I think they *might* have said it," he declared to Alvin P. Sanoff, who wrote about McCullough for *U.S. News & World Report* (June 22, 1992). "If I find something that is controversial or shocking in the way of new information, it must be substantiated by at least three sources." In an interview with Mark Alan Lovewell for the *Vineyard Gazette* (September 1, 1992), he said, "I have a favorite quotation from the journals of the [nineteenth-century French] painter Eugène Delacroix where he says: 'What I require is accuracy for the sake of imagination.' The accuracy has to be in the research. But the writing of history and biography is very largely an imaginative act. It doesn't mean by imagination that you are making things up. It means that you are putting two and two together and you are putting yourself into the scene and the time as an act of empathy and imagination."

Reviewers have generally lavished praise on McCullough's work, but they have sometimes qualified their remarks. Naomi Bliven, in the *New Yorker* (November 11, 1977), for example, said she wished that his prose style in *The Great Bridge* had been "more distinguished" and that he hadn't "occasionally descend[ed] to cliff-hanging devices, as if he did not trust the reader to recognize the intrinsic interest of his material." Writing about *The Path Between the Seas* in the *New York Times Book Review* (June 19, 1977), Gaddis Smith suggested that McCullough might have discussed more fully the effect of the Panama Canal on American policy toward the Caribbean. Walter Isaacson, in his *Time* (June 29, 1992) review of *Truman*, accused McCullough of failing to "wrestle with the moral complexities of policy," particularly in regard to the president's decision to drop the atomic bomb on Japan, and Ronald Steele was quoted in the *New York Times* (August 1, 1992) as calling *Truman* a "thousand-page valentine."

To most reviewers, however, including those quoted above, these are minor quibbles when measured against McCullough's "enormous scope," his "insight into personalities," his "appreciation of colorful tales," and his ability to write history "as effortlessly as if he were telling a good after-dinner anecdote." During a discussion with John Budris for the *Christian Science Monitor* (June 12, 1992) in which he addressed a hypothetical reader, McCullough said, "I want you to feel what happened. I want you to feel the atmosphere of that time, the very moments when decisions were made, the kinds of words used, the very words used when I can. . . . The importance of narrative writing is to put you there, not tell you what to think."

In 1983, while David McCullough was immersed in his research for his biography of Truman, the Smithsonian Institution invited him to be the host of a proposed television series called *Smithsonian World*. It was through his acceptance of that role that McCullough's already broad frame of reference expanded to include parts of the United States he had never visited and out-of-the-way historical sites. One was the Connecticut home of Anne Morrow Lindbergh, the widow of Charles Lindbergh, who had agreed to be interviewed for the first time about her life as her husband's copilot, radio operator, and photographer on flights the couple made together to map out routes for early transoceanic airline travel—an interview for which McCullough received an Emmy Award in 1984. "The making of *Smithsonian World* . . . has been invigorating . . . ," McCullough wrote in an article for *Smithsonian* magazine (February 1984). "I've learned things about the medium of film that I only dimly perceived before—the emotional power that can be brought to history, for example, when rare old footage is combined with the first-person recollections of a born storyteller like Mrs. Lindbergh. I've found, among the people I worked with, a level of professional pride and stamina that supposedly has vanished from American life. . . . Maybe most important of all, I've been constantly reminded—*shown*, really—what an infinitely fascinating age we live in right now." He enjoyed the work so much that in 1988, the year his *Smithsonian World* job ended, he readily accepted when the Public Broadcasting Service invited him to host its new television series *The American Experience*. He also narrated *The Civil War*, the Emmy Award-winning documentary series that was broadcast on PBS in 1990.

On the air, McCullough delivers his lines in a voice that Esther B. Fein characterized as one of "such clarity, authority, and drama that it even draws the attention of passers-by." In his *Smithsonian World* interviews, a suggestion of a smile lit his face when, in answer to his questions, he received an unexpected statistic or fact he hadn't known. A frequent lecturer on college campuses, McCullough was the visiting Newman Professor of American Civilization at Cornell University, in Ithaca, New York, where, in the fall of 1989, he gave a course entitled "Americans in Profile," in which he incorporated not only film clips, photographic slides, and readings but also a live piano concert in which his friend Ed Wise played period compositions to accompany McCullough's talk about Harry Truman.

McCullough, who has yet to join the word-processor generation ("I don't like the idea that the words are not really on anything," he explained to one interviewer), has written all his books, including the thousand-page *Truman*, on a manual typewriter. To alert himself to possible redundancies and awkward expressions in the Truman manuscript, McCullough and his wife read every word of it aloud to each other as it was being written. "I write, rewrite, and rewrite again . . . ," he has said. "I'm glad [writing is] hard. And the hardest thing is to make it look easy." McCullough's long list of credits also includes many magazine articles and *Brave Companions: Portraits in History* (1991), a collection of biographical essays.

The white-haired, blue-eyed, David McCullough was described by Esther B. Fein as "a tall and elegant man, funny and charmingly polite" and by Polly Woollcott Murphy, in the *Vineyard Gazette* (September 29, 1972), as having "a ready smile and a relaxed and casual affability that somehow coexist with an aura of intensity and concentrated awareness." He writes in a small book-lined building in the backyard of the winterized farmhouse where he and his wife, the former Rosalee Ingram Barnes, live, on Martha's Vineyard, an island off the coast of Massachusetts. The couple, who have been married since December 18, 1954, are the parents of five adult children—three sons and two daughters—and have four grandchildren. McCullough serves as a senior contributing editor to *American Heritage* magazine, and he recently became the president of the Society of American Historians. "History, while no index to the future, helps us better understand our human nature and thus prepares us to meet the future," he has said. "Politicians and great cataclysms like war are only part of it. History is and should be seen as *all* subjects—politics, war, art, science, industry, economics, engineering, literature, show business, and little towns you never heard of. And the great pull of it all is people. Stir around in the supposedly dead past and you always find life."

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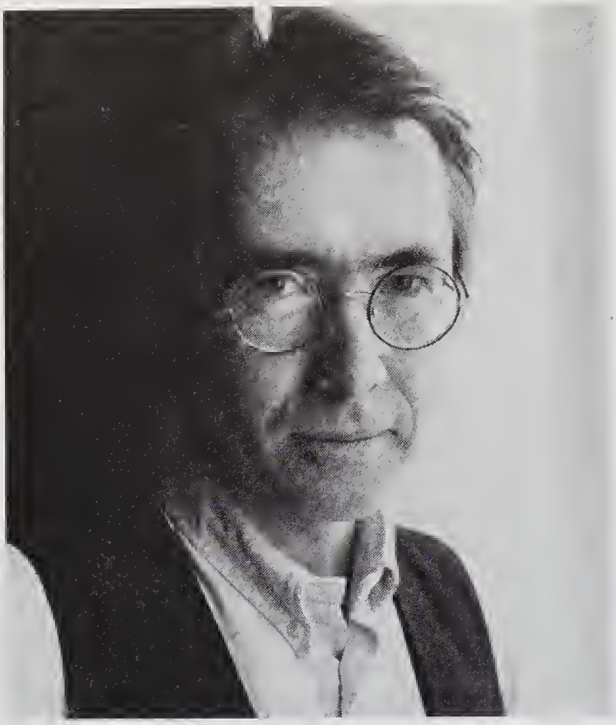

Ruby Washington

McEwan, Ian

June 21, 1948– British writer. Address: c/o Jonathan Cape, Random House UK Ltd., 20 Vauxhall Bridge Rd., London SW1V 2SA, England

In 1975 Ian McEwan published his first collection of nightmarish short stories, in which mutilation, incest, and necrophilia figure prominently. Because many of his early efforts, among them his first novel, *The Cement Garden*, were devoted to and narrated by children, he reluctantly became known as an interpreter of adolescent fantasy and anomie. In his more recent works, which include four novels, several screenplays, and an oratorio about the threat of nuclear war, he expanded his purview to encompass the social and political, as well as private, consequences for adults of lost innocence, childhood sexual experiences, and lack of faith. Unlike such masters of the macabre as Edgar Allan Poe and Franz Kafka, McEwan "doesn't incriminate himself in the claustral horrors he depicts," as James Wolcott observed in his profile of McEwan for *Vanity Fair* (June 1990); "he doesn't shake his mind-forged manacles at the shipwrecked masts looming suddenly out of his subconscious. He writes at a clinical remove, tracing the limp arteries with a phantom limb. The climaxes in his fiction have an eerie inertia. We seem to see the horror happen with snow on the lens, as if watching ghostly afterimages re-enact their activities at the scene of the crime—fallout from cold nights in the necropolis."

Ian Russell McEwan was born on June 21, 1948, in Aldershot, a military town in southern England, to David McEwan, a soldier, and Rose Lilian Violet (Moore) McEwan. His father, who eventually was promoted to the rank of major, was stationed in Singapore and North Africa, where Ian spent what he has described as his "very content, very secure, perhaps overprotected" childhood. He grew up with the feeling of being "sort of an only child," as he put it, because he was more than ten years younger than his brother and sister. In a conversation with John Haffenden for Haffenden's book *Novelists in Interview* (1985), McEwan confessed that he often fantasized that his parents "had dematerialized to enable [him] to join a large family."

As he was nearing his teens, McEwan returned to England to go to boarding school. He attended the state-run Woolverstone Hall in Suffolk, where working-class children from central London were taught alongside those who, like himself, came from military families. It was "a strange mixture," McEwan recalled to Amanda Smith for *Publishers Weekly* (September 11, 1987), "quite a tough school and yet academically good and socially probably a lot livelier, more interesting, less arrogant than most English public schools." McEwan continued his studies at the University of Sussex, concentrating in French and English. He received a B.A. degree, with honors, in English literature from the University of Sussex in 1970 and an M.A. degree in the same subject from the University of East Anglia a year later. While at East Anglia, he took a creative writing course taught by the novelists Malcolm Bradbury and Angus Wilson.

In the early 1970s McEwan began contributing short stories to such literary journals as *American Review* and *Transatlantic Review*. The eight stories collected in his first book, *First Love, Last Rites* (1975), explore adolescent anxiety, sexual perversion, and obsession. In "Conversation with a Cupboard Man," for example, a mother's depraved obsession with keeping her son a baby (at the age of seventeen he is still sleeping in a hospital crib) has left him unable to adapt to the outside world. "Homemade" is about a fourteen-year-old boy's attempt to end his virginity by raping his ten-year-old sister, who eventually helps him initiate the act, then falls asleep in the middle of it.

A critical and popular success, *First Love, Last Rites* earned its author a Somerset Maugham Award in 1976. Robert Towers, writing in the *New York Review of Books* (March 8, 1979), called the collection "possibly the most brilliantly perverse and sinister batch of short stories to come out of England since Angus Wilson's *The Wrong Set*." In his review for *Encounter* (June 1975), Jonathan Raban compared McEwan's talent to that of Jean Rhys, declaring, "At its frequent best, [McEwan's style] has a musical purity matched to music's deep indifference to the merely moral. . . . Most of his characters are amply qualified for permanent residence in a prison or asylum. Yet they are all granted a Mozartian lucidity, a gift of clarity which turns them into angels despite the weight of the world's disapproval." Surprised by the reception accorded *First Love, Last Rites*, McEwan told Carole Corbeil of the *Toronto Globe and Mail* (October 21, 1982) that he had been "writing in a vacuum and for small publications" and that he therefore had "had no idea that there was this need out there for a new point of view. There is great freedom in writing in a vacuum," he continued. "In England, the dominant aspect of the novel has always been a documentation of manners, of class, a highly textured rendering. My dominant influence is Kafka."

The stories in *In Between the Sheets* (1978), though no less haunting than those in McEwan's first collection, are more surrealistic and less gruesome. The most violent is undoubtedly "Pornography," in which two nurses plot to castrate the man who has infected them with gonorrhea. For many readers, the most shocking aspect of the title story is what doesn't happen when a man who has erotic fantasies about his teenage daughter ends up not raping her but soothing her to sleep. The prevailing opinion in the United States was that McEwan's new restraint reflected his maturing talent. Commenting on the collection in the *Village Voice* (August 27, 1979), Barry Yourgrau wrote, "McEwan has set aside thwarted rites of young passage as a job well done and aimed his lamp into other shadows. The results are more various scenes—less brutal, more subtle, if not quite as spectacular. . . . McEwan is in transition." British critics were, on the whole, not as charitable as their American counterparts. Caroline Blackwood, in the *Times Literary Supplement* (January 20, 1978), lauded McEwan's ability to "create a memorable atmosphere of menace," but she felt that he "disgusts at a cost, for his determination to shock can make his dialogue absurdly tortured and the stories too contrived."

Responding to those reviewers who, like Blackwood, accused him of writing for shock value, McEwan insisted to Laurie Muchnick of the *Village Voice* (August 28, 1989) that he had never met anyone who had been shocked by his books. "When I started writing stories I just assumed you could say anything, as long as you said it well and with a purpose," he told Muchnick. He addressed the issue at greater length in his interview with John Haffenden: "My friends, most of whom had had a literary education, seemed to take for granted the field of play in the stories; they had read [William] Burroughs, [Louis-Ferdinand] Céline, [Jean] Genet, and Kafka, so that lurid physical detail and a sense of cold dissociation did not stun them."

Such characteristics are especially evident in McEwan's first novel, *The Cement Garden* (1978), in which four siblings, confronted with the need to conceal their mother's death from the authorities in order to avoid being sent to an orphanage, bury her in a cement-filled trunk in the cellar of their house. Over the long, hot summer, the psychological strain on the children gradually increases as the stench of their mother's decaying body fills the house after her cement coffin cracks. "With amazing candor and detail," Len Gasparini wrote in the *Toronto Globe and Mail* (March 17, 1979), "McEwan describes the irritableness and boredom of [the children's] days, their half-hearted efforts to function as a household and maintain some semblance of order. Garbage piles up perilously in the kitchen; the two sisters dress their youngest brother in girl's clothing and encourage him to act like a baby; . . . and the fifteen-year-old narrator . . . masturbates daily between spells of sullenness and cruelty. . . . A psychologist could undoubtedly have a field day with this novel," Gasparini concluded, "but it is McEwan's superb skill as a novelist that transcends the purely clinical and gives his fiction the pathos and deep understanding of the human condition."

In their reviews of *The Cement Garden*, critics took note of its resemblance to Julian Gloag's novel *In My Mother's House*, in which seven children bury their mother in their garden. Though McEwan acknowledged in his interview with Amanda Smith the correspondence of the plots, he stood by the originality of his own work. He had not even read Gloag's book, he said, until after the similarity had been called to his attention. "I came at the subject from an entirely different route [than did Gloag], which was partly through a wish to examine power relationships in the family and also an interest in the sexuality of young children," he explained. "My route into it was reading William Golding. I wanted to write an urban *Lord of the Flies*."

McEwan's reputation as one of England's literary "bad boys" culminated in 1980, with the highly publicized controversy surrounding the broadcast production of *Solid Geometry*, a metaphysical play that he adapted for television from his short story of the same title. Subsequently published in his book *The Imitation Game: Three Plays for Television* (1981), *Solid Geometry* concerns a man who has learned how to make his wife literally disappear by "folding" her up in a knot in a manner described in his great-grandfather's diaries, which he is editing at a desk on which he keeps a 160-year-old erect penis preserved in a jar. Explaining the metaphor to John Haffenden, McEwan said, "The fact that [the central character] won't make love to his wife suggests that his own penis is bottled up, as it were." The BBC was not amused; just hours before the scheduled airtime, it canceled the play because of its "grotesque and bizarre sexual elements."

The Comfort of Strangers (1981), McEwan's second novel, grew out of his television play *The Imitation Game*, which won him the favor of feminists for its depiction of a rebellious World War II–era heroine. "Having escaped the label of being the chronicler of adolescence, I was then suddenly the male feminist, which really made me shrink," McEwan told Haffenden, explaining that in *The Imitation Game* he had intended to portray not just gender-specific repression but the exclusion of individuals by "the system." "The problem I encountered in the writing," he continued, "was that as soon as you had a woman at the center she stands there as a representative of her sex; a central male character, on the other hand, is understood to be talking for humankind."

In *The Comfort of Strangers*, a pair of English tourists, Colin and Mary, on vacation in an unnamed European city, are drawn into a compulsive relationship with a mysterious local couple that climaxes in sadomasochistic murder. For giving credence to the notion that women have masochistic fantasies, McEwan was castigated by some of the very same people who had earlier considered him their ally. In his interview with Carole Corbeil, McEwan described the novel as "an attempt to look at how private sexuality and large-scale politics mix. Most of our sexuality comes from the desire to be overwhelmed, from that childhood desire. What I wanted to explore is . . . how women can have this desire between the sheets without necessarily feeling that they are surrendering their personalities elsewhere." After writing the book, McEwan attended a conference of feminists and socialists at which he gave an extemporaneous speech "about eroticism not being totally amenable to rationalism," as he recalled to Haffenden. "I got on to incredibly dangerous ground when I suggested that many women probably have masochistic fantasies and that many men probably have sadistic fantasies . . . [and that] it would be far better in a relationship to embrace this than to deny it. . . . The whole room exploded. . . . I was attacked for providing a 'rapist's charter' and for poaching on forbidden territory—women's experience."

Reviews of *The Comfort of Strangers* were generally favorable. Richard P. Brickner described it in the *New York Times Book Review* (July 5, 1981) as "a nightmare about travel and evil, as it might have been conceived by a Harold Pinter, descended from a Henry James." Eliot Fremont-Smith, however, writing in the *Village Voice* (July 15, 1981), felt that McEwan's characteristically lean, lucid prose, which usually works to ensnare the reader into "the eerie awfulness that is—*oh, delectably*—impending," fell flat in what he called a "mundane" and "unsatisfying" tale. A film version of *The Comfort of Strangers*, directed by Paul Schrader and starring Rupert Everett and Natasha Richardson as, respectively, Colin and Mary, Christopher Walken as the bizarre Robert, and Helen Mirren as Robert's abused wife, was released in 1991.

McEwan moved even further away from the adolescent turf of his early fiction with his next venture, the screenplay for Richard Eyre's highly acclaimed film *The Ploughman's Lunch* (1984), a bleak look at contemporary England through the eyes of an opportunistic journalist who, sensing the surge of British nationalism that accompanied the Falklands war, sets out to write a revisionist history that justifies Britain's position in the Suez crisis of 1956. McEwan's entry into film came partly out of a need to earn extra money, but also, as he told Amanda Smith, because screenwriting helped to alleviate "the isolation [of writing novels] and that crackpot feeling of being alone with ideas for months on end." He has written two other film scripts—an adaptation of Timothy Mo's novel *Sour Sweet* and that for Joseph Ruben's *The Good Son*, a psychological thriller starring Macaulay Culkin. Labeling the latter film "child pornography with violence rather than sex as the hook" in his review for *Newsweek* (October 11, 1993), Jack Kroll observed that although McEwan is credited with writing the script, "clearly, uncredited rewriting has gutted it of McEwan's usual texture."

The Child in Time (1987) was inspired by a true story of a toddler's abduction from her father's grocery cart while he waited in the checkout line in the supermarket. A father himself by the time he wrote that novel, McEwan unabashedly acknowledged the impact that having children has had on his life and on his writing. "It's extended me emotionally, personally, in ways that could never be guessed at," he told Amanda Smith. "It's inevitable that that change would be reflected in my writing." Recalling his early story "Butterflies," in which a man abuses and finally murders a child, McEwan told John Haffenden in 1983, "I couldn't possibly write that story now, it would frighten me too much. As children come more into your life the possibility of their death is not something you can play with lightly."

Notwithstanding its hopeful resolution, *The Child in Time* is a disturbing chronicle of the anguish of a young couple whose lives are shattered when their three-year-old daughter is kidnapped. "A death is bad enough, but at least you could begin to come to terms," McEwan noted in his conversation with Amanda Smith. "The idea that the person you missed was still there and that they were growing away from you, leaving you behind, . . . I found that very haunting." Although the majority of critics agreed that *The Child in Time* was very well written, some, like Grove Koger of the *Library Journal* (September 1, 1987), contended that McEwan had failed to pull together all the elements in the story. "There are several fictional modes at work," Koger wrote, "ranging from a realistic account of wrenching personal loss to a satire on bureaucracy. Unfortunately, these varying aspects undercut rather than reinforce one another, and the result is a muddle." The book won for McEwan the 1987 Whitbread Award.

In his 1989 novel *The Innocent*, a political thriller set in Berlin during the Cold War and based on an actual incident in which British and American forces tunneled under the city to tap into the Soviet Union's communications system, McEwan described the coming of age of a young British technician who is initiated into the horrors of the real world through an affair with an older German woman. In his review of the book for the London *Observer* (May 6, 1990), Anthony Burgess wrote that its distinction "lies in its implied questioning of the nature of morality. The style, too, is distinctive . . . [in] the control, the economy, the capacity to recall a past time and a dead city with the right gritty flavor of authenticity." McEwan finished writing *The Innocent* just months before the dismantling of the Berlin Wall, in November 1989. (*The Innocent* ends in June 1987, with hope for the reunification of Germany expressed in its final sentence.) When McEwan heard the news of the wall's demolition, he told Edward Pilkington of the *Guardian* (June 13, 1992), he and his wife flew immediately to Berlin. "It seemed the obvious thing to do," he said. "We milled about with the crowds, then stayed up all night talking with friends about what would happen, and finally at 6 A.M. we watched as thousands of East Berliners streamed into the West. It was exhilarating."

That momentous event serves as a backdrop to his most recent novel, *Black Dogs* (1992), in which the central characters, June and Bernard, reexamine their political and spiritual beliefs in a fictionalized account of McEwan's "wrestling with [his] own agnosticism," as he explained to Pilkington. Michiko Kakutani, in her evaluation for the *New York Times* (November 3, 1992), maintained that *Black Dogs* leaves the reader "feeling intrigued and provoked but also vaguely undernourished. The result is an absorbing yet vexing book that is less a conventional novel than a long, prose-poemlike meditation on love and faith and history."

Ian McEwan is awaiting the release of the film version of *The Innocent*, for which he wrote the screenplay. Directed by John Schlesinger, the movie stars Isabella Rossellini and Anthony Hopkins. Also in the works is a film based on his novel *The Cement Garden*, for which he also wrote the script. McEwan's antinuclear oratorio, *Or Shall We Die?*, to a score by Michael Berkeley, received its world premiere at the Royal Festival Hall in London in February 1983 by the London Symphony Orchestra and Chorus under the direction of Richard Hickox. It was subsequently performed in 1985 at Carnegie Hall in New York City. McEwan lives in a large Victorian house in Oxford, England with his wife, Penny Allen, an alternative healer and astrologer, and their two sons and her two daughters from a previous marriage. In his leisure hours, he enjoys hiking and playing tennis. McEwan received an honorary doctorate from the University of Sussex in 1989.

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McMillan, Terry

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The novelist Terry McMillan has much in common with the four African-American women featured in her best-selling novel *Waiting to Exhale* (1992): like them, she is gutsy, bright, independent, and successful. And ever since she burst upon the scene in 1987, with the publication of her first novel, *Mama*, McMillan has drawn upon those strengths to chart her career, in the process transforming herself into a publishing phenomenon. The unexpected success of *Mama*, which sold out the initial press run of 5,000 copies—an unusual occurrence for a first novel—for instance, was due almost entirely to McMillan's efforts to publicize the book herself, for the publisher, Houghton Mifflin, had earmarked meager funds for its promotion. Taking matters into her own hands, McMillan sent out thousands of letters urging booksellers to stock her novel, scheduled readings, and arranged a promotional tour. She again demonstrated her strong-mindedness when her editors at Houghton Mifflin asked her to revise the manuscript that became her second book, *Disappearing Acts* (1989): she refused and sold it to Viking instead. The novel, a contemporary urban romance, went on to garner critical acclaim and to sell over 100,000 copies in paperback.

McMillan's rare combination of determination and inventiveness is just one of the factors contributing to her emergence as a literary celebrity, for she is also a gifted writer who, in each of her novels, has offered a compelling portrait of life among contemporary black Americans as they strive to live the proverbial American dream. Her most recent rendering of that struggle, *Waiting to Exhale*, struck an especially responsive chord among readers. Indeed, during the twenty-city book tour that

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she made in the summer of 1992 to promote the novel, she was regularly greeted by throngs of fans thanking her for giving voice to their everyday concerns. McMillan's heroines even won the heart of Oprah Winfrey, who invited the writer to appear on her television talk show. With the novel in her hand, Oprah declared to her twenty million viewers, "Don't you love it when you read a book and you're laughing out loud?" McMillan, who only a few years before had been licking envelopes as part of her campaign to hustle her first novel into bookstores, was so overwhelmed by the media attention that she likened it to an out-of-body experience. "It's wonderful, it's a writer's dream, but it doesn't really feel like it's happening to me," she told Wendy Smith, who profiled her for *Publishers Weekly* (May 11, 1992). "[It's like,] 'There's this chick I know named Terry McMillan and, gee, I can't wait to read this *Waiting to Exhale*—its sounds like a good book!'"

Terry McMillan was born in the factory town of Port Huron, Michigan in 1951, the oldest of the five children of Madeline Tillman and Edward Lewis McMillan. She has described her mother, who supported the family by working in auto plants and, at one point, a pickle factory, as a survivor who taught her "how to be strong and resilient." Her father, a blue-collar worker, was an alcoholic who regularly beat his wife. Madeline divorced him in 1964; he died three years later. To help her mother make ends meet, at about this time Terry got a job shelving books at the local library for $1.25 an hour. The job proved to be fortuitous, for it introduced her to the world of books. But it was some time before she realized that not all authors were white. Her first encounter with a novel by a black writer—James Baldwin—was a revelation. "I remember feeling embarrassed and did not read his book because I was too afraid," she has written, as quoted in the *Washington Post* (November 17, 1990). "I couldn't imagine that he'd have anything better or different to say than Thomas Mann, Henry Thoreau, Ralph Waldo Emerson. . . . Needless to say, I was not just naive, but had not yet acquired an ounce of black pride."

While she may have lacked "black pride," McMillan had inherited a strong dose of her mother's feistiness, and at the age of seventeen, having concluded that there was no future for her in Michigan, she left home in search of a new life in Los Angeles. She soon found work as a secretary and signed up for a course on black literary classics at Los Angeles City College. Her interest in literature remained academic, however, and the notion that she would one day become a celebrated novelist in her own right never entered her mind. Her first writing, in fact, was a love poem. "I fell in love and wrote this poem because he broke my heart," she recalled to Jacqueline Trescott, who profiled her for the *Washington Post* (November 17, 1990). "That is how it started. It kept going and it started turning into this other stuff, started turning into sentences."

After reaching the "sentence stage," McMillan transferred to the University of California at Berkeley, where she majored in journalism. During her years there, she had the good fortune to meet Ishmael Reed, a novelist and the founder of the Before Columbus Foundation, which distributes the work of little-known ethnic writers. Her first short story, "The End," impressed him so much that he published it in 1976. Her work also won praise from the writer Quincy Troupe, who has since become a good friend of hers, and the poet and playwright Ntozake Shange.

Upon receiving her B.A. degree from the University of California at Berkeley, McMillan once again felt it was time to move on. Her destination was New York City, and her arrival there marked the beginning of a troubled period in her life. Tired of subjecting her creative impulses to the rigorous requirements of journalism, she enrolled in a master's degree program at Columbia University to study screenwriting, but, on finding the school to be "very racist," as she has described it, she soon dropped out and took a job as a word processor in a law firm. Meanwhile, her personal life was in a shambles. Her boyfriend, Leonard Welch, with whom she lived, had lost his job and had turned to dealing cocaine to support himself, and she herself was drinking and using drugs. "I didn't drink every day, you didn't see me stumbling," she told Jacqueline Trescott. "But it was a problem and I couldn't handle it." In the early 1980s she recognized in herself the seeds of the alcoholism that had consumed her father and resolved to overcome her addiction. Since then, she has been drug-free and sober.

The one positive development during that period of her life came about as a result of her membership in the Harlem Writers Guild: it was there that she discovered her voice as a writer of fiction. During one of the group's sessions, McMillan read a short story to her fellow members. "After I finished reading, the room got real quiet . . . ," she told Audrey Edwards, who profiled her for *Essence* (October 1992). "Finally somebody said, 'That doesn't sound like a short story to me. It sounds like the beginning of a novel. You sure can write!'" Although she had scant time to devote to her writing, she became so involved in her story that, before long, she realized she had written the first chapter of a novel. During a two-week stay at the MacDowell Colony, in about 1983, she completed the first draft of what eventually became *Mama*. She put the finishing touches on her manuscript during her subway commute from her Brooklyn apartment to her word processing job in Manhattan.

A moving chronicle of the life of Mildred Peacock, a strong-willed woman modeled after McMillan's mother, and her family, *Mama* (1987) was greeted warmly by most of its reviewers, with one describing it as an "often hilarious and insightful exploration of a slice of black urban life that is rarely seen in contemporary black women's fiction." Like many first novels, however, *Mama* was not widely reviewed, and for a time, it seemed destined to fade into literary history. But McMillan was unlike most first novelists. "'I'm not just going to sit back,'" she remembered telling her publisher, whose efforts to promote the book were negligible, in her interview with Wendy Smith. "'I've never been passive, and I'm not going to start now!'" As a result of the publicity blitz that she subsequently launched, several thousand copies of the book were sold before its official publication date. "My editors called and said, 'Terry, we don't think this would have happened if you had not done all this,'" she told Smith.

Following the publication of *Mama*, McMillan headed west, where she had landed a teaching job at the University of Wyoming at Laramie. What she left behind in Brooklyn was a failed relationship with Leonard Welch. That relationship served as the inspiration for her second novel, *Disappearing Acts* (1989), which tells the story of an explosive love affair between an aspiring songwriter, Zora Banks (the character's name honors the African-American author Zora Neale Hurston, whose *Their Eyes Were Watching God* [1937] delineates a similarly volatile romance), and an often unemployed building contractor, Franklin Swift. Much of the strain in the relationship is the result of Franklin's frustration with his lot in life. A high school dropout with a drug problem, he has nonetheless set high goals for himself. The narrative shifts back and forth between two accounts of the affair, one offered by Zora and the other by Franklin.

According to many readers, the character of Franklin is a psychological tour de force, an opinion with which McMillan might be inclined to agree. "I don't think I've gone that far in any story I've told, and I don't know if I'll ever be able to go that far again," she told Quincy Troupe, who interviewed her for *Emerge* (October 1992). "I mean, . . . it was like it wasn't Terry McMillan. I was Franklin Swift, and I really understood." In fact, McMillan's editors at Houghton Mifflin considered her characterization of Franklin to be such a feat that they wanted her to write the entire book from his point of view. McMillan, however, was so offended by the suggestion that she abruptly broke off her working relationship with them and sold her manuscript to another publisher. "It was going to be this coup," McMillan recalled to Wendy Smith. "Black woman writes story from black man's point of view, it's never been done, blah, blah, blah, blah, blah. Well, I didn't write *Disappearing Acts* to prove anything; that was the way the story had to be told. When my editor told me Zora sounded kind of preppy, I said, 'Look, she's not barefoot and pregnant, living in the projects. . . . I cannot apologize because some of us have been to college, O.K.?'"

Once *Disappearing Acts* was published, the book generated yet another controversy: Leonard Welch filed suit against McMillan, alleging that he had been defamed by the character Franklin Swift. The case was decided in McMillan's favor in April 1992. Despite the problems associated with its publication, *Disappearing Acts* marked a turning point of sorts in McMillan's career. The book went on to sell several hundred thousand copies, making Terry McMillan a household name among black Americans. The novel's success, in turn, piqued the interest of Hollywood. MGM has since bought the movie rights to the book and commissioned McMillan to write the screenplay.

Notwithstanding the popular appeal of her books, or perhaps because of it, McMillan has failed to win acceptance among many of her fellow black writers, especially women. The poet and novelist Thulani Davis, for instance, described McMillan's work as "more bup art"—that is, art for black yuppies—"than black art," and more established writers, such as Toni Morrison and Alice Walker, have scarcely acknowledged her contribution to the growing canon of modern black literature. In an interview with Esther B. Fein for the *New York Times* (July 1, 1992), McMillan expressed her disappointment in the apparent lack of support for her work among black intellectuals: "I've gone out of my way to show respect for other black female writers, but I've yet to be acknowledged by some of the more successful ones, and it hurts."

For her part, McMillan has done her best to be supportive of her fellow black artists. When she was asked to help choose the winner of the 1990 National Book Award for fiction, for instance, she launched a behind-the-scenes campaign for the nomination of *Middle Passage*, a novel by the black American writer Charles Johnson. "No black man had won it since Ralph Ellison in 1953," she pointedly observed at the time, as quoted in the *New York Times Magazine* article. Johnson subsequently took the top prize for fiction. McMillan's interest in promoting the work of black novelists also led her to compile and edit *Breaking Ice: An Anthology of Contemporary African-American Fiction* (1990). "There are a lot of writers in this anthology whose work is very good," she told Jacqueline Trescott. "There are people in this book who write circles around me."

Meanwhile, by 1989, McMillan and her son, Solomon, born to her and Leonard Welch in 1984, had moved to Arizona, where she had accepted a teaching position at the University of Arizona at Tucson. In an autobiographical essay that appeared in *WigWag* (November 1989), McMillan wrote about the difficulties she was having in cultivating a viable relationship with any of the men she met. "From the time I got to Tucson I've been trying to have a good time," she wrote, "but the most reliable form of entertainment seems to be taking my five-year-old son to the zoo." Her female friends, she knew, were trying to deal with similar problems: all in their mid-thirties, she and her friends were accomplished, attractive, funny, smart, financially secure—but alone. McMillan knew there was a story there.

That story eventually became *Waiting to Exhale* (1992). Its four main characters are Savannah Jackson, a cool, confident, and successful television producer who, when among her friends, admits that she is tired of being alone; Robin Stokes, an insurance company executive who cannot bring herself to break up with Russell, even though she concedes that he is "a lying, sneaky, whorish Pisces"; Bernadine Harris, Savannah's college roommate who, after being married for eleven years to a shrewd and successful businessman, is faced with the news that he is leaving her for his blond, twenty-four-year-old bookkeeper; and Gloria Matthews, the owner of a hair salon, who has a weight problem that is apparently rooted in her fear of entering into an intimate relationship with a man.

Although McMillan had, on the strength of her first two books, made a name for herself as an important contemporary novelist with a considerable following, the commercial success of *Waiting to Exhale* has been astonishing by any measure. By the end of 1992, over 700,000 hardcover copies of the book had been sold and the paperback rights had been purchased for $2.64 million—a record figure for a novel by an African-American author and one of the highest sums ever paid to any writer. Moreover, at public readings around the country, during which she would read passages from her book, her fans could barely contain themselves, many of them shouting "Amen!" and "You can say that again, sister!" so loudly that McMillan herself could hardly be heard.

McMillan believes that the phenomenal success of *Waiting to Exhale* is due to its engaging narrative, which is driven by the characters' candid discussions with one another about their bad dates, dead-end love affairs, and unsatisfying sex lives, among other topics. Her admirers—both ordinary readers and literary critics—agree, with many saying that the dialogue is so true-to-life that they find themselves immediately drawn into the characters' lives. "It's like I'm sitting in the living room with a glass of wine, and I'm talking to my girlfriends," one reader told her. In her assessment of the novel for the *New York Times Book Review* (May 31, 1992), Susan Isaacs concurred, writing, "McMillan's heroines are so well drawn that by the end of the novel, the reader is completely at home with the four of them. . . . Reading *Waiting to Exhale* is like being in the company of a great friend. It is thought-provoking, thoroughly entertaining and very, very comforting." McMillan seemed to have had as much fun writing the novel as her fans had reading it. "Sometimes it got so hot," she told Esther Fein, "I had to fan myself while I typed it. Whoo!"

One feature of the novel, however, drew the fire of many reviewers: like *Disappearing Acts*, it is soaked in profanity, with expletives appearing on virtually every page. But McMillan met that criticism with characteristic directness. "So what?" she declared in response to the suggestion that much of the obscenity was gratuitous, as quoted in the *Publishers Weekly* article. "That's the way we talk. And I want to know why I've never read a review where they complain about the language that male writers use!"

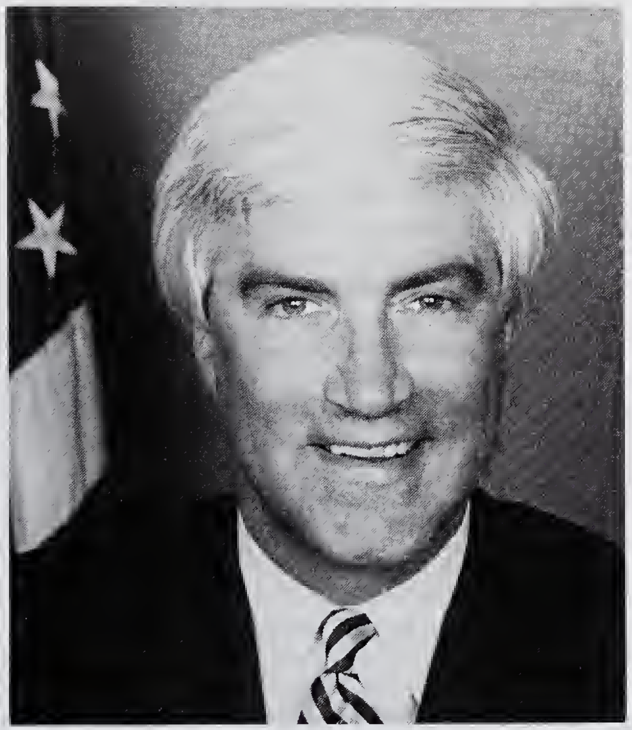
McMillan had also expected to be accused of "black-male-bashing," in much the same way that other black female writers have been, because all of the men in her book turn out to be deceitful, faithless, self-absorbed, or dependent on drugs. She considers the charge, which had surfaced in reviews of *Disappearing Acts*, to be unjustified. "I have about had it with how negatively we supposedly portray black men in our work, because it gets on my nerves that people think of us as sociologists or anthropologists," she told Curtis Taylor, who interviewed her for *New York Newsday* (September 20, 1992). "I was trying to portray [Franklin] as realistically as I could to get the reader to understand what his frustration is, but at the same time not whip out the violins." With *Waiting to Exhale*, however, the anticipated attack never came.

Since the publication of *Waiting to Exhale*, McMillan has been hard at work on the screenplay for *Disappearing Acts* for MGM. She has also sold the film rights to *Waiting to Exhale*, and as part of her contract with Twentieth Century Fox, she plans to write the script. Her fee, according to *Publishers Weekly*, is "comfortably" into the six figures. McMillan's interest in filmmaking stems from her conviction that blacks are more often portrayed in films as archetypal figures caught up in political and historical events, as they were in *Glory* and *Mississippi Burning*, than as ordinary human beings. "What's important to me," she told Esther Fein, "is that a movie like [*Disappearing Acts*] gets on the screen because we black people have to see ourselves as sensuous, erotic, passionate beings on the screen, like white people do. We never get that opportunity."

In addition to writing novels, McMillan has reviewed books for the *New York Times Book Review*, the *Atlanta Constitution*, and the *Philadelphia Inquirer*, and she has contributed pieces to the *New York Times Magazine*'s "Hers" column. The recipient of many awards, including a New York Foundation for the Arts Fellowship (1986), a Doubleday/Columbia University Literary Fellowship, and a National Endowment for the Arts Fellowship in literature (1988), she has also won fellowships to the Yaddo Artist Colony. Most recently, in 1993, she won an NAACP Image Award in the literary category, for her book *Waiting to Exhale*.

In the years since she wrote *Mama*, McMillan's circumstances have changed dramatically. Since 1991 she has lived with her son in a five-bedroom, southwestern-style home in Danville, California, in the San Francisco Bay Area. She has also added to her collections of art, earrings, and designer clothing. And McMillan herself has metamorphosed from an attractive though somewhat plain "girl next door" into a striking woman with a sense of style. She wears her hair shaved close on the sides and built high on top, like the headdress on the sculptures of Nefertiti. As Wendy Smith observed, "She fills the room with personality even before she begins to speak."

Selected Biographical References: Chicago Tribune VI p10 Je 13 '93 por; Ebony 48:23+ My '93 pors; Emerge 4:47+ O '92 pors; Los Angeles Times B p10+ Je 19 '92 por; Essence 23:77+ O '92 pors; N Y Daily News p10+ Jl 26 '92 por; N Y Newsday Je 7 '92 por; N Y Times C p1+ Jl 1 '92 pors; N Y Times Mag p20+ Ag 9 '92 por; Pub W 239:50+ My 11 '92 por; San Francisco Focus p62 My '92 por; USA Today D p1+ Jl 7 '92 pors; Washington Post D p1+ N 17 '90 por; WigWag p37+ N '89; Contemporary Literary Criticism vol 50 (1988), vol 61 (1990)



U. S. House of Representatives

McMillen, Tom

May 26, 1952- c/o President's Council on Physical Fitness and Sports, 701 Pennsylvania Ave. NW, Washington, DC 20004

"It can be difficult to go from sports to politics," Tom McMillen, an eleven-year veteran of the National Basketball Association, explained to Anthony Violanti of the *Buffalo News* (December 3, 1986) shortly after he was elected to Congress as a representative from the state of Maryland. "As an athlete, you are revered. You hear the cheers from everyone. In politics, 50 percent of the people like you, and 50 percent of the people don't like you. It's not an easy transition." Nevertheless, it is a transition that McMillen, like Jack Kemp and Bill Bradley before him, has managed to negotiate successfully. Like Bradley, McMillen is a former Rhodes scholar who could enter politics without the burden of the "dumb jock" label commonly ascribed by a public convinced that intelligence and athletic ability are mutually exclusive.

A self-described moderate Democrat who is "socially progressive and economically responsible," McMillen has served on the House Energy and Commerce Committee and on the Science, Space, and Technology Committee. Principally interested in the reform of college athletics, he cosponsored the Student Right-to-Know Act of 1990, requiring college administrators to reveal to applicants for athletic scholarships how successfully the school has educated its athletes. In November 1992 McMillen lost his bid for reelection to a fourth term, after redistricting, to make way for a new black-majority seat in the Washington, D.C., suburbs, merged part of his predominantly Democratic district, where he had been returned to office by wide margins, with a neighboring district that was largely conservative and Republican. Matched against another popular incumbent, the Republican Wayne T. Gilchrest, McMillen came up short, losing by just 7000 votes out of the 221,000 cast. In June 1993 President Bill Clinton named McMillen and the track star Florence Griffith Joyner as cochairmen of the President's Council on Physical Fitness and Sports.

Charles Thomas McMillen, the son of a dentist, was born on May 26, 1952 in Elmira, New York. He grew up in Mansfield, a small town in north-central Pennsylvania, where he attended the public schools. A model youth both in and out of the classroom, he was an altar boy at the local Roman Catholic church, president of the student council, and valedictorian of his high school graduating class in 1970. His extracurricular activities also included playing trombone in the school band. With the help of physical therapy, McMillen overcame a bone disorder in his legs to go on to become a star basketball player for Mansfield High School. "Tom just had this intense desire," his high school coach, Rich Miller, recalled for an article in *People* (March 17, 1986). "He set certain goals and did nothing except strive to reach them. He didn't date much—not because he didn't like girls, but because it took time away from the goals he set." Over the course of the 102 games he took part in at Mansfield, he scored a total of 3,645 points, a record for the state of Pennsylvania. In February 1970 *Sports Illustrated* named McMillen "the best high school [basketball] player in America," predicting that he would be the next Lew Alcindor, as Kareem Abdul-Jabbar was then known, and featuring him on the cover.

Deluged with college scholarship offers, McMillen chose the University of Maryland at College Park, where his brother Jay had been a basketball star, at least partly as a reaction to the interest taken in him by Senator Joseph D. Tydings of that state, who impressed the boy by introducing him to many of his colleagues on Capitol Hill and by emphasizing the benefits of study close to Washington, D.C., for someone considering a career in politics. During his first year with the University of Maryland Terrapins, McMillen lived up to the superlatives of the *Sports Illustrated* accolade. Rival freshman squads were unable to hold down his scoring even by fouling him, since he converted 90 percent of his free throws. When McMillen became eligible for the varsity in his sophomore year, expectations among fans and sportswriters were so high that he began to wonder, as he told Paul Attner of the *Washington Post* (January 20, 1972), "if people thought [he] wore a shirt with an 'S' under [his] uniform." Subjected to that kind of pressure, McMillen began to make mistakes. "He's a fine shooter, . . . but he is only an average dribbler and a below-average rebounder," an unidentified professional coach was quoted as saying by Ed Comerford, a sports columnist for *New York Newsday* (March 20, 1972). "And he is limited in his movement. Too often he's just standing there with his hand stuck up in the air. You might ask why a six-eleven [player] should be expected to move quickly, but they're using him as a forward. He definitely must get more aggressive. He's almost timid out there."

By dint of hard work, McMillen overcame such criticism, going on that year to lead the team under Coach Charles ("Lefty") Driesell to victory over Niagara University in the National Invitational Tournament final, for which achievement he was named the tournament's most valuable player. During his three-year varsity career with the Terrapins, McMillen broke the school's all-time scoring record, averaging twenty points and nine rebounds a game. He was also selected to play on the 1972 United States Olympic basketball team, which fell to the Soviet Union in a disputed gold-medal match by a score of 51–50. Contending that the Soviet squad's game-winning basket was made in violation of international rules, the United States players voted not to accept their silver medals.

For all his skill on the court, however, McMillen from the outset gave his education priority over basketball. Although he enrolled at the University of Maryland as a premed student, he also took such a marked interest in political science that he was nicknamed "Senator" by his classmates as early as his freshman year. An honors student with a nearly perfect grade-point average, McMillen methodically set out to win a Rhodes scholarship to Oxford University, deliberately selecting those courses, extracurricular activities, and jobs that he believed would most appeal to the scholarship selection committee. "It might sound cold and calculated but it's not," he assured Paul Attner of the *Washington Post* (November 19, 1972). "I think you have to have goals in life and try to pursue them. This is something you have to go after and try to obtain. It doesn't come to you. Athletics are transient, but your other accomplishments are long remembered. People like Whizzer White [the former Supreme Court justice Byron R. White] and Dean Rusk [the former secretary of state] are remembered for being Rhodes scholars."

McMillen's effort paid off. After graduating Phi Beta Kappa with a degree in chemistry from the University of Maryland in 1974, he became the first alumnus of that institution to enter Oxford University as a Rhodes scholar. During his first year in England, he also played basketball for the city of Bologna in the Italian League at a salary of $100,000. In his single season with Bologna, he averaged thirteen points per game while shooting 51.7 percent from the floor.

At the end of that year, McMillen decided that he could wait no longer to begin a professional basketball career in the United States. Although he came close to signing a deal with the Virginia Squires of the American Basketball Association, at the last minute he accepted an offer from the Buffalo Braves of the NBA, whose owner, Paul Snyder, happened to be a family friend. The six-figure contract allowed him to complete his Oxford studies in the off-season, and he received his master's degree in politics, philosophy, and economics from Oxford in 1978.

Meanwhile, McMillen's NBA career got off to a rocky start. Like many rookies, he found it difficult adjusting to the big leagues. Taking advantage of his light weight and lack of experience, opposing senior professionals held him to an average of just four points per game in his first season. To compensate, he began lifting weights to acquire added strength and adopted a more cerebral approach to the game. On December 9, 1976 he was traded to the New York Knicks, with whom he played for the remainder of the 1976-77 season. Among his Knick teammates was Bill Bradley, who was then in his final year in the NBA.

From 1977 to 1983 McMillen played for the Atlanta Hawks. During his years with the Hawks, he was known by the nickname "Slaprock," after the cartoon character on *The Flintstones* known as "Schleprock," the stumblebum of that popular television show. "Tommy does not look pretty on the court," Atlanta coach Kevin Loughery conceded, as quoted in the *New York Times* (March 30, 1983). "Tommy Mac is just clumsy and awkward enough to be effective." As a courtesy to those guarding him, who looked upon his errant elbows as lethal weapons, McMillen continued to wear elbow pads long after they had gone out of fashion in the league. McMillen played his best basketball for the Hawks, particularly during the 1981–82 season, when he scored a personal-best of 723 points, or just under ten points per game, with a 50.9 field-goal percentage.

McMillen finished out his career with the Washington Bullets, whose home games are played in Landover, Maryland. Signing on with the Bullets gave him the opportunity to settle in the state where he went to college and from which he was later to launch his political career. Although his best days on the court were behind him, McMillen enjoyed a resurgence during the 1984–85 season, when he was placed in the starting lineup because of a number of injuries to the first-string players. He surprised many, including himself, in rising to the challenge. On January 27, 1985 he was named NBA player of the week for the first time, for averaging twenty-two points a game that week. He not only scored nearly three times his career average, but he also set a personal-best record for points in a single game, with thirty-seven against the Phoenix Suns. That season McMillen maintained a 83.0 free-throw percentage, the second-best of his career. "It's ironic," he quipped during an interview with Peter Alfano of the *New York Times* (February 3, 1985). "I clearly intended to call it quits after this year. This is mucking things up." He went on to play another season with the Bullets before retiring with a lifetime field-goal percentage of 48.3, a free-throw percentage of 80.6, and a total of 5,914 points, or 8.1 points per game.

Going into business for himself, McMillen founded McMillen Communications, an electronic paging venture, in 1983, and he also invested in American Mobilphone, based in Birmingham, Alabama, and in Summit Capital Corporation, an investment firm specializing in buying undervalued medium-sized companies for resale. McMillen had considered quitting professional basketball in 1984 to challenge the reelection of Marjorie Holt, a Republican congresswoman from Maryland's Fourth Congressional District. Although the findings of an exploratory committee persuaded him to sit out that race, he had already set his sights on a public career. "I'm committed to politics," he explained to Peter Alfano of the *New York Times* (February 3, 1985). "I am not doing this on a frivolous basis. I have had a chance to travel around the world. I'm a small-business entrepreneur. I had a storybook high school career, great parents, and I was a Rhodes scholar. I look at government and say, 'Who should run it?' I know the French would look at us and say, 'What folly.' In politics over there, they all climbed the ladder. But here, sports, acting, or space can be an arena to politics. Bill Bradley and Jack Kemp have made my job easier. And I know I can do a good job."

When Marjorie Holt announced her decision not to seek reelection in 1986, McMillen entered the congressional race. After coasting to an easy win in the Democratic primary, he squared off against the Republican state delegate Robert R. ("Bobby") Neall, the minority leader in the General Assembly and a budget expert. Although Democrats enjoyed a two-to-one registration advantage in the district, which included Annapolis and the suburban communities along the Baltimore-Washington corridor, many of them were so-called Reagan Democrats—conservatives sympathetic to the Republican agenda of less government spending and a strong defense.

Casting himself as a moderate, McMillen invited Senator Sam Nunn of Georgia and Charles S. Robb, then the governor of Virginia, into the state to campaign for him. McMillen's high name recognition had given him a substantial lead in the early weeks of the campaign, but as election day approached his lead disappeared under a relentless barrage of criticism from Neall, who berated him as a rich carpetbagger trading on his celebrity. "The election was really an analogy for my sports background," McMillen later recalled in an interview with Jack McCallum of *Sports Illustrated* (February 23, 1987). "How many basketball games did I think we had won and saw taken away from us at the last moment? That's what the election seemed to be coming down to. That's why on election day I was at the polls at seven in the morning shaking hands. And on election night I stood at a poll in primarily Republican Prince George's County and shook hands until it closed. See, I looked at it like an NBA two-fer, like beating a team in your own division. Not only is that a win for you, but it's a loss for them. Every time I changed a Republican's mind, I was getting a two-fer."

As it turned out, McMillen needed nearly every one of those votes. In an election whose outcome remained in doubt for days while the absentee ballots were being tabulated, McMillen's margin in Prince George's County barely offset Neall's victory in Anne Arundel County. He won by just 428 votes out of the 130,000 cast. Such a narrow victory should have left McMillen vulnerable to a Republican challenge two years later, but with his careful attention to the needs of his constituents and the other advantages of incumbency, he was able to exploit confusion in the local Republican party and bury Bradlyn McClanahan, an upholsterer whose boasts of combat service in Vietnam were exposed as false during the campaign. Similarly, in 1990, McMillen was reelected handily over Robert P. Duckworth, a former official at the Department of Housing and Urban Development.

In the House, McMillen established a moderate voting record, generally conservative on matters of defense and the economy and liberal on domestic social issues. He supported the Reagan administration's defense buildup and President George Bush's request to go to war with Iraq over its invasion of Kuwait. He also pleased conservatives with votes for a balanced-budget amendment and for the imposition of the death penalty for certain drug-related crimes, but he joined liberals in supporting abortion rights, a family-leave bill, and an increase in the minimum wage. At the same time, he vigilantly tended to the needs of his district, securing federal funds for upgrading the Baltimore-Washington Parkway and trying to spare the Curtis Bay Coast Guard Yard from sharp cutbacks in defense.

After winning a seat on the Energy and Commerce Committee in 1990, McMillen steered to passage an amendment to the Clean Air Act requiring the Environmental Protection Agency to determine the source of air pollution in the Chesapeake Bay area. He served on the Energy and Commerce Committee's subcommittees on energy and power, telecommunications and finance, and commerce, consumer protection, and competitiveness, and on the environment, space, and technology and competitiveness subcommittees of the Science, Space, and Technology Committee. In 1990 McMillen cosponsored, with Senator Bill Bradley of New Jersey and Congressman Edolphus Towns of New York, the Student Right-to-Know Act, which requires colleges and universities to report annually the graduation rates of their athletes on scholarship. It is intended to help high school graduates determine which colleges take their academic curricula seriously.

McMillen's hitherto impeccable image was slightly tarnished in November 1991, when the *Washington Post* charged that he had intervened with Jack Ryan, a regional director of the Office of Thrift Supervision, on behalf of a failing Annapolis savings and loan association, whose major investors included one of McMillen's business associates. Vehemently denying any wrongdoing, McMillen produced a transcript of what he said was a tape recording he had made of his conversation with Ryan and asked the House Committee on Standards of Official Conduct for an advisory opinion clearing his name. Although the committee rejected his request for lack of jurisdiction, McMillen contended that its unwillingness to take up the case and its restatement of the broad House rules governing constituent service was tantamount to ruling "that [his] actions were not only proper, but completely within the bounds of [his] congressional duties."

In the congressional redistricting that followed the 1990 census, McMillen's district was carved out from under him. It was divided among the new Fifth District, the seat of the veteran Democratic congressman Steny H. Hoyer; the new Fourth District, a predominantly black area; and the new First District, which includes Crofton, McMillen's place of residence, and, extending across Chesapeake Bay, encompasses all of the predominantly conservative Eastern Shore. McMillen threatened to run in the Fourth District, but Democratic leaders persuaded him not to spoil the almost-certain election of another black congressman. Instead, he decided to run for reelection in the First District against Congressman Wayne T. Gilchrest, a freshman Republican. On March 3, 1992 McMillen won the Democratic primary with 55 percent of the vote over Samuel Q. Johnson 3d, the chairman of the Eastern Shore delegation in the General Assembly. As had been expected, Gilchrest won renomination in the Republican primary. In the November general election, Gilchrest managed to attract enough conservative support to defeat McMillen, taking 52 percent of the ballots to the Democrat's 48 percent.

The tallest congressman in American history, the towering Tom McMillen is six feet, eleven inches in height and weighs about 235 pounds. His hair has been white for some time. McMillen has been described as polite, patient, and likable. He shares his home in Crofton, Maryland with two Labrador retrievers. McMillen collaborated with the freelance writer Paul Coggins on the book *Out of Bounds: How the American Sports Establishment Is Being Driven by Greed and Hypocrisy—and What Needs to Be Done About It* (1992). Bill Bradley provided the introduction.

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Vicente Menchu Foundation

Menchú, Rigoberta

1959- Guatemalan human rights activist.
Address: c/o Vicente Menchú Foundation, P. O. Box 5274, Berkeley, CA 94705

"My country has two faces," the Guatemalan human rights activist Rigoberta Menchú has said. "There is the ugly face of blood and violence, and there is another face which is silent now, silent and unseen." For the past twelve years, Menchú has labored tirelessly to increase international awareness of the plight of Guatemala's indigenous people, who have been persecuted by the landowning classes and the military during a thirty-three-year civil war, the longest-running conflict in Central America. The death toll, according to human rights organizations, has reached 150,000 people, not including 50,000 who have been categorized as "disappeared." In addition, 100,000 people have been widowed, 250,000 have been orphaned, and one million have been displaced, or "resettled" in "model" villages. Among those tortured and killed by Guatemalan security forces were Menchú's father, mother, and a younger brother, in separate incidents in 1979 and 1980. In 1981 Menchú herself escaped to Mexico, where she has lived in self-imposed exile ever since.

From listening to the tales of woe told by each successive wave of Guatemalan refugees, 43,000 of whom have officially registered as such (the actual number is thought to be twice as high), Menchú came to understand the political dimensions of the problems they faced and vowed to dedicate her life to the preservation of their cultural heritage and to the restoration of their basic rights to land, health, and education.

In recognition of her efforts to bring about an enduring reconciliation among all parties in Guatemala, whose human rights record is considered to be the worst in the Western Hemisphere, Menchú was awarded the Nobel Peace Prize in 1992. She took the opportunity afforded by the attendant flurry of publicity to focus the lens of the international media not on her personal achievements, which have included organizing and educating other Maya, but on the history of Guatemala, where the Maya have been systematically subjugated by colonial settlers and their descendants ever since the Spanish conquest, in the early sixteenth century. Like other Latin American countries whose independence from European powers and adoption of Western-style constitutions have masked widespread oppression of the native populations, Guatemala has experienced decades of right-wing dictatorship, with the ten-year exception of the consecutive administrations of Juan José Arévalo and Jacobo Arbenz Guzmán, the latter of whom was overthrown in a CIA-backed coup in 1954. Although civilians have governed the country since 1986, military officers remain the primary behind-the-scenes power brokers because of their immunity from prosecution for alleged human rights violations. Contending that no peace agreement between the government and the guerrillas will succeed unless it addresses the causes of the Indians' discontent, Menchú helped found, in 1987, the National Committee for Reconciliation, which has advocated a negotiated settlement with the government. Peace talks between government representatives and the Guatemalan National Revolutionary Union, which comprises three rebel armies, have been initiated, disrupted, and resumed repeatedly since 1991. Hope for a resolution of the conflict was rekindled in June 1993, with the election of President Ramiro de Léon Carpio, the government's former attorney general for human rights.

Rigoberta Menchú is a member of the Quiché, one of twenty-two groups of Mayan Indians who constitute 60 percent to 80 percent of Guatemala's population of ten million. (Another indigenous Guatemalan ethnic group is the mestizos, also known as ladinos—those of mixed Spanish and Indian heritage.) The sixth of the nine children of Vicente Menchú, a catechist and community leader, and Juana Menchú, a midwife and traditional healer, Rigoberta Menchú was born in 1959 in the village of Chimel, near San Miguel de Uspantán, the capital of the northwestern province of El Quiché, Guatemala. Like many other families of the altiplano, a mountainous region in northern Guatemala, where farmers subsist on the beans and corn that they grow on small plots of land, the Menchús spent the months of October to February picking coffee beans or cotton on the *fincas*, or plantations, on the south coast. From the age of two, Rigoberta Menchú made the annual trip with her family in a covered truck, which was so crowded with humans and animals that the smell was, in her word, "unbearable." By the age of eight, she was toiling in the fields from 3:00 A.M. until dusk alongside her mother for subsistence wages.

Working conditions on the coffee plantations approximated those of slavery. Menchú's eldest brother, Felipe, whom she never knew, died from inhaling fumes from the pesticides that were sprayed on the coffee crops while the family was working. When she was eight, her youngest brother, Nicolas, died of malnutrition. The family was not allowed to bury him, and Menchú, her mother, and another brother, who had been looking after Nicolas, were evicted from the plantation without being paid for the previous fifteen days of work. "From that moment, I was both angry with life and afraid of it, because I told myself: 'This is the life I will lead, too; having many children, and having them die,'" Menchú said in her autobiography, *I, Rigoberta Menchú* (1983), which was recorded, transcribed, edited, and introduced by Elisabeth Burgos-Debray, a Venezuelan-born anthropologist. "It's not easy for a mother to watch her child die, and have nothing to cure him with or help him live. Those fifteen days working in the *finca* was one of my earliest experiences and I remember it with enormous hatred. That hatred has stayed with me until today."

At the age of twelve Menchú went to Guatemala City to work as a maid for a landowning family. As she recounted in her autobiography, she slept on a straw mat next to the family dog, which was treated better than she was. After four months of backbreaking labor and humiliation, Menchú returned to her home village in the altiplano, only to learn that her father had been imprisoned for organizing the resistance to the government-sanctioned effort to oust the Maya from their homelands. For years Vicente Menchú had been trying to prevent the appropriation of Indian farms by wealthy landowners, who hired soldiers to mount raids on Chimel and other villages, apparently with the cooperation and approval of governmental authorities. Again and again, armed men destroyed the Indians' homes and their few belongings, raped their young women, and killed their dogs, which in the Mayan faith is tantamount to murdering human beings. At first, Vicente Menchú had sought to redress the Indians' grievances legally, but after exhausting all his options, he and his neighbors resorted to guerilla tactics. Retreating farther into the mountains, the peasants used every available resource—machetes, stones, chile, salt, and hot water—and their knowledge of the terrain to defend themselves, set booby traps, and ambush soldiers who tried to enter their villages. Despite their efforts, the village of Chimel was virtually eradicated, its population reduced from 400 to twelve by 1992.

It took Rigoberta Menchú and her family more than a year to obtain Vicente's freedom. Three months later, he was kidnapped near his home by the landowners' guards, who tortured him and left him for dead in the road. As soon as he recovered, he resumed his organizing activities, this time with Rigoberta in tow. She traveled everywhere with him, learning some Spanish and making contacts with Europeans and others who wanted to help. He often told Rigoberta, his favorite child, that she would have to carry on his work when he was no longer around. Both father and daughter were catechists whose Christian beliefs complemented, rather than supplanted, the tenets of the traditional Mayan faith. Inspired in part by the Biblical story of Judith, who had saved her town by killing the enemy general, Rigoberta Menchú helped to instill in the villagers the will to prevail against their enemies.

In 1977 Vicente Menchú was incarcerated again and sentenced to life imprisonment for Communist subversion. In response to community protests, he was released after fifteen days, but not without threats from the authorities that he or one of his children would be assassinated. In prison, Vicente had encountered another political prisoner, who spurred him to found, with others, the Committee of Peasant Unity, which is known by its Spanish abbreviation, CUC. Going into hiding in 1977 to protect his family, Vicente Menchú returned sporadically to teach them and others in the community about the political aspects of their struggle for land rights, which until then had remained obscure to him, as Rigoberta reported in her autobiography: "We started thinking about the roots of the problem and came to the conclusion that everything stemmed from the ownership of land. The best land was not in our hands. It belonged to the big landowners. Every time they see that we have new land, they try to throw us off it or steal it from us in other ways." In 1979 Rigoberta and her brothers joined the CUC, which had emerged from underground activity in May 1978. It was around the same time that she decided to learn to speak, read, and write Spanish in order to break out of the cultural isolation that had simultaneously sheltered her and prevented her from exercising her legal rights. She also learned three other Indian dialects—Mam, Cakchiquel, and Tzutuhil—to facilitate her organizing work for the CUC in other communities.

With the entire Menchú family branded as Communists, none of them was safe. On September 9, 1979 Rigoberta's sixteen-year-old brother, Petrocinio, who had become a catechist and community leader, was turned in to the army by a villager. Literally dragged from the village, he was tortured for sixteen days before being flayed and burned alive with other prisoners in view of the entire community, including Rigoberta and her parents, who had been forced to watch. In January 1980 Vicente Menchú and other activists, among them Indian peasants, students, and trade unionists, took control of radio stations in El Quiché to broadcast the news of the human rights abuses. Then, on January 31, they occupied the Spanish Embassy in Guatemala City, where they thought the presence of high-ranking Spanish officials would ensure their safety. Ignoring the pleas of the Spanish ambassador, Guatemalan soldiers lobbed several hand grenades into the building. The explosions killed all thirty-nine people inside, including Vicente Menchú. Three months later, on April 19, 1980, Rigoberta's mother was kidnapped. After being repeatedly raped and tortured for many weeks, she was left to die on a hillside, where her body was eventually devoured by predators.

By the time of her mother's death, Rigoberta Menchú had broadened her organizing activities to include labor strikes. In February 1980 some 8,000 peasants went on strike on the sugar and cotton plantations on the southern coast of Guatemala. The strike drew as many as 80,000 supporters and lasted for fifteen days. In the following year Menchú's CUC led the peasants in forming the 31 January Popular Front, in memory of the massacre at the Spanish Embassy. Composed of many smaller organizations of students, peasants, and workers, the front carried out such actions as the Labor Day commemoration beginning on May 1, 1981, in which demonstrators erected barricades, distributed leaflets, and delivered bomb threats to factories in order to force the owners to give workers some time off. Later in the summer, some priests and nuns who had sided with the protesters were kidnapped and tortured, prompting others to go into hiding.

From then on, Menchú was wanted by the government for her alleged subversive activities. Sheltered by her supporters, she managed to evade arrest until she ventured out on the street for the first time in weeks and was spotted by some soldiers. Knowing that she would meet the same fate as her parents and brother if she did not run, Menchú ducked into a nearby church and disguised herself, by letting her hair down, among the other kneeling worshipers. The soldiers searched the church but failed to recognize her. Even though the town was surrounded by security forces who had been alerted to her presence, she was able to escape and make her way to Guatemala City, where she went to work anonymously as a maid for some nuns. Three weeks later, upon learning that a young Nicaraguan the nuns were harboring worked for the Guatemalan secret police, Menchú was forced to find another hiding place. Shortly thereafter, she fled to Mexico, where she was protected by members of the Guatemalan Church in Exile, a liberal Roman Catholic group. There, through a chance encounter, she was briefly reunited with her two younger sisters, who had joined the guerrillas in the mountains a few years earlier. The three of them met Europeans who wanted to help them and who offered them the opportunity to live in Europe. Menchú and her sisters declined the offer, as she explained in her autobiography. "[My sisters] said: 'If you want to help us, send us help, but not for ourselves, for all the orphans who've been left.'"

It was during a trip to Europe in 1982 that Menchú recounted the story of her life to Elisabeth Burgos-Debray, while spending a week in Paris. Published in Spanish in 1983 and in English translation in 1984, *I, Rigoberta Menchú* has since been translated into twelve languages, including a pirated edition in Arabic, and it has become well known among American college students of multicultural literature. Menchú concluded her experiences with a justification of her role as a revolutionary leader: "The only road open to me is our struggle, the just war. The Bible taught me that. . . . We have to defend ourselves against our enemy but, as Christians, we must also defend our faith within the revolutionary process."

Menchú's nomination for the 1992 Nobel Peace Prize was sponsored by two Nobel laureates, Adolfo Pérez Esquivel of Argentina and Bishop Desmond Tutu of South Africa, who won the peace prize in 1980 and 1984, respectively. In protest, the Guatemalan government nominated its own candidate, Elisa Molina de Stahl, who works with the deaf and blind. Menchú's nomination was highly controversial not only because it coincided with the celebrations of the 500th anniversary of the "discovery" of the Americas by Christopher Columbus but also because she was accused of actively supporting violence. In an interview with Tim Golden of the *New York Times* (October 19, 1992), Menchú declared, "When there is already a war, when there is already a conflict, when there are two parties involved, the way to bring about a solution is not merely to condemn it. It is a matter of contributing so that the causes of the war are resolved."

On October 16, 1992, during a visit to the city of Quetzaltenango, in western Guatemala, Menchú was informed that she had been chosen from among a record 130 candidates to receive the Nobel Peace Prize. She accepted the award in Oslo, Norway, on December 10, 1992. In presenting the Nobel peace medal and diploma to her, Francis Sejersted, the chairman of the Norwegian Nobel Committee, said, "By maintaining a disarming humanity in a brutal world, Rigoberta Menchú appeals to the best in us. She stands as a uniquely potent symbol of a just struggle." Accepting the honor, Menchú replied, "I consider this prize not as an award to me personally, but rather as one of the greatest conquests in the struggle for peace, for human rights, and for the rights of indigenous people who, along all the 500 years, have been the victims of genocides, repression, and discrimination." Edmund Mulet, the president of Guatemala's National Congress and a supporter of indigenous peoples' rights, applauded the awarding of the Nobel Peace Prize to Menchú, calling it "a historic event that is going to change things in a most fundamental way."

Not everyone was pleased with the Norwegian Nobel Committee's decision. Although a spokesperson for the Guatemalan government was quoted by a Norwegian news agency as stating that "the government recognizes Menchú for her efforts and agrees with her that the prize is a recognition of the indigenous peoples and their efforts to achieve better economic and political conditions," Guatemala's chief military spokesman, Captain Julio Yon Rivera, had said, a few days before the announcement in October, "She has only defamed the fatherland," and the Guatemalan foreign minister, Gonzalo Menendez Park, flatly declared that she should not have won the prize. Shortly after Menchú accepted her award, the Guatemalan army launched reprisals against leftist rebels in the northern regions of the country.

Displeasure with Menchú's recognition was not confined to the Guatemalan government, as Michael Reid reported in the *Guardian* (December 11, 1992). The elite citizens of Guatemala City, he noted, had begun to circulate a joke involving the creation of "Rigoberta dolls 'because Barbie needs a servant.'" Nor was hostility toward Menchú limited to Guatemalans. In an article for the conservative *American Spectator* (January 1993), Stephen Schwartz suggested that Menchú's autobiography reflected not her voice but the feminist and Socialist ideas of its transcriber and editor. Calling the book a "transparent . . . work of propaganda for armed revolution," Schwartz argued that "Menchú's cause is not that of peace and reconciliation, but of murder and subversion, as the Nordic snobs responsible for this ridiculous award know full well."

Menchú's reaction to the widespread opposition to her winning the award was philosophical. In her interview with Evelyn Blanck for Guatemala City's *Cronica*, which was reprinted in *World Press Review* (December 1992), she said, "Perhaps I would have been offended once, but now I understand that one must respect other people's opinions. Moreover, those criticisms are not personal but are addressed to an ideal that does not belong to me alone." She was nonetheless incensed when confronted with opinions such as Schwartz's. "The worst sin committed in this country," she told Evelyn Blanck, "is saying that the struggles of the Guatemalan people are the work of Communists. That crabbed, oversimplified, parochial view has led to people being killed here in the name of communism without anybody understanding what it is."

With her $1.2 million Nobel cash award, Menchú set up a foundation in memory of her father. Headquartered in Mexico City, with branch offices in Guatemala City and Berkeley, California, the Vicente Menchú Foundation works to ensure the human rights and education of indigenous peoples in Guatemala and throughout the Americas. In addition to her work with the Vicente Menchú Foundation, Rigoberta Menchú has continued her efforts on behalf of the Committee of Peasant Unity and the United Representation of the Guatemalan Opposition, a largely exile-based group that is allied with the guerrillas. She is also a member of the American Continent's Five Hundred Years of Resistance Campaign and the United Nations International Indian Treaty Council. In 1993 she served as the goodwill ambassador to the United Nations for the Year of Indigenous Peoples.

Rigoberta Menchú stands barely five feet tall. She customarily wears the richly embroidered and vibrantly colored traditional dress of the Maya. It remains too dangerous for Menchú to return to the land of her ancestors. Because of repeated death threats, international companions escort her whenever she leaves her communal residence in one of the poorest sections of Mexico City. "I would like to have a home, a family, and not be a permanent traveler always hoping to return," she told Evelyn Blanck. "But that time never seems to come, and before you know it, one finds that one never had a normal life." Menchú writes poetry in the pockets of free time in between her far-flung speaking engagements.

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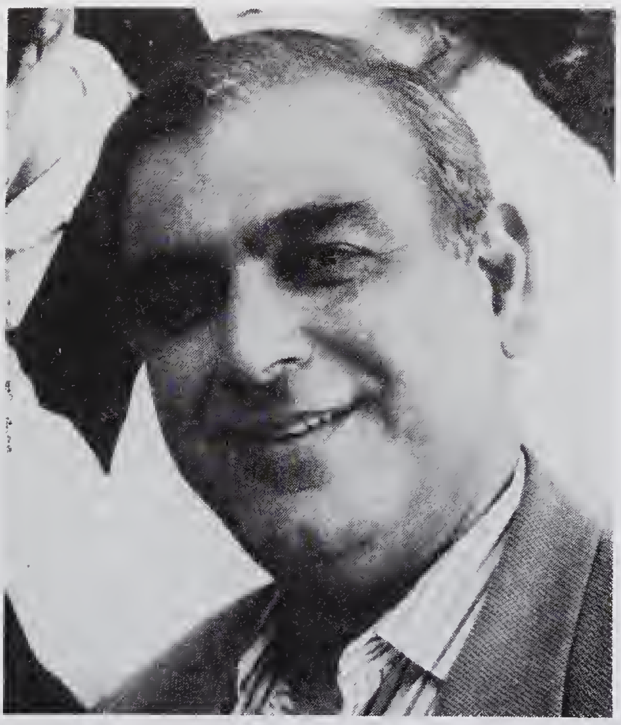

Jack Manning/NYT Pictures

Merchant, Ismail
(is´mīl)

Dec. 25, 1936– Indian film producer. Address: c/o Merchant Ivory Productions, Ltd., 250 W. 57th St., Ste. 1913-A, New York, NY 10107

The Indian producer Ismail Merchant is the business mind behind Merchant Ivory Productions, Ltd., the world's leading independent film company. Using financial creativity and persistent salesmanship, Merchant has produced an unrivaled string of award-winning films. In the 1960s and 1970s, he limited his films to art-house audiences and worked with only shoestring budgets. But during the 1980s and 1990s, Merchant's reputation flourished with the release of *The Europeans, Heat and Dust, The Bostonians, A Room with a View, Mr. and Mrs. Bridge,* and *Howards End.*

In an industry notorious for its short-term relationships, Merchant has achieved his success as part of a team that has worked together for more than thirty years. He and his collaborators, the American director James Ivory and the German-born writer Ruth Prawer Jhabvala, are listed in the *Guinness Book of World Records* as having the most longstanding creative partnership in film history. In an interview for the television news magazine *60 Minutes* (September 20, 1992), Merchant described the trio's relationship as "a partnership that is not in business but in life." In *The Films of Merchant Ivory* (1992), a comprehensive study of the partners' lives and work, Robert Emmet Long described the producer as an emotional man with fast-changing moods and remarkable self-discipline. "He presents the paradox of being intensely and deeply idealistic," Long wrote, "and intensely and deeply practical."

Born Ismail Noormohamed Abdul Rehman in Bombay, India on December 25, 1936, Merchant is the only son among the seven children of Noormohamed Haji Abdul Rehman and Hazra Memon. Merchant claims to have inherited his "spirit of gambling," as he put it, and his willingness to take risks from his father, a middle-class Muslim textile dealer who developed a profitable interest in motorcars and racehorses. Hoping their son would become a professional, Merchant's parents enrolled him in both Muslim and Jesuit schools, the latter because they offered the best English schooling in Bombay. But Merchant's calling for the limelight was evident from an early age, for he began staging variety shows while he was in secondary school.

As president of the Bombay branch of the Muslim League, Merchant's father was actively involved in local politics during the turbulent period surrounding India's gaining independence from England, in 1947. The riots that ensued following the partition of British India into separate Hindu and Muslim states had a lasting impact on young Ismail (the adult Merchant still suffers from nightmares). At the age of nine, coached by a Muslim preacher, he delivered a speech at a political rally attended by 10,000 people. Although he spoke about the partition, an event that he barely understood, Merchant impressed and inspired the crowd. "I had stirred up that crowd and there was no way to calm it down," he told Robert Emmet Long. "Now, once one of our films starts, it is like that crowd, there is no going back, no stopping."

Although many of Merchant's relatives immigrated to Pakistan after the partition, his immediate family remained in India. Through his relatives' network of friends, Merchant met the Indian film actress Nimmi in 1949 and immediately fell under her spell. Though he was only thirteen, and she was in her twenties, the two quickly became close companions. Bombay was the hub of the film industry in India, and Nimmi frequently took young Ismail to the studios, telling him, as he recalled to Long, "You must become a star." Admittedly taken by the idea, the boy soon set a goal of going to the United States to produce movies for an Indian audience with mixed Indian and American casts.

Meanwhile, Merchant attended St. Xavier's College, in Bombay, where, among other subjects, he studied political science and English literature. (It was during this period that he took the surname Merchant.) A good but rather lackadaisical student, he spent most of his time in the canteen, planning variety shows to raise money for the school. In an impressive display of youthful salesmanship, he persuaded the head of the Jesuit college to permit him to stage shows in the college's quadrangle to attract a larger audience. After Merchant graduated in 1958, he used the proceeds from his last show to pay his travel expenses to New York City and his tuition for a master's degree in business administration from New York University (NYU).

Although Merchant excelled academically, the courses he took at NYU did not hold his interest. Instead, he went to concerts and films. Ironically, it was in New York, not Bombay, that he discovered the films of the legendary Bengali director Satyajit Ray, along with those of the great European filmmakers who emerged after World War II. By his account, Merchant was profoundly affected by his exposure to the works of such first-rate artists. As he explained in an interview for *The Films of Merchant Ivory*, "It changed my opinion of all those Hollywood films. Snap, like that. Suddenly, it was Ray, [Ingmar] Bergman, [Vittorio] De Sica, [Federico] Fellini; I went avidly to their films. I continued to go to Hollywood films, but the European films became a passion. De Sica affected me greatly. I loved Bergman's *Smiles of a Summer Night.*"

While working as a messenger for the Indian delegation to the United Nations, Merchant accumulated contacts for his entertainment projects. After several months at the UN, he obtained a position as an account executive trainee at the New York advertising firm McCann-Erickson. With the help of backers he met through his advertising job, Merchant made his first film, *The Creation of Woman*, in one weekend in about 1960. Critical response to the fourteen-minute film was so positive that as soon as he received his M.B.A. degree, Merchant left his advertising job and set out for Hollywood. Even in the early days, when money was scarce, Merchant was optimistic. "He always thought with his name at the top, as the presenter, the producer," the actor Madhur Jaffrey recalled in an interview for *The Films of Merchant Ivory*. "He wanted to do things on a grand scale." Before leaving for California, Merchant made up a fake press release, which he sent to Los Angeles media outlets, announcing that a famous Indian producer would soon be arriving in Hollywood. That "famous" producer was none other than Merchant himself. "All along I had discovered that you didn't need money to achieve something," he said, as quoted by Long. "I had done nothing, but I was confident that I *would* do all the things that I said I had done."

During his first few months in Hollywood, however, Merchant's financial situation was so precarious that he was forced to take a night job in the classified department of the *Los Angeles Times* and a part-time day job at a clothing store. Undaunted, he continued to network tirelessly and with cunning calculation toward his ultimate goal. For example, when he was apprised of the requirement that a film play three days in a commercial movie theatre in order to be eligible for Academy Award consideration, Merchant asked the owner of the Fine Arts Cinema in Los Angeles if he would show *The Creation of Woman* along with Bergman's well-known film *The Devil's Eye*. The owner agreed, and *The Creation of Woman* was seen by enough academy members to earn it an Oscar nomination. "I never take no for an answer," Merchant declared to Gerald Clark of *Time* (January 12, 1987). "It simply does not exist as an option."

A year later, in 1961, while en route to Europe to attend the Cannes Film Festival, where *The Creation of Woman* had been placed in competition, Merchant stopped off briefly in New York to attend a screening of the documentary *The Sword and the Flute*, at which he met its director, James Ivory. "During our conversation, that first evening, I realized that he knew about India not in a dry, academic way but with understanding—something I have never encountered in an American either before or since," Merchant recalled years later to Robert Emmet Long. In May 1961 Merchant and Ivory became partners, forming Merchant Ivory Productions, with the aim of making movies in India for a Western audience. The following November the pair met Ruth Prawer Jhabvala and persuaded her to write a screenplay based on her comic novel *The Householder*, the story of a young man's coming-of-age. The modestly budgeted, black-and-white feature film of the same name was released in 1963.

Most of Merchant Ivory's early films were shot in India and addressed Indian subjects. With the exception of *The Householder*, however, their fledgling efforts were not especially popular with Indian audiences, at least partly because they were seen as taking a Western point of view. Still, several of those films garnered numerous awards. The most significant one to do so was *Shakespeare*

Wallah (1965), a nostalgic look at a vanishing British lifestyle conveyed through the adventures of a second-rate itinerant Shakespearean acting troupe performing before bored and dwindling audiences in post-colonial India. But the rewards sought by Merchant were not measured in dollars or trophies. In his view, the prestige Merchant Ivory gained when Columbia Pictures agreed to distribute *The Householder* in the United States was a far more valuable prize.

The team's next major release, *Savages* (1972), an allegorical comedy-drama about a group of primitive people who adapt to "civilized" life in a deserted mansion, fared well in Europe, though it flopped in the United States. After a string of commercial failures, Merchant Ivory finally found a significant movie-house audience both in the United States and abroad with *The Europeans* (1979), Jhabvala's adaptation of Henry James's novel about a conservative New England family disconcerted by a visit from their worldly European cousins. *The Europeans* ushered in a new era for Merchant Ivory, one in which the company concentrated on producing painstakingly detailed period films on a large scale.

To celebrate the twenty-first anniversary of their partnership, Merchant and Ivory translated to the screen Jhabvala's adaptation of her own Booker Prize–winning novel *Heat and Dust* (1982), the parallel stories of two women discovering India. Surpassing the financial and critical success of *The Europeans, Heat and Dust* (1983) was the first in a series of acclaimed Merchant Ivory screen adaptations of literary works. The series included a film version of Henry James's satiric *The Bostonians* (1984), which earned Oscar nominations for best actress (Vanessa Redgrave) and best costume design; an adaptation of E. M. Forster's *A Room with a View* (1986), which Gerald Clark described in *Time* (January 12, 1987) as "an exquisite, almost delicious comedy of manners about Edwardian conventions being routed in the warming sun of Italy"; *Mr. and Mrs. Bridge* (1990), based on Evan Connell's *Mrs. Bridge*, about a long marriage; and a film of Forster's *Howards End* (1992), summarized by Helen Dudar in the *New York Times* (March 8, 1992) as "at once a witty and grave exploration of the ways in which class, money and property separate the English."

Although all were critically and commercially successful, *A Room with a View* was a blockbuster, grossing $60 million worldwide—an unheard-of amount for an art film, let alone one produced on a shoestring budget of $3 million. The film historian Annette Insdorf, in an interview for *The Films of Merchant Ivory*, analyzed its popularity: "Merchant Ivory films seem to have an atemporal relationship to other films being made at the same time; *A Room with a View* feels as if it could have been made at any time in film history. It has a timeless quality about it." The film received eight Academy Award nominations in 1986 and won three Oscars—for best art direction, best costume design, and best screenplay adaptation.

Before *A Room with a View*, Merchant and Ivory lived modestly and risked all their money on each new film. Despite the inherent temptations of their newfound fortune, both men remained steadfast in their ways. "After this success, we were flooded with dozens of proposals from Wall Street to go public," Merchant told Long. "They wanted us to be paid huge salaries, to change our offices, be seen at the right parties, hobnob with the rich and mighty, and court Hollywood executives." Studios showered producer and director with scripts and offered huge budgets to hire top Hollywood stars. But most of the scripts they sent were, in Merchant's word, "shallow" and bore the signs of countless revisions by different writers. "This was not how we saw ourselves," he explained to Long. "None of it had any link to our methods of moviemaking. And we didn't want to become the flavor of the month."

Many in the movie industry consider Merchant Ivory to be the best-run independent film company in the world. Since the founding of their partnership, the trio of Ismail Merchant, James Ivory, and Ruth Prawer Jhabvala have collaborated on sixteen feature-length films. The most recent is *The Remains of the Day* (1993), based on Kazuo Ishiguro's highly praised novel about the unexpressed love between an excessively formal and emotionally restrained butler and a housekeeper. To bring the book to the screen, Merchant relied on the same relatively simple methods he has used from the beginning. "There are no business-affairs people," he said during the *60 Minutes* interview. "There are no lawyers. The contracts are done very quickly, less than twenty-four hours as opposed to six months."

Before they embark on a new project, Ivory and Jhabvala must first persuade Merchant of its merits. Once he is convinced, Merchant finds the financing. "If I call someone and he doesn't call me back, I'm not going to get upset about it," Merchant told Robert Emmet Long. "I'll call him back ten times if I have to. I'll speak with the secretary and charm her into calling me by my first name. Eventually, I'll get to the boss." In an interview with Long, one of Merchant's colleagues compared the producer's tenacity to "an elephant outside the financier's door. You can see him through the glass, you cannot shift him, he won't go away, he is very patient, and there is always the chance that he will come crashing in."

The Merchant Ivory production unit is organized around a nexus of professionals composed of the partners and regular crew members. Within this "very homogenous" team, to use Merchant's description, is the "very closely knit" group made up of the composer Richard Robbins and the costume designers Jenny Beavan and John Bright, who have been with Merchant Ivory for more than seventeen years. Ivory has called his relationship with Merchant "natural." Merchant raises the money and leaves Ivory free to direct. In an interview with John Stark for *People* (October 26, 1987), Merchant said, "Some people meet and part ways, others bond together on a lifelong stream. I guess you could call our relationship destiny." According to Jenny Beavan, the two men have been known to engage in what she called "totally public arguments," usually caused by a conflict between Merchant's financial prudence and Ivory's perfectionism as a director. "I wouldn't mind a few extra hundred thousand dollars to do some large crowd scenes," Ivory admitted to John Stark.

Merchant has always insisted that the money invested in Merchant Ivory films go toward production costs, not inflated salaries. Practicing what he preaches, he often defers his own salary, and he is always the last to be paid. He withheld 75 percent of his reported $100,000 salary for *A Room with a View*, as did Ivory and Jhabvala. Merchant's ability to entice such well-known stars as Paul Newman, Joanne Woodward, Christopher Reeve, and Anthony Hopkins to work for considerably less than usual is as legendary as his skill in stretching his production budgets. Instead of purchasing expensive period furniture and props, Merchant typically begs for and borrows what he needs. For one of his less successful ventures, *The Deceivers*, for example, he coaxed a jeweler in Jaipur, India into lending him about $2 million worth of jewelry. As another cost-cutting measure, Merchant and Ivory always shoot their films on location and rarely hire salaried employees.

Merchant is appalled by the multimillion-dollar budgets that have become commonplace in Hollywood. As he observed in *American Film* (January/February 1987), "Of all the [Hollywood] films you see in one year about four or five are good. The others make money, but there is nothing to hold onto." Most moviemakers seem to have forgotten "how wonderful it is to listen to good dialogue . . . ," he said. "When you are finally sitting in the screening room, it is worth it just to listen to a few good lines." To create a good film, Merchant has maintained, studios need to give total responsibility to the producer, the director, and the writer. "If the financiers and the studios would just leave the creative people alone," he insisted to Richard Morais, who interviewed him for *Forbes* (March 23, 1987), "they would have films that recover twenty and thirty times their costs." For those associated with Merchant Ivory Productions, the degree of control and independence fostered by Merchant's enlightened business philosophy is reward in itself. "We haven't done everything we wanted to, but we wanted everything we've done . . . ," he said, as quoted in the *Manchester Guardian Weekly* (May 31, 1992). "The only creator with the same sort of independence as us in the United States is Woody Allen."

Merchant Ivory's most recent film project, *In Custody*, is also Merchant's directorial debut. Based on Anita Desai's novel of the same title, the film is to focus on the relationship between an Indian poet who has come to grips with the imminent disappearance of his culture and a university professor who is bent on preserving it. "It is such an inspiring subject and one that I felt so close to that I couldn't have given it to anyone else to direct," Merchant told Anna Kythreotis in an interview for the *New York Times* (May 9, 1993). "I wanted to express something about my feelings for the language and the culture through this story." When asked by Anna Kythreotis why he waited thirty years before trying his hand at directing, he replied, characteristically, "Oh, I thought I'd give Mr. Ivory a chance to get established first before putting him up against really serious competition."

Merchant divides his time among his family's spacious flat in Bombay, where the rental of Merchant Ivory camera and lighting equipment generates steady income for the company; a Portman Square apartment in London, where Merchant has many financial contacts; and an apartment on the East Side of Manhattan, a short walk from Merchant Ivory's midtown headquarters. Merchant's chief interest, outside of filmmaking, is cooking. The author of the well-received cookbook *Ismail Merchant's Indian Cuisine* (1986), he had learned to cook in the late 1950s as a way to set a congenial atmosphere for conversations among writers, actors, financiers, and others. In 1972, in an effort to lift the spirits of a demoralized cast and crew during the filming of *Savages*, he began his practice of preparing meals once a week for the entire company. Since then, communal meals on the set have become a tradition, contributing to the spirit of camaraderie and democracy that prevails on a Merchant Ivory shoot. Merchant, whose cuisine is a combination of Indian, French, and other ethnic styles, has described his approach to cooking as "pragmatic and experimental, and not so different from the way [he goes] about finding financing for [his] films." He published a second cookbook, *Ismail Merchant's Vegetarian Cooking*, in 1992.

A devout Muslim, Ismail Merchant wakes early to say his prayers, then walks his dog or exercises. He enjoys racquetball, cycling, and squash. An eclectic collector, he frequents auctions to acquire the Oriental rugs, silver, metalwork, and porcelain that adorn his homes. Through his longstanding interest in classical Indian music, he has become friendly with the Indian musicians Ustad Vilayat Khan, Ravi Shankar, and Zakir Hussain, India's premier tabla player. Merchant is also fond of poetry, especially Urdu poetry. He is fluent in English, Hindi, and Urdu and understands Gujarati, Marathi, and Persian. Among the most recent of Merchant's numerous honors are the 1990 Alumnus of the Year Award from New York University and the 1992 Filmmaker of the Year Award from the Motion Picture Bookers Club, which he shared with James Ivory.

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Mnouchkine, Ariane

(me-nōōsh´kēn, ä-rē-än´)

1939(?)- French director. Address: b. Théâtre du Soleil, La Cartoucherie, Paris 75012, France

Since founding the avant-garde Théâtre du Soleil in Paris nearly thirty years ago, Ariane Mnouchkine has become one of the most widely admired theatrical directors in Europe. Over the course of her career, she has staged about twenty productions, including contemporary dramas, collective improvisational efforts, Shakespearean plays, and, most recently, a cycle of Greek tragedies. Usually epic in scale and always unconventional in both conception and execution, Mnouchkine's productions for the Théâtre du Soleil are perhaps best known for their multicultural dimensions, for she draws heavily on non-Western theatrical traditions, especially those of Japan and India. She has frequently been compared to Peter Brook, the pathbreaking expatriate British director who turned away from the subsidized institutional stage in 1970 to transform theatrical expression into an international language, but as more than one critic has pointed out, she may actually have more in common with the theatrical reformers Jacques Copeau, Antonin Artaud, and Vsevolod Meyerhold and, in her use of music and stylized movement, with the iconoclastic German choreographer Pina Bausch.

Headquartered since 1970 in the Cartoucherie, an abandoned munitions plant on the outskirts of Paris, the Théâtre du Soleil operates as a collective, with about sixty members (some thirty of them actors) from many different countries, and—as might be expected, given its birth in the rebellious 1960s—it is as left-wing politically as it is radical artistically. Mnouchkine described the goals and objectives of the Théâtre du Soleil to John Rockwell in an interview for the *New York Times* (September 27, 1992): "[The] Théâtre du Soleil is the dream of living, working, being happy, and searching for beauty and for goodness. It's trying to live for higher purposes, not for richness. It's very simple, really."

Ariane Mnouchkine was born in Boulogne-sur-Seine, near Paris, in about 1939, the elder of the two daughters of Alexandre Mnouchkine, a well-known film producer originally from Russia, and June (Hannen) Mnouchkine. (Sources give differing information regarding her year of birth, ranging from 1934 to 1940.) Her maternal grandfather was the popular British stage actor Nicholas Hannen. As a girl, Mnouchkine, who often visited her father on movie sets, was fascinated by films; she came to the theatre much later, as a college student. After passing her *propédeutique* (a preparatory course for university students) at the Sorbonne campus of the University of Paris, Mnouchkine went to England to study psychology at Oxford University. While there, she became involved with the Oxford University Drama Society, serving as assistant director for its productions of Shakespeare's *Coriolanus* and an adaptation of James Joyce's novel *Ulysses*. As she recalled many years later to John Rockwell in the interview for his *New York Times* profile, one day she said, "Of course, this is what I want to do."

Upon her return to Paris in 1959, Mnouchkine and a group of like-minded fellow students at the Sorbonne established the Association Théâtrale des Etudiants de Paris (ATEP), or Students' Theatrical Association of Paris. Mnouchkine was chosen as its first president. Unlike most of its counterparts, ATEP was composed of students from a variety of disciplines, and in addition to staging plays, it offered courses in acting, stagecraft, and production, organized conferences, and set up exchange programs with student groups from other countries. ATEP's first production, which Mnouchkine directed, was *Gengis Khan*, Henry Bauchau's play about the life of the Mongol conqueror.

Mnouchkine's choice of subject reflected her longstanding interest in Asia. As she explained to Michèle Manceaux in an interview for the French magazine *Marie-Claire* (April 1986), she had wanted to travel in Asia since she was six years old. In the early 1960s, she finally scraped together enough money to make the trip. Mnouchkine spent about a year and a half traveling around the Far East, especially in Japan and Cambodia. "When you make that kind of a journey at a young age, you're really searching for yourself . . . ," she told Manceaux, but she also found in Asia a beauty of form, gesture, and ritual that seemed to her to be "indispensable in the theatre."

When she returned to France at the end of 1963, Mnouchkine and several of her friends and collaborators from ATEP joined forces to establish a "theatrical community." Believing that the French commercial theatre was out of touch with its audience, they decided to organize their troupe along the lines of a workers' collective in which all the members—actors and technicians alike—shared equally in running the theatre and in making artistic and administrative decisions. Although some members might have specific tasks, such as wig-making or set construction, they generally tried to avoid specialization and hierarchy. With each of the original ten or so founding members contributing 900 francs, the company officially came into being in May 1964. The members elected Mnouchkine as their president and chose as their company's name le Théâtre du Soleil—the Theatre of the Sun—because, as Mnouchkine put it, they identified the theatre with "beauty, warmth, and nourishment."

Later in 1964 Mnouchkine directed the Théâtre du Soleil's first production, a staging of Maksim Gorky's *The Petty Bourgeois*. In her earlier efforts as a director, Mnouchkine had carefully planned her rehearsals, mapping out each scene in advance. But according to Richard Monod and Jean Claude Penchenat, whose article on the Théâtre du Soleil appeared in the anthology *Le Théâtre* (1980), with *The Petty Bourgeois* she began to employ Stanislavskian improvisations. Although it created little stir among theatre critics, the production ran for about fifty performances and drew several thousand spectators. The Théâtre du Soleil's next offering was *Capitaine Fracasse*, an adaptation of a comic novel by Théophile Gautier. As directed by Mnouchkine, the play caught the attention of several reviewers, including Gilles Sandier, who wrote that it had "youth, freshness, theatrical taste, and intelligence, as evidenced by constant felicity of invention in the jokes and humor."

By this time, Mnouchkine's fundamental theoretical views and interests were becoming apparent. Inspired mainly by the ideas of Jacques Copeau, an influential theatrical iconoclast of the early twentieth century who had sought to bring, in his words, "true beauty and poetry" back to the French stage by creating an actor-based theatre, she also drew on the techniques developed by Antonin Artaud, whose "theatre of cruelty" was a seminal influence on most avant-gardists, and Joan Littlewood, the British experimental director. But Mnouchkine's intensely personal style, achieved through unusually long periods of rehearsal, derives above all from her skill in setting up improvisational exercises that encourage the company's actors to take a more active role in the creative process. In her view of the theatre, the actor is paramount. "The French director Charles Dallin said that it's not the *deus ex machina* we need, but the gods themselves," she explained to Anne Tremblay in an interview for the *New York Times* (June 10, 1984). "I feel exactly the same way. We need actors, nothing else. We need actors who can become so great and profound and tragic that they make us believe in gods. They become gods. So, we no longer have to lower the gods from the rafters or have them emerge out of the mist, because in an actor's simple gesture or step or look lies divinity."

Mnouchkine's characteristic approach was seen in the Théâtre du Soleil's 1967 production of *The Kitchen*, written by Arnold Wesker, one of the British theatre's "angry young men." As the title might suggest, the play is based on Wesker's experiences as a cook and reflects his interest in the concerns of the working class. The Théâtre du Soleil, which at that time had no physical plant of its own, mounted the production in the old Cirque de Monmartre, turning its circus ring into a grand restaurant kitchen. Reviewing the play for *Le Figaro* (April 13, 1967), Jacques Lemarchand commented on "the extraordinary quality of Ariane Mnouchkine's direction, of the performances she . . . evoked in her determination for rigor and precision." Thomas Quinn Curtiss, in his assessment for the *New York Times* (April 7, 1967), agreed, calling the performance "theatrically effective and entirely convincing in detail and in the total impression." By contrast with the company's earlier efforts, *The Kitchen* was a great popular success, drawing some 63,400 spectators during an extended run.

For her next production, Mnouchkine turned to Shakespearean comedy to stage what Janet Flanner of the *New Yorker* (March 16, 1968) called "the strangest production of Shakespeare's *A Midsummer Night's Dream* that mortal ever saw." In a program note, Mnouchkine, who had long dreamed of directing the work, described *A Midsummer Night's Dream* as "the most savage, violent play you could dream of, a fabulous bestiary of the depths, whose subject is the god of fury that slumbers in men's hearts. No fairy-tale marvels but a fantasy made of poison, anguish, and terror, in which our dreams, uncensored, take physical shape." Because *A Midsummer Night's Dream* is usually presented in France as a light comedy, Mnouchkine's version, which stressed its eroticism and perversity, sparked considerable controversy among theatregoers and, in Janet Flanner's view, placed the Théâtre du Soleil, which she compared to "a surprising prodigy," among "the important, experienced European companies."

In the wake of the massive strikes by workers and students that nearly brought down the government of President Charles de Gaulle in the spring of 1968, the members of the Théâtre du Soleil, in an attempt to forge a closer relationship with their audience, decided to create their own plays—plays that would reflect on and respond to the changing social climate. The troupe's first venture in this vein was *The Clowns*, which was not a narrative play but a series of improvised sketches developed by the actors themselves. Mnouchkine subsequently described the piece as not "a true collective creation, but rather a collage of expressions, of individual creations." The Parisian theatre critics were unimpressed, the reviewer for *France-Soir* (April 27, 1969) going so far as to say, "There is a terrible lesson to be drawn from *The Clowns* . . . which is that without an author, theatre does not exist."

As the centennial of the 1871 Commune of Paris drew near, the Théâtre du Soleil considered devising a dramatic piece based on the commune—in which the working-class insurrectionists were pitted against their own monarchy as well as against Prussian invaders—but according to Mnouchkine, they eventually concluded that, as a group, they were insufficiently sophisticated, politically speaking, to tackle such a project and that the commemoration would be better served by focusing on the French Revolution. The result was *1789*, a reinterpretation of the revolution from the point of view of the common people. Performed on a ring of adjoining platforms, with the audience in the center, the play was based on extensive research by company members and used a variety of theatrical techniques, ranging from improvisations to puppetry to music-hall turns. First staged at the Piccolo Teatro in Milan in 1970, *1789* subsequently played to packed houses throughout France and the rest of Europe. When the production finally reached London, the critic John Lahr described *1789* as "a fairground of skits, processions, and debates." He concluded his highly favorable evaluation, which was subsequently reprinted in his collection *Astonish Me* (1973), by saying, "The ingredients for a radical theatre are here: courage, intelligence, tenacity, and a sense of fun." *1789* was filmed for broadcast on French television in 1974.

1789 was the first of the Théâtre du Soleil's productions to be staged in its new home, La Cartoucherie, an old ammunition factory in the beautiful wooded park of Vincennes, just outside Paris. Granted use of the dilapidated sheds by the city of Paris, the members of the collective renovated it themselves to create a large and adaptable theatrical space, with workrooms, administrative offices, and room for 600 spectators. At the Cartoucherie the group put together *1793*, a more radical and less affirmative sequel to *1789*. Because it emphasized the role of the revolutionary, antiauthoritarian *sans-culottes*, the new play, according to Mnouchkine, "set off a crisis in the group." "Some did not accept the radical change from *1789* to *1793* and left," she explained, as quoted in the trade journal *Travail Théâtrale* (February 1976). "They started to realize that they were not actors, or that I was too authoritarian." Like *1789*, *1793* was developed in rehearsals, without an established text. This brought measured disdain from some critics, such as Jean-Jacques Gautier, who, while acknowledging Mnouchkine's talent, complained in *Le Figaro* (May 19, 1972) that "the play was elementary, cursory, naive, simplistic, dogmatic, impoverished, annoying." Other reviewers were more enthusiastic, among them Lucien Attoun, who found the play "more beautiful and important than *1789*."

The final installment in what had turned out to be a politically inspired cycle of collective creations was *The Golden Age*, a play that traces the life of an Algerian immigrant worker from his arrival in Marseilles to his death at a building site. To prepare the piece, the actors did extensive field research, interviewing miners, hospital workers, and students, then distilled their findings in rehearsal, using the techniques of *commedia dell'arte* and the "biomechanics" developed by the pioneering Russian actor and director Vsevolod Meyerhold. Because of the unfinished and ongoing nature of the project, when the play was first produced, in 1975, it bore the subtitle "First Draft."

Later in 1975 Mnouchkine turned her attention to an original film project—*Molière*, based on the life of the great seventeenth-century playwright. Although she managed to raise a budget of some twenty million francs, the director characteristically refused to employ well-known film stars and insisted on paying all players at the same union rates. The bulk of the budget went to the lavish sets and other production expenses. It took Mnouchkine nearly two years to complete work on the film, and the final cut was more than four hours long. Early reviews were mixed, with critics generally praising Mnouchkine's cinematic ideas but faulting her for emphasizing period details at the expense of characterization, especially in the case of Molière himself, who was given, in Jean de Baroncelli's words, "a cautious, obvious, two-dimensional portrait."

Molière was first seen in the United States in the fall of 1979, when it was presented at the New York Film Festival. (It was televised in January 1980 as part of the PBS Great Performances series.) Like their French counterparts, American critics were divided over the film's merits. Jack Kroll, writing in *Newsweek* (October 22, 1979), appreciated the way it combined "warmth and panache with a hardheaded view of seventeenth-century France as a panorama of grandeur and squalor" to create "a vast tapestry weaving the crowded life of a great artist with the life of the country whose spirit he expressed." But in his review for the *New York Times* (October 4, 1979), Vincent Canby carped that *Moliere* was little more than an "endless succession of tableaux" that offered "surprisingly little information about the seventeenth-century French theatre." "It just goes on. And on. And on . . . ," he wrote. "One of Miss Mnouchkine's singular achievements is that she has managed to make such a gargantuan film without stumbling on the original or arresting scene."

Although Mnouchkine had initiated and participated in the collaboratively devised efforts of the Théâtre du Soleil and was credited as the screenwriter of *Molière*, her playwriting debut came with *Mephisto*, which was produced for the company's 1979–80 season. An adaptation of a roman à clef by Klaus Mann, the son of the novelist Thomas Mann, *Mephisto* tells the story of a young, left-wing German actor who eventually becomes a Nazi collaborator. Colette Godard, writing in the *Guardian* (July 22, 1979), applauded the show for displaying "all the great qualities we have come to expect of the Théâtre du Soleil: authenticity, the ability to get to the heart of the matter, and a knack for putting across straightforward truths. *Mephisto* is an urgent, worried appeal for vigilance; it calls for morality to be brought back into politics." The French Communist press, however, roundly attacked the play, charging that Mnouchkine had wrongly implicated German Communists in the rise of Nazism. In defense of the piece, Mnouchkine said, as quoted in *Le matin* (July 28, 1979), "The real subject is totalitarianism, of whatever kind. The problem it poses is the compromise made by certain intellectuals and artists with whatever totalitarian state power." Mnouchkine's version of *Mephisto*, translated into English by Timberlake Wertenbaker, was staged in London by the Royal Shakespeare Company under the direction of Adrian Noble in 1986.

Early in 1981, Mnouchkine and the Théâtre du Soleil began working on several plays by William Shakespeare because, as Mnouchkine put it, they "needed to confront something immense . . . , something that nothing in our era can match." Not satisfied with existing French translations, Mnouchkine created her own; and in what was a particularly unusual departure, in staging the plays she drew heavily on Asian theatrical traditions. Mnouchkine expressed her unique ideas about Shakespearean drama in the interview with Anne Tremblay for the *New York Times*, in which she argued that the history plays, in particular, are perhaps best realized through the use of non-Western dramatic styles: "[The histories] are about ritual, about divine legitimacy. Western theatre doesn't have a form to depict this. It only has one convention: realism. And I'm convinced that Shakespeare can't be played realistically . . . Japanese theatre is the only one that has a ritual. The oriental actor, using masks, signs, dances, songs, and everything else, shows what's going on inside him. He doesn't try to hide his emotions like most actors in the West have been doing for the past thirty years. . . . The role of theatre and of the actor is to make flower what is buried. Realism makes nothing flower. Realism hides what is already hidden."

The Théâtre du Soleil's investigation of Shakespeare's works, which both Mnouchkine and her actors saw as "an attempt at self-education," began at the Cartoucherie in December 1981 with a Kabuki-style *Richard II*. A few months later, the company added a production of *Twelfth Night* (*La nuit des rois*, or "The Night of Kings," in Mnouchkine's translation), which was set in India and performed with the physical vigor of dance-based Kathakali theatre. A highly stylized *Henry IV, Part I* joined *Richard II* and *Twelfth Night* at the Cartoucherie in 1984, playing in repertory with them. Critical reaction to all three plays was generally favorable. In an article for the *Dictionnaire encyclopédique du théâtre* (1991), the theatre historian Michael Corvin commended Mnouchkine for having "[brought] about a make-believe brew with the energy of Shakespearean verse and the splendor of oriental theatre," adding, "From politics the Théâtre du Soleil is headed toward the aesthetic." All three plays were presented by the Théâtre du Soleil on the occasion of the company's first visit to the United States, for the Olympic Arts Festival at Los Angeles in the summer of 1984.

In the mid-1980s Ariane Mnouchkine and Hélène Cixous, who is well known in France as a feminist novelist and critic, embarked on a series of collaborations that continues to the present day. Their initial effort, written in close collaboration with the company's actors, was *The Terrible but Unfinished History of Norodom Sihanouk, King of Cambodia*, a two-part, eight-hour epic covering the country's recent history, from about 1955 until 1979, or from the end of the French colonial era until the collapse of the murderous regime of Pol Pot. Staged at the Cartoucherie in 1985, the deliberately antinaturalistic piece was praised by Adrian Kiernander in *Plays and Players* (November 1985) for its "richness of imagination," developed over the course of six months of intensive rehearsals. "It certainly justifies Ariane Mnouchkine's ambition to bring the power of the theatre to bear on the conditions and legends of our own age," Kiernander wrote. Cixous's second play for the Théâtre du Soleil, *Indiade*, or *India of Their Dreams*, which focuses on the partition of India, in 1947, was equally well received. Among the admirers was John Rockwell of the *New York Times* (October 17, 1987), who advised his readers that the piece was "well worth the attention of anyone interested in theatre."

The growing range and sophistication of the Théâtre du Soleil was perhaps most evident in a four-play, ten-hour cycle of Greek tragedies that began its run at the Cartoucherie in 1991. Presented under the title *Les Atrides*, or *The House of Atreus*, the cycle included Euripides' *Iphigenia in Aulis* and the related Oresteian trilogy by Aeschylus: *Agamemnon*, *The Libation Bearers* (both in new translations by Mnouchkine), and *The Eumenides* (translated by Hélène Cixous). In explaining the genesis of *Les Atrides*, Mnouchkine said simply, as quoted in the Toronto *Globe and Mail* (August 31, 1992), "When I read *Iphigenia*, I realized it was an immense play, and I wanted to see it on the stage. It touched me. But if you asked me now what it was that touched me, I couldn't tell you. . . . I never asked myself if these plays relate to today's sensibilities. I just approach the play to see what is there."

By opening the cycle with *Iphigenia in Aulis*, Mnouchkine gave a deeper resonance and a feminist twist to the tragedy of the House of Atreus, as John Rockwell explained in the *New York Times* (March 27, 1991): "This allows us to see Agamemnon's cruelty in sacrificing his daughter Iphigenia to enable his fleet to sail for Troy . . . [and] makes Clytemnestra's subsequent slaughter of her husband Agamemnon more understandable, deepening and softening her character. And it adds yet another level of horror to Orestes' murder of his mother, Clytemnestra."

Les Atrides stunned theatregoers and critics alike, both in Paris and on a subsequent North American tour in 1992, which included an engagement in Brooklyn, New York, at the Park Slope Armory—which was transformed, under the auspices of the Brooklyn Academy of Music, into a vast theatrical space resembling the Cartoucherie. Reviewers had only bouquets for Mnouchkine and her company of versatile actors, all of whom played multiple roles. Frank Rich, the chief drama critic of the *New York Times*, spoke for most of his colleagues in his review of October 6, 1992: "The storytelling is neither modern nor archaic in the presumed manner of the fifth century B.C. but timeless. Miss Mnouchkine fulfills her idea of a cosmopolitan ritualistic theatre that is beyond language, plot or any kind of realism and that instead digs deep into the primordial passions, many of them ugly, that seem the eternal, inescapable legacy of the human race."

When John Rockwell interviewed Ariane Mnouchkine for his 1992 *New York Times* profile of the director, he described her as "a cheerful woman with a handsome face, a winning grin and Brillo-like gray hair, given to baggy, yet comfortably stylish clothes. She combines the images of fierce theatrical moralist, bubbling happy child, nurturing mother, and forbidding French intellectual." Completely devoted to her craft, she has an almost reverential attitude toward the theatre that is shared by her equally dedicated actors. "We never go on stage thoughtlessly, without saluting it, some little sign, just putting a hand on the stage," she told John Rockwell. "For some it's religious, for others superstitious, for others just a habit. Our actors never step on the stage without realizing that it relates to spirit and the progress of the mind."

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AP/Wide World Photos

Moore, Demi

(də-mē´)

Nov. 11, 1962- Actress. Address: PMK, 955 S. Carrillo Dr., Ste. 200, Los Angeles, CA 90048

Demi Moore is to date the only full-fledged movie star to have emerged from among the former members of the "brat pack," a clique of brash young actors who got their start in the 1980s. A soap opera star at the age of nineteen, when she began appearing as Jackie Templeton on *General Hospital*, a role she played for approximately two years, Moore made the transition to films in 1985, with the release of *St. Elmo's Fire*. Although most of her early films were mediocre, she managed to rise above the limitations of her material by means of her luminous celluloid presence, her beauty, and her memorably husky voice. Her highly publicized marriage to the actor Bruce Willis, in 1987, has made her one of Hollywood's most visible wives and mothers, but over the next few years she was nevertheless able to develop a strong screen personality independent of her private life. Moore's winning portrayal of the bereaved girlfriend in the lyrical love story *Ghost*, one of the biggest hits of the summer of 1990, brought her widespread popularity among moviegoers; her solid performances in the blockbuster films *A Few Good Men* (1992) and *Indecent Proposal* (1993) earned her the respect of critics as well. "Working with Demi is like working with Rita Hayworth," Bruce Joel Rubin, the screenwriter of *Ghost*, once said. "You really feel a person in charge of her own career, not just as an actress but as a movie star. She's fashioning herself a star's career and persona." In describing the roles Hollywood has traditionally assigned to women, Demi Moore noted recently that "a deglamorization has taken place. Women in film used to be beautiful *and* smart *and* talented *and* strong, and that was *acceptable*. I want to see glamorous, smart women in movies again, and I want to be part of that."

Demi Moore was born Demi Guynes on November 11, 1962 to teenage parents in Roswell, New Mexico. Her father, Danny Guynes, worked as an advertising salesman for a newspaper chain, a job that imposed an itinerant lifestyle on his family. By the time Demi was twelve years old, she and her younger brother had lived in at least thirty different towns in the Southwest. Although Moore has characterized her childhood as average, she was, for most of her adolescence, estranged from her father, who eventually committed suicide, shortly before his daughter's eighteenth birthday. In recent years, Moore has also been estranged from her mother, Virginia Guynes, with whom she had developed what she has called an "inverted" relationship, in which parent and child switch roles, as Rachel Abramowitz explained in an article about the actress for *Premiere* (April 1991). According to Trip Gabriel, writing in *US* (May 1993), Virginia Guynes has acknowledged in magazine and television interviews that her daughter spent years trying to rescue her from drug and alcohol abuse.

Because she was always the "new kid in school," Demi became, in her word, a "show-off" as she tried to win her classmates' approval. "Moving around so much, I got lost on who I was and what I liked," she explained to Rachel Abramowitz. "It was always about what everybody else was into so that I could fit in." By the time she was twelve, her parents' marriage had disintegrated. Moore experienced domestic stability for the first time when she and her mother lived for a few months with her maternal grandmother, a strong woman who had provided for her disabled husband and four children. In about 1975 Moore moved to West Hollywood with her mother, who taught her to "get the best" and to "go for what has taste and class," as she recalled to Tom Burke of *Cosmopolitan* (December 1990). With that goal in sight, she explained, "I always had a job. Always."

Indeed, by the time she was sixteen, Moore had dropped out of school to work full-time for a debt-collection agency in Los Angeles. It was the glamorous lifestyle of a young actress who lived in her apartment building that inspired Moore to seek a career in show business. "I was fumbling through life," she recounted to Patrick Pacheco of *New York Newsday* (April 18, 1991). "I was cross-eyed and clumsy, an ugly duckling. And here was this worldly, sophisticated young woman with a career on its way. I just realized that I wanted what she had. I wasn't even sure what that was, but I wanted to find out." Starting out as a model in Los Angeles, she posed nude for the cover of the men's magazine *Oui* and appeared in a small role in a B-movie entitled *Choices* (1981). Moore had a featured part, as a young woman who is menaced by giant slugs, in Charles Band's low-budget 3-D horror film *Parasite* (1982). She also appeared, with Sean Young and Michael McKean, in Garry Marshall's *Young Doctors in Love* (1982), a clever spoof of soap operas. At some point during this period, she married a young musician named Freddy Moore.

Although she had never studied acting and had relatively little experience, Moore was cast in 1982 as Jackie Templeton on the popular daytime-television soap opera *General Hospital*. An immediate hit with viewers, she soon had her own fan club and an income sufficient to purchase and maintain a large house in West Hollywood, where she lived with her mother and brother after ending her marriage to Freddy Moore. At least partly on the strength of her television performances, Moore won the soubrette role in Stanley Donen's *Blame It on Rio* (1984), an unsuccessful comedy starring Michael Caine. She fared better in another 1984 release, Jerry Schatzberg's likable *No Small Affair*, in which she played Laura Victor, a rock singer and twenty-three-year-old "older woman," who introduces a shy, teenaged boy (Jon Cryer) to sex. "Forgettable as Michael Caine's daughter in the equally forgettable movie *Blame It on Rio*, [Demi Moore] is memorable here as Laura, a brooding, impetuous beauty trying to make it as a pop singer," Leo Seligsohn wrote in *New York Newsday* (November 9, 1984).

In 1985 Moore was among the gaggle of up-and-coming young performers who starred in *St. Elmo's Fire*, the quintessential brat-pack film, about a group of seven friends trying to adjust to the sober realities of life after college. Appearing with Emilio Estevez, Ally Sheedy, Rob Lowe, Judd Nelson, Andrew McCarthy, and Mare Winningham, Moore essayed the part of Jules, a reckless spendthrift and cocaine addict whose life is spinning dangerously out of control. Although most critics felt that *St. Elmo's Fire* was hampered by Joel Schumacher's lackluster direction and Carl Kurlander's weak script, Jack Kroll of *Newsweek* (July 1, 1985) wrote, "You can feel the high voltage of friendship crackling between these kids." As for Moore, she was "something of a revelation, her voice clogged with coke, her beauty swaddled in bird-of-paradise overdressing, a sad and funny yuppie slut."

When she began work on *St. Elmo's Fire*, Moore herself shared some of Jules's problems. A regular on the fast-lane Hollywood party circuit since the early 1980s, she continued to use drugs and alcohol while filming *St. Elmo's Fire*. At one point, Joel Schumacher threatened to fire the actress unless she put an end to her wanton off-screen habits. "I dabbled in everything back when partying was acceptable," she admitted to Tom Burke for the *Cosmopolitan* profile. Realizing that her behavior was self-destructive, she joined a rehabilitation program, and, as Abramowitz wrote, "pulled herself together immediately—overnight." It was during this period that she became romantically involved with her *St. Elmo's Fire* costar Emilio Estevez, who calmed her down and helped her focus, Abramowitz reported. They lived and worked together—she appeared in *Wisdom* (1986), an unsuccessful film that Estevez wrote and directed—and were engaged to be married before separating amicably in 1987.

Moore shattered her brat-pack image with her performance in Edward Zwick's *About Last Night . . .* (1986), which was based on David Mamet's *Sexual Perversity in Chicago*, a one-act play that was originally produced in 1974. Whereas Mamet's play featured two erstwhile swinging singles whose tentative, fragile relationship is sabotaged and eventually destroyed by the meddling of well-meaning friends and by their own misconceptions about love, Zwick's film focused on the misunderstandings engendered by men who fear commitment and women who search determinedly for meaningful relationships. Moore portrayed Debbie Sullivan, an art director whose one-night fling with the callow Danny (Rob Lowe) turns, after much conflict and disappointment, into a lasting love affair. "Moore takes advantage of her shiny good looks," Paul Attanasio wrote in the *Washington Post* (July 2, 1986), "but what you're struck by is her gift for sarcasm—with her throaty voice and sharp mannerisms, she's great with a killer line, and [the screenwriters] give her plenty of them. She's got more than a little Debra Winger in her: she can be authentically wounded, but never really threatened by her sadness—you know her vivacity will conquer all."

Extending her range to the stage in 1986, Moore appeared Off-Broadway in the Circle Repertory Company's production of Caroline Kava's *The Early Girl*. As Lily, the new girl at a bordello run by a demanding madam in a western mining town, Moore made a "striking stage debut," according to Mel Gussow, who noted in his review for the *New York Times* (October 31, 1986) that despite the play's "mocking humor," *The Early Girl* had a "serious dramatic purpose—to humanize people confined in a dehumanizing environment." In the same year, Moore starred in Savage Steve Holland's film *One Crazy Summer*, a madcap comic romp in which she played Cassandra, who enlists the aid of a young, aspiring cartoonist (John Cusack) to prevent sinister real-estate developers from foreclosing on her house on Nantucket Island. Nina Darnton of the *New York Times* (August 9, 1986) called the film "just absurd," but she found Cusack and Moore to be "such charming personalities that they are appealing even in so silly a setting."

After a whirlwind four-month courtship, Demi Moore and Bruce Willis were married in a civil ceremony in Las Vegas in November 1987. Shortly thereafter, they repeated their vows on a Hollywood soundstage before 500 friends and acquaintances at a ceremony presided over by the rock singer and ordained minister Little Richard. Then an emerging movie star, Willis was known primarily for costarring with Cybill Shepherd in *Moonlighting*, a hit television series, but he also had a reputation as a hard-drinking ladies' man. As a writer for *Vanity Fair* (August 1992) pointed out, "friends credit [Moore] with sobering up Bruce Willis, but in those days there was only one star in the family." Indeed, while her husband starred in the blockbuster action pictures *Die Hard* and *Die Hard II*, Moore appeared in two comparatively unsuccessful movies, the occult thriller *The Seventh Sign* (1988) and *We're No Angels* (1989), a comedy that served as a vehicle for Robert De Niro and Sean Penn. Although Moore and Willis were touted in the press as Hollywood's premier "power couple," it was Willis who then had all of the clout in the industry.

In the summer of 1990 Moore's status in Hollywood changed dramatically with her performance as the bereaved heroine in Jerry Zucker's *Ghost*, one of the most popular films of recent years. Moore played Molly Jensen, a gifted ceramist and the longtime live-in girlfriend of Sam Wheat (Patrick Swayze), a Wall Street investment banker. After Sam's death at the hands of a mugger, his spirit lingers on, communicating with Molly through Oda Mae Brown (Whoopi Goldberg), a medium who had hitherto been a charlatan. Although most critics faulted the film for a jerry-built structure that had been cobbled together out of divergent cinematic genres, Dave Kehr of the *Chicago Tribune* (July 13, 1990) called *Ghost* "an unusual and effective combination of swooning, morbid romance, and screwball comedy." He praised Moore for having "discovered a new softness and sensitivity" in her emotional repertoire, and David Sterritt of the *Christian Science Monitor* (August 22, 1990) said that "Demi Moore's subdued style and husky voice make Molly a likable and believable heroine."

Moore next appeared in Terry Hughes's film *The Butcher's Wife* (1991), in the part of Marina, a psychic who lives on the Outer Banks of North Carolina until she meets and marries a vacationing butcher from New York City. Moving to Greenwich Village, Marina uses her psychic powers to change the lives of her husband's friends, much to the annoyance of a local psychiatrist (Jeff Daniels), who inevitably falls under her spell. Reviewers were divided in their assessments of the effectiveness of Moore's portrayal. For example, David Denby, writing in *New York* (November 4, 1991), called her "a disastrously unspontaneous actress for this kind of role," while the reviewer for *Variety* (October 28, 1991) applauded her for delivering a "luminous performance."

The Butcher's Wife was a box-office flop, and Moore's next two screen credits—*Nothing but Trouble* and *Mortal Thoughts*, both released in 1991—proved to be equally disappointing, despite accomplished performances from Moore. With Dan Aykroyd making his directorial debut and a strong cast that featured Aykroyd, John Candy, and Chevy Chase along with Demi Moore (as a glamorous lawyer), *Nothing but Trouble* seemed to have all the ingredients of a hit comedy, but it was nonetheless reviled by critics such as Susan Wloszczyna of *USA Today* (February 18, 1991), who carped, "No landfill is big enough to contain this kind of toxic waste." When troubles on the set threatened to undermine the making of *Mortal Thoughts*, Moore stepped in as a coproducer with Taylor Hackford. The two dismissed first-time director Claude Kerven and hired in his stead Alan Rudolph, a veteran filmmaker with a flair for offbeat dramas, to complete the film. Produced on a shoestring budget of $8 million, *Mortal Thoughts* starred Demi Moore and Glenne Headly as lower-middle-class beauticians who work together in Bayonne, New Jersey. The story revolves around the interrogation of Cynthia Kellogg (Moore) by a police detective (Harvey Keitel), who suspects her of involvement in the murder of her best friend's loutish, abusive husband (Bruce Willis). Writing in the *New York Times* (April 19, 1991), Janet Maslin observed that Rudolph's film "takes place in a gray area between wit and malice, and in the realm of endless, sometimes improvised small talk that winds up seeming genuinely small." But Georgia Brown praised both actresses in her review for the *Village Voice* (April 30, 1991): "Moore's and Headly's gripping performances made me feel I'd been mugged by beauticians from Bayonne."

By all accounts, Moore received more media attention in 1991 for appearing nude, while more than seven months pregnant, on the cover of the August issue of *Vanity Fair* than for her work in film. Although the cover photograph, by the noted celebrity photographer Annie Leibovitz, showed Moore with one hand cradling her belly and the other hand covering her breasts, the magazine was either banned or displayed with a plain white wrapper in most parts of the country. "It was something that struck a chord," Moore said of the photo when she was interviewed by Trip Gabriel. "I think it struck against a stereotypical image that's existed for hundreds of years of what a woman is when she's pregnant, which is a very nonsexual being. I think for all those women who've come before me who have felt the restriction, I represented a breakthrough. . . . I can't think of a more powerful time in a woman's life. Or a more sexual time." One year later, for the August 1992 issue of *Vanity Fair*, Moore again appeared on the cover without clothing: this time, her nudity was cleverly "covered" with the hand-painted image of a man's suit.

When Moore costarred with Tom Cruise and Jack Nicholson in Rob Reiner's acclaimed military courtroom drama *A Few Good Men* (1992), she proved that she could more than hold her own on the screen with the two male superstars. Moore played Lieutenant Commander Joanne Galloway, a savvy navy attorney who helps a young, inexperienced lawyer (Tom Cruise) defend two marines accused of killing a squad mate during a brutal hazing ritual. Galloway suspects that her superiors deliberately chose an untested attorney as chief prosecutor in order to cover up the involvement of a high-ranking officer, Lieutenant Colonel Jessep (Jack Nicholson). Writing in the *Guardian* (April 24, 1993), Joan Goodman called Moore's performance in *A Few Good Men* her "best acting to date."

Moore accepted perhaps her most controversial film assignment up to that time when she agreed to play opposite Robert Redford and Woody Harrelson in Adrian Lyne's *Indecent Proposal* (1993). She and Harrelson were cast as Diana and David Murphy, a happily married couple who fall on hard times. On the verge of losing their ocean-front dream house, they travel to Las Vegas hoping to hit the jackpot. Instead, they meet John Gage (Redford), a handsome real-estate mogul who offers David a million dollars in exchange for one night with his wife. After initially spurning John, Diana decides that a sex-for-cash exchange will not yield emotional consequences and accepts his Faustian proposition. Caryn James of the *New York Times* (April 11, 1993) called the movie the "most adult and intriguing" of a spate of recent films "in which women are objects to be bought, sold, and used to pay off gambling debts. . . . The grown-up *Indecent Proposal* is front and center about the nexus of money, power, and sex (which no one, let's face it, has ever figured out)." A reviewer for *Variety* (April 12, 1993), however, called *Indecent Proposal* "one of those high-concept pictures with a big windup and weak delivery." "What emotional legitimacy the film does possess," the critic pointed out, "stems from Moore's performance, which is lively, heartfelt, and believable until the script stops letting it."

Demi Moore has been labeled by some a "difficult" actress because she has disagreed with directors who wanted to emphasize the submissiveness of characters like Molly Jensen in *Ghost*. "Demi is very much a movie star," Ezra Litwak, the cowriter of *The Butcher's Wife*, said, as quoted by Trip Gabriel. "Everything revolves around that fact. . . . She had a strong conception of her role that wasn't up for discussion." Rob Reiner told Jennet Conant for *Vanity Fair* (August 1992) that he was sympathetic toward Moore because he knew "what actors go through when they are in a situation when they are as intelligent as, or more intelligent than, the powers that be." "She's amazing," the filmmaker Alan Rudolph told Rachel Abramowitz. "She's like a beautiful ballerina who can also kickbox and talk dirty."

In several interviews over the past few years, Demi Moore has identified her maternal grandmother, Marie, and her husband as the individuals who have most influenced her life. She told *New York Newsday*'s Patrick Pacheco that Willis helped her find the courage to be outspoken and to fight for her beliefs. "Bruce has taught me one main thing," she explained. "He doesn't apologize for what he believes." Moore and Willis, who have two daughters, Rumer Glenn and Scout LaRue, maintain a home in Malibu, California and a triplex apartment in Manhattan.

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Moss, Cynthia

July 24, 1940– Wildlife biologist; writer. Address: c/o African Wildlife Foundation, 1717 Massachusetts Ave. NW, Washington, DC 20036

According to Cynthia Moss, a senior associate at the African Wildlife Foundation (AWF), a Washington, D.C.-based conservation organization, liv-

Martyn Colbeck-Stone/Halliman Associates

Cynthia Moss

ing among wild African elephants is "like reading a very good book about a family saga. You get so involved you don't want to put it down, but you also don't want it to end." Moss ought to know, for she has spent a quarter of a century—longer than any other elephant researcher—studying the behavior of the great beasts. As the director of the Amboseli Elephant Research Project, in Kenya's Amboseli National Park, in East Africa, Moss has borne witness to the drama of their births, the struggles that mothers confront in raising their young, and the "friendships" that have developed among individual animals. And she has sensed their "elephantine joy" when friends meet again after a separation, wondered at their distress when they learn of the death of a family member, and, as she has written, lived with them through "their good times and bad times through the seasons and the years." "I have merely gone along with them . . . , as [an] observer, interpreter, scientist, conservationist, philosopher, and sometimes just as a lover of elephants who puts aside the tools of the trade and simply enjoys being with them."

According to her fellow scientists and conservationists, Moss has also made an "irreplaceable" and "invaluable" contribution to man's understanding of elephant society. Indeed, in terms of the length of her study and the meticulousness of her observations, Moss's work constitutes the most comprehensive portrait ever produced of elephants living in their natural habitat, ranking in importance with Jane Goodall's study of chimpanzees and Birute Galdikas's research on orangutans. Moss, who worked as a freelance journalist before embarking on a second career as a biologist, has written about her life among Amboseli's elephants in two books, including the highly acclaimed *Elephant Memories*, many magazine articles, and one film. Moss has also played an important role in the preservation of the African elephant, especially in regard to the movement that led in 1990 to a moratorium on international commerce in ivory, which is derived from the animals' tusks, and other elephant products.

Cynthia Jane Moss was born on July 24, 1940 in Ossining, New York, the younger of the two daughters of Julian B. Moss, a newspaper publisher, and Lillian (Drion) Moss. Unlike George Schaller, Jane Goodall, and many other renowned scientists who have spent their lives studying animal behavior, she was not especially passionate about animals as a child; nor did she harbor dreams of one day becoming an intrepid adventurer in the wilds of Africa. She was, however, bitten by the nature bug at an early age. An avid horsewoman, she especially enjoyed riding in the wooded areas near her home, and she mourned the loss of these wild places as they were replaced by real-estate and other development projects. "I loved wilderness and I hated seeing it disappear," she told *Current Biography*. Her affinity for nature eventually prompted her to become a member of the Sierra Club, in the early 1960s. At the time, the club drew the vast majority of its membership from the west coast, with fewer than 300 members living in the east.

Moss was educated at Smith College, in Northhampton, Massachusetts, and she received her B.A. degree in philosophy from that school in 1962. Although she had little interest in science during her years there, she found the more "hard-edged" branches of the study of philosophy, such as linguistic analysis, much more appealing than metaphysics and other, less scientifically rigorous aspects of the discipline. "I obviously had a scientific mind and didn't know it," she told *Current Biography*. In 1964 she joined the editorial staff of *Newsweek* as a researcher and a reporter in religion and theatre—a plum job for a young college graduate. The position drew on another of Moss's many talents: that of describing her observations in easy-to-read prose.

It was not long, however, before Moss became consumed by a desire to see the world's last wilderness areas. She was especially drawn to Africa, having been captivated by a series of "wonderful letters, beautiful, beautiful letters" that she had received from a college friend visiting the continent, and in 1967 she arranged to take a leave of absence from *Newsweek* to visit Africa herself. As has often been the case among first-time visitors to Africa, Moss quickly succumbed to the continent's hypnotic spell, which produces in its victims a mysterious ailment that French and Belgian adventurers called *le mal d'Afrique*. "Within a week of getting there, I had this overwhelming sense that I'd come home," Moss told *Current Biography*. "It was a very strange thing. And I'm not a very superstitious . . . person or anything like that. I just had this sense of having come home, that this is where I belong, this is where my body belongs."

The almost mystical hold that Africa had over her became more intense after she encountered the elephants inhabiting Lake Manyara National Park, in northern Tanzania, where the British zoologist Iain Douglas-Hamilton was conducting his pioneering study of the animals' behavior and ecology. Indeed, it was during her brief stay at Manyara that she "became completely hooked on elephants," as she has put it—so much so that when Douglas-Hamilton offered her a job as a research assistant at his camp, she jumped at the opportunity. "They are such impressive, remarkable and complex creatures that I wanted to devote my life to studying them," she was quoted as saying in a press release prepared by the public television series *Nature*. "I had found something where whatever talents I might have had all came together in that particular field," she told *Current Biography*.

Moss settled permanently in East Africa in January 1968 and spent the next eight months working with Douglas-Hamilton at Manyara. (Her decision to give up her comfortable existence in the United States was made easier by the fact that both of her parents had died by the time she turned twenty-two.) Moss continued to work for him for shorter periods during each of the next three years. When she was not at Manyara, she worked as a veterinary researcher in Nairobi, Kenya's capital city (1969); as a research assistant in a study of the eland, hartebeest, zebra, wildebeest, ostrich, and boran cattle on the Athi Plains, also in Kenya (1970); and as an assistant to a University of Nairobi professor studying elephant ecology in the nation's Tsavo National Park. In 1969 she supplemented her income by compiling and preparing a report for the film *The African Elephant*.

In 1970 Douglas-Hamilton completed his study of the Manyara elephant population. Although Moss had by then decided, in her words, that she wanted "to do nothing more than to study elephants," she lacked the sort of credentials that would have enabled her to arrange such a project for herself, with the result that she spent much of 1970 and 1971 working as a freelance reporter for *Time* and *Life* magazines. Moss further drew on her journalistic background when, in 1971, she became editor of *Wildlife News*, a newsletter published by the African Wildlife Leadership Foundation (now the African Wildlife Foundation). At about the same time, she began researching a book on East African mammals that eventually became *Portraits in the Wild* (1975). Still, writing about wild animals was not the same as studying them, and she remained as eager as ever to find a suitable project. "My goal was to one day do my own elephant study, but I had no background, no credentials, except my experience with Douglas-Hamilton," she told Jane E. Brody, who interviewed her for the *New York Times* (November 15, 1983).

An opportunity to study elephants finally presented itself in 1972. At the suggestion of David ("Jonah") Western, a zoologist based in Kenya and affiliated with the New York Zoological Society (now NYZS/The Wildlife Conservation Society), she looked into the possibility of working with the elephant population at Amboseli National Park, a 150-square-mile park in southern Kenya. On finding it feasible, Moss, together with another researcher, Harvey Croze, began in September of that year what has since become the longest-running continuous study of its kind in the world.

At first, the study was necessarily a part-time endeavor, for neither Moss nor Croze was able to obtain sufficient funding to work at Amboseli year-round. Moss therefore continued to work at the AWF, as the editor of *Wildlife News*, stealing away to Amboseli whenever she could. The researchers' first task was to compile a "recognition file" of each of the some 500 elephants inhabiting the park, with each file consisting of a series of photographs of the individual elephant's ears. (Studying the elephants' social relationships would be impossible if they could not recognize individual animals.) They paid special attention to the ears, because, as Moss had learned while working at Manyara, no two elephant ears are exactly alike, and they are therefore able to serve the same purpose as human fingerprints. "[The ears] are never truly smooth around the edges," Moss has explained, as quoted in the *Nature* press release. "There are usually nicks or holes, and the vein patterns are very distinctive."

The researchers employed another technique that was becoming a standard practice among biologists studying wild animals: giving their subjects easy-to-remember names. Typical names included Tuskless, Emily, Alison, Tallulah, and Slit Ear. "I have been through five of those names-for-babies books," she was quoted as saying in the *Nature* press release. In naming the animals, Moss had chosen to ignore the wisdom of purists, who advocated numbering them instead. When working with a named animal, such scientists contended, a researcher might inadvertently attribute to it the personality traits of humans with the same names. As it turned out, Moss did indeed find that the practice of naming the animals influenced her, though not in the manner that critics of the practice might have expected. "When I am introduced to a person named Amy or Amelia or Alison," she admitted in her book *Elephant Memories* (1988), "across my mind's eye flashes the head and ears of that elephant."

Many of Moss and Croze's early findings confirmed what Douglas-Hamilton had observed at Manyara. They found, for instance, that the Amboseli elephant population was grouped into families consisting of calves and adult females, or cows, and led by the oldest—and invariably the wisest—cow, or matriarch, and that the families were tightly knit, hierarchical units that fed, rested, wallowed in the mud, and played together. Adult male elephants, or bulls, on the other hand, were found to be consummate bachelors who roamed their habitat in loosely associated groups, returning to family life only for the purpose of mating.

But despite the researchers' best efforts, many questions about elephants remained unanswered—questions that could be answered only by observing them over the course of many years. Moss was therefore delighted when, in 1975, the AWF agreed to support a full-time study of the Amboseli elephants. (The AWF remains the main supporter of the project.) Perhaps not coincidentally, 1975 was also the year in which *Portraits in the Wild: Behavior Studies of East African Mammals*, the book she had begun to research several years before, was published. The book received excellent reviews, which in turn earned Moss some credibility in scientific circles. (In 1983, a year after being reissued in paperback, the book was nominated for an American Book Award, and it has since become required reading for Westerners going on African safaris.) NYZS/The Wildlife Conservation Society has also supported her research.

Thanks to the support she received, Moss set up a permanent camp in the park in September 1975, her home becoming a cluster of tents. (Croze had by then left Amboseli to work on other projects.) Although spartan by Western standards, her new abode boasted all that she required: a metal bed, a table and desk, a dining table, a sisal carpet, a refrigerator, a stove, a shower, and a spectacular view of Mount Kilimanjaro, which soars to a snow-covered peak of 19,340 feet. After hiring a cook, Moss even dined in relative luxury. "Rich stews, piquant spaghetti sauces, spicy chilis . . . , hot curries . . . , roast chickens, rolled beef, and legs of lamb with garlic and rosemary, plus simpler fare such as steaks and chops with various kinds of vegetables and potatoes," she wrote in *Elephant Memories*, were among the more delectable of her evening repasts.

Over the course of her twenty-one years at Amboseli, Moss has become familiar with the life histories of more than 1,200 individual elephants. By traveling throughout the park each day in her Land Rover and meticulously observing her subjects' behavior, she has learned important facts about their births (they must learn to walk within hours of their births) and their reactions to death (they appear disturbed on encountering elephant bones, and they sometimes try to "bury" dead elephants by covering them with dirt and branches). She has tried to make sense of their highly complex social organization (elephant families have closer associations with some families than they do with others; these she calls "bond groups," while several such aggregations constitute a clan and several clans make up the population). She has observed how younger elephants depend on older family members to teach them what to eat, how to behave, and where to find water and the most nutritious vegetation at what time of the year. And she has gained important insights into their reproductive behavior (females that are in heat have what she has described as "an estrous walk"—looking rather coyly over their shoulders as they run away from males). Most important, perhaps, she has offered informed judgments on how environmental conditions may have played a role in all of these phenomena. Moss has described those and many other aspects of the animals' lives in vivid detail in *Elephant Memories: Thirteen Years in the Life of an Elephant Family* (1988), which Adrian Lister, a research associate at Cambridge University, described for *Nature* (August 11, 1988) as "an imaginative and highly readable text which will captivate non-specialists as well as providing a wealth of insight for professional ethologists, ecologists, and conservationists."

One of Moss's most dramatic discoveries, which she made with Joyce Poole, who has spent seventeen years working side by side with Moss and is now considered a leading authority on elephants herself, was that African bull elephants periodically experience musth, a condition that had long been known to occur in Asian elephants but that had never before been observed in their African cousins. The condition is marked by unusually aggressive behavior and high testosterone levels and, according to Moss and Poole, appears to enhance a bull's ability to compete with other males for estrous females. In 1981 the two scientists wrote a paper on the discovery of musth in the African bull for *Nature*. Scientific papers written or cowritten by Moss have also appeared in *Behavioural Ecology and Sociobiology*, *Behaviour*, and the *Journal of Wildlife Management*.

The real significance of Moss's study lies not in any one of her discoveries, however, but in the broad understanding of elephant society that, over time, has been yielded. "It is the perspective of the years which gives the study its special importance," Adrian Lister wrote. "Previously contradictory conclusions about elephant behavior and ecology are seen to be the result of [short-term] studies carried out under varying conditions." Moss's investigation into elephant reproductive behavior is a case in point. Before she began the Amboseli study, elephants had been thought to mate only at night or in secret, mainly because very few matings had ever been witnessed. Between 1977 and 1978, however, Moss witnessed no fewer than nineteen matings. Although she suspected at the time that the favorable environmental conditions that marked those years had caused the females to resume their reproductive cycles, it was not until she had monitored their behavior for many years that she could authoritatively conclude that this was the case. Those and similar findings have not only served to enhance man's understanding and appreciation of elephants but have had practical applications as well. As Adrian Lister observed, Moss's "studies of population dynamics in the undisturbed conditions of Amboseli will provide, for the first time, baseline data that should help in the conservation of all elephants."

Although Moss has scrupulously maintained the role of objective observer when recording her observations of her subjects, she has been the first to admit that her regard for the Amboseli elephants sometimes extends beyond the purely scientific. Her unabashed affection for the animals, in fact, has been cited as one of the principal pleasures of reading *Elephant Memories*. One of the many delightful anecdotes that she recounts in the book was the time in 1976 when a group of elephants approached her Land Rover and began to threaten her: "In classic elephant defensive formation they formed a circle with the big females out in front. They rumbled, flapped their ears, shook their heads, and made mock charges at me. I could only laugh at them, it was so obvious that they were not serious." Another was her account of a typical "greeting ceremony" as performed by two families she had come to know well: "[The matriarchs of the two families] raised their heads up into the air and clicked their tusks together, wound their trunks around each other's while rumbling loudly. . . . Meanwhile, all the other members were greeting each other with much spinning, backing, urinating, ear flapping, entwining of trunks, and clicking of tusks. . . . Above all, the sounds of their greeting rent the air as over and over again they gave forth rich rumbles and piercing trumpets of joy." "After eighteen years of watching elephants," Moss continued, "I still feel a tremendous thrill at witnessing a greeting ceremony. Somehow it epitomizes what makes elephants so special and interesting. I have no doubt even in my most scientifically rigorous moments that the elephants are experiencing joy when they find each other again. It may not be similar to human joy or even comparable, but it is elephantine joy and it plays a very important part in their whole social system."

In recent years, Moss's love of elephants has led her to take an active role in preserving them as a species. She was prompted to do so not because of any desire to enter the emotionally charged world of conservation politics but because, by the late 1980s, the fate of the African elephant had become highly precarious: over a ten-year period, Africa's elephant population had been cut in half, plunging from 1.3 million in 1979 to some 600,000 in 1989. One of the causes of the decline in the number of Africa's elephants was the increase in the continent's human population, which diminished the elephants' range to a mere fraction of what it had once been. The principal cause, however, was the worldwide craze for ivory during that period. The elephants' gleaming white incisors became increasingly irresistible to poachers as the price of ivory rose with each passing year, reaching a peak of about $200 per kilogram on world commodity markets in the late 1980s.

In addition to precipitating the deaths of hundreds of thousands of elephants, the ivory trade has ruptured the social fabric of many of Africa's elephant populations. Because the tusks of older elephants are, as a rule, larger than those of younger ones, poachers preferred to kill the more mature animals. Unfortunately for elephants, the older members of any one population are also among the wisest and, evolutionarily speaking, most successful animals, with the result that their deaths not only wreaked havoc on the population's gene pool but deprived younger elephants of knowledge that had been accumulated over the course of many years. "First, poachers killed all the big males," Moss explained to Patricia Corrigan of the *St. Louis Post-Dispatch* (October 3, 1992), referring to what happened to Kenya's elephants during the 1980s. "Then, they killed younger males. The entire social structure of the elephants was destroyed, with just orphans and a few teenagers left in some areas. We don't yet know if they can recover."

Determined to do whatever she could to ensure the survival of Africa's elephants, Moss, together with Joyce Poole, traveled to Washington, D.C., in 1988 to alert the AWF and the World Wildlife Fund to the worsening situation and to urge them to work toward reducing demand for ivory products in the industrialized world. The AWF was persuaded by Moss and Poole's appeal, and before long the organization launched an advertising campaign aimed at discouraging consumers from buying jewelry, trinkets, and other baubles made from ivory. "When you have an ivory object in your hand, people don't make the connection" between the object and the dead elephant from which it came, Moss told *Current Biography*. She feels that the campaign contributed significantly to the subsequent reduction in the demand for ivory products.

On her return to Amboseli, Moss continued to work toward raising awareness in the West about the plight of elephants. Whereas before she had been reluctant to take time away from her research to speak with journalists, she now willingly talked with whoever visited her camp about the elephants' plight. The years of 1988 and 1989 were thus exhausting ones for Moss; in addition to being interviewed by many Western news organizations, she appeared in several documentaries that examined the elephants' prospects for survival.

Although Moss had by about 1987 become convinced that the ivory trade was the principal cause of the drastic decline in Africa's elephant populations, she remained reluctant to join forces with conservationists who believed that the only solution to the crisis was imposing an international ban on commerce in ivory products. "Bans in a sense don't necessarily work," she explained to *Current Biography*. "They haven't worked with the rhino, and they haven't worked with drugs." In late 1988, however, Moss had a change of heart after a fellow conservationist asked her, as she recalled to *Current Biography*, "'Tell me, how could having a ban make anything worse than it is right now?' And I thought about that, and I realized it couldn't get worse. . . . But there was a way that it could get better."

Moss thus became one of the many wildlife biologists and conservationists who worked behind the scenes to ensure that the African elephant be designated as an endangered species by the Convention on International Trade in Endangered Species in October 1989; the designation required the convention's signatory nations to ban all trade in ivory. Since the ban went into effect, in January 1990, demand for ivory products as well as the price of ivory on world commodity markets has plummeted, which has allowed Africa's elephants to recover somewhat. Although their prospects for survival as a species remain uncertain, Moss is cautiously optimistic. "I think if the ban stays in place and if people are not confused by irresponsible journalists, then . . . things will improve," she told *Current Biography*.

Moss's commitment to preserving Africa's elephants also prompted her to write *Echo of the Elephants* (1992), a companion book to a documentary film of the same title that aired on public television in March 1993. The film, which was coproduced by the BBC and WNET/*Nature* and in which she appeared, is a heart-warming chronicle of eighteen months in the lives of an Amboseli elephant family. The project represents her attempt to share with the lay public some of the joy that elephants have given her. "I feel tremendously privileged having been able to spend the last twenty years watching elephants in Amboseli," she told Karen Petersen in an interview for *Wildlife Conservation* (March/April 1993). "I wanted to share that feeling of being close-in among known animals, known individuals with known histories and known relatedness." The film, which she has described as "sort of an elephant soap opera," was so warmly received that Moss is already at work on a sequel.

In recognition of her contributions to the study of the African elephant, Moss has received several awards, including the Smith College medal for alumnae achievement (1985) and a conservation award from the Friends of the National Zoo and the Audubon Naturalist Society. In addition to her three books and scientific papers, she has written articles for such popular magazines as *Smithsonian*, *International Wildlife*, *Animal Kingdom*, *Ms.*, *BBC Wildlife*, and *Swara*, and her work has been featured on *Wild Kingdom* and *Good Morning America*.

Although Cynthia Moss has never been at a loss for words when speaking about elephants, she has to be gently prodded to talk about herself. One reason for her self-effacing manner is that she does not want to steal any of the limelight from the Amboseli elephants—"[her] priority, [her] love, [her] life," as she has described them. Although Moss once told an interviewer that she has occasional regrets over never having married, she would never trade her life in the African bush for a more conventional one in the West. "I don't even have to lift my head off my pillow to look out at Mount Kilimanjaro from my tent window," she told Sheila Anne Feeney in an interview for the New York *Daily News* (April 29, 1988). "After fifteen years, I can still say, 'This is making me very happy.'"

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Myers, Norman

Aug. 24, 1934– British environmental scientist; conservationist; writer; photographer. Address: Upper Meadow, Old Road, Headington, Oxford OX3 8SZ, England

Norman Myers

"We are witnessing one of the most remarkable biological phenomena ever to overtake life on the earth," the British environmental scientist and conservationist Norman Myers has said. "A single species, our own, is eliminating the planet's genetic stock more rapidly than at any time in the past, except possibly for those few occasions of geologic cataclysm when a mass extinction has depleted the earth's biotas." For the past two decades, as a researcher, consultant, policy analyst, frequent lecturer, and author of eight books and more than 200 scientific papers and as many popular articles, Myers has served as "the Paul Revere of the environmental movement," in the words of Michael Wright, a senior fellow at the World Wildlife Fund. He has won international renown for his role in awakening corporate executives, government officials, policymakers and planners, and laypeople to the importance of biodiversity, to the worldwide destruction of the environment, and to the potentially catastrophic consequences of the "extinction spasm" that began during the early part of the twentieth century and that is rapidly gathering force. "[His] writings have helped to shape the conservation agenda of innumerable institutions and countries . . . ," Michael Wright told *Current Biography*. "His ability to convey complex and distant events in a fashion that captures the popular imagination and concern has made him one of the most effective spokesmen for the conservation movement."

Myers became an independent scientist and a consultant on the environment and development after working in Kenya for a dozen years as, successively, a colonial administrator, a high school teacher, a professional photographer, and a writer. His experiences in East Africa and his familiarity with the problems besetting its people and wildlife convinced him early in his fifth career that the then-conventional approaches to conservation were doomed to failure because they "tend[ed] to tackle symptoms rather than causes of destructive processes" and often failed to address human needs. Adopting the Gaia hypothesis—that "the biosphere, like a living organism, operates its own 'life-support' systems through natural feedback mechanisms"—and proceeding on the principle that "every organism is linked, however tenuously, to every other," Myers has advocated pragmatic, holistic strategies for safeguarding wildlife and natural resources while generating economic and other benefits for people. Among his greatest accomplishments has been his pioneering work, beginning in the mid-1970s, in documenting the destruction of tropical forests country by country and in calculating the rates of tropical deforestation and the probable rate of species extinction. "A mass extinction is not inevitable," he has insisted. "We still have time—though only just time—to slow and even stem the tide of extinctions. . . . The prospect of a broad-scope depletion of the earth's biodiversity is all too real, but also real is the scope for an expansive effort to limit the damage and to save species by the millions."

The third of the four children of John Myers and Gladys (Howarth) Myers, Norman Myers was born on August 24, 1934 in Whitewell, a village north of Manchester, in Yorkshire, England. His father, a sheep farmer, would today be considered a "smallholder peasant" according to World Bank criteria, Myers has noted. With his brother and sisters, Norman Myers grew up in a house with neither electricity nor an indoor toilet. His family lived to a great extent "outside the cash economy," as he told *Current Biography*, and from a young age he learned ways of making do with severely limited resources. His father "would use a nail time after time, until it rusted away," he has recalled.

Whereas John Myers was barely literate, Gladys Myers had been a teacher before becoming a full-time homemaker, and she wanted her children to get the best possible education. After completing the curriculum at a local primary school, where he and his siblings sometimes made up half the total enrollment, Norman entered Clitheroe Royal Grammar School, a secondary school, from which he graduated in 1952. Although, by his own account, he "broke academic records" at Clitheroe, he failed to gain admittance to Oxford University when he first applied. He succeeded on his second try, in part because he impressed an Oxford professor during a crucial interview by admitting that he had reapplied, with great reluctance, only to please his mother and did not really care if the university admitted him. Myers entered Oxford in 1953, after serving for eight months in the Royal Artillery with the rank of gunner, and as he told *Current Biography*, he "sailed through" his courses: He earned a B.A. degree in modern languages (French and German) as well as a diploma in overseas administration from Oxford in 1958.

After his graduation Myers joined the Overseas Civil Service, having decided that he wanted to work in Kenya because he had heard it was "a nice spot to live," according to an article by Don Lessem, who interviewed him for the *Boston Globe Sunday Magazine* (November 10, 1985). In late 1958, shortly after he began working as a district officer in Kenya, his regional supervisor gave him free rein to work with the 50,000 Masai tribespeople who lived in the 30,000-square-mile parcel of land that fell under Myers's jurisdiction. "Come back in six months' time and tell me what you have done, and don't bother me in the meantime," his supervisor told him.

The twenty-four-year-old Myers set about handling that charge armed not only with resourcefulness but with courage and extraordinary physical stamina as well. Upon meeting him for the first time, for example, several Masai chiefs tested his mettle by asking him to accompany them on a walking safari that turned out to be a day-long, thirty-mile hike under the blazing equatorial sun. At one point, the party came upon a sleeping rhinoceros, and Myers joined his companions in a game that required each person in turn to place a small stone on the animal's back until it awoke. By the time they reached their destination that night, Myers had gained a respect that later proved invaluable to him in carrying out various collaborative projects with the Masai, such as building dispensaries, cattle dips (tanks used for applying parasiticides), roads, and mud-and-thatch structures for schools. Myers also played a key role in the negotiations with the Masai that culminated in the establishment of a wildlife reserve (now known as Amboseli National Park) abutting Kilimanjaro. Eventually, the Masai made him an honorary elder.

Myers had come to Kenya with no curiosity whatsoever about wildlife, but seeing a giraffe in a national park that he visited with some friends on the day he arrived triggered what would soon become a consuming interest. "It wasn't a specially splendid giraffe, just a common or garden specimen," he wrote in an article for *ZooNooz* (January 1990), the San Diego Zoological Society's member newsletter. "It was wandering toward the horizon as if it were headed for the end of the world. It belonged; it was right. . . . Our car drove around the savanna plain until we stopped ahead of [it], whereupon [it] stopped and gazed at us from beneath those outrageous eyelashes. [Its] eyes spoke of worlds unknown and yet accessible. At Oxford I had attended classes on freedom, but watching [it] going [its] untrammeled way as if it were the most inevitable thing in the world, I learned about another sort of freedom." As he watched, he became filled with "the sense that this African creature was at one with its African environment." "I wasn't enthralled with just the giraffe," he explained. "I was starting to feel I wanted Africa to be my place too." Afterwards, whenever he had the opportunity he would wander in the savanna at the foot of Kilimanjaro at sunrise, and in the short time before having breakfast he would usually see cheetahs, lions, elephants, rhinos, zebras, giraffes, buffalos, a dozen species of antelopes, and as many as fifty species of birds. "I was growing hyper-hooked on wildlife," he has said of that period of his life.

Determined to remain in Kenya when, in 1961, his job came to an end as a result of the pressures for independence from Great Britain that were building in the country, Myers obtained a position as a high school teacher at the Delamere Boys School, the first multiracial school to be established in Africa, located in Nairobi. He eagerly looked forward to his vacations, when he would travel to parks and reserves to photograph animals. After awhile, to help defray the costs of his expensive hobby, he entered some of his pictures in competitions and "soon won one prize after another," by his own account. Encouraged by his consistent success and having lost his enthusiasm for trying to teach Latin and Shakespeare to teenagers who had little interest in those subjects, he left his high school job in 1965 to launch a new career, as a full-time wildlife photographer. He became a professional filmmaker as well, producing television movies from time to time for Wolper Productions, an American company.

During each of the next four years, Myers spent an average of 300 days in the field with his camera, experiencing the "special magic" of East Africa: "camp[ing] under a spreading thorn tree and drift[ing] to sleep to the cough of a distant lion, . . . watch[ing] a cheetah caring for her newborn cubs, a pack of wild dogs hunting down a gazelle, a warthog family enjoying the oozy ecstasy of a mud wallow," as he later wrote. Often, to obtain action shots, he would park his truck at a water hole at dawn for many days in succession, sitting quietly until nightfall and "hoping a lion would leap out of ambush and jump on board a zebra or gnu," as he told *Current Biography*. During the long hours that he spent waiting for something to happen, he read scientific books and journals, "effectively [doing] all the reading [he would have] needed for a bachelor's degree in wildlife biology," as he has said. While on his first visit to the United States, in about 1966, he read *The Plundered Planet* (1948), in which the author, Fairfield Osborne, with what Myers has called "astonishing prescience," warned that "the tide of the earth's population is rising" and that "the reservoir of the earth's living resources is falling." Myers has said of *The Plundered Planet* that it "served, as much as any other single stimulus, to set [him] on the track" that led to his becoming a conservationist and environmentalist.

Through his voracious reading and his experiences in the field, Myers has explained, he "became evermore absorbed with wildlife: it grew into a passion." That passion, combined with his skill with the camera and his intimate familiarity with the land, people, and fauna and flora of East Africa, was abundantly evident in his first book, *The Long African Day* (1972). A coffee-table book illustrated with more than 300 photos, it contains information about the geological history and landscape of East Africa, a wealth of natural history that incorporates many recent scientific discoveries, and discussions of political, sociological, and economic aspects of conservation. "*The Long African Day* is still considered to be a classic in what is one of the most crowded areas of conservation writing," Michael Wright told *Current Biography*.

In the mid-1960s Myers had begun giving talks in Europe and the United States, and in 1968, during one of his lecture tours, a University of California professor suggested that he consider getting an advanced degree. Less than two years later, because of steadily poor sales of his pictures, the thirty-six-year-old Myers sadly turned away from photography and, heeding the professor's advice, enrolled in the graduate program in wildlife biology at the University of California at Berkeley. (By that time, several photographic agencies held a total of 50,000 of his pictures in their files. "As soon as I started on yet another career," he reported recently, "the agents' checks began to drop through my letter box, and they still haven't stopped.") Myers earned his Ph.D. degree from the university in only three and a half years.

With that additional credential in hand, in 1973 Myers returned to what he has called his "beloved Kenya" (he eventually became a citizen of the country) to embark on a new venture: working as an independent consultant in conservation ecology and land-use planning. As a self-described "eco-gun for hire," he possessed a rare combination of assets in addition to his uncommon personal qualities: fluency in Swahili, outstanding research skills, a sure command of an unusually broad range of disciplines—among them ecology, economics, agriculture, sociology, demography, political science, and international relations—and the wide-ranging, first-hand knowledge, understanding, and insights that he had gained during his years of living and working in Africa.

The scores of clients for whom Myers has undertaken projects in more than ninety countries during the past two decades include the Rockefeller Brothers Fund, United Nations agencies, the United States Agency for International Development, the World Bank, the Smithsonian Institution, the World Wildlife Fund, the IUCN-World Conservation Union, the European Commission, the United States Departments of State and Energy, and NASA. His areas of specialization include tropical forests, savannas, and grasslands; threatened species and genetic resources; "gene revolution" agriculture; sustainable development; resource economics; population growth; the greenhouse effect; and the environmental dimensions of security issues. "[Myers is] a jack-of-all-trades and master of every one," the population biologist Paul Ehrlich told Don Lessem. That mastery lies in part in his ability to "digest vast quantities of information from diverse sources like a cutworm in a cotton field," according to William Conway, the general director of NYZS The Wildlife Conservation Society (formerly the New York Zoological Society). "He remembers everything," Conway told *Current Biography*. "And his skill in putting together all the facts and figures about the natural world, analyzing them, identifying key relationships, discerning the implications, and making it all available to us lesser mortals is unmatched."

Myers's early consulting assignments focused on savanna ecology. In the course of his research, he grew increasingly interested in uncovering what he has called the "real" reasons behind the endangerment of an increasing number of species, and he "latched onto the fact that the great bulk of Earth's species live in a few percent of Earth's land surface—namely, tropical forests—and that these forests were reportedly disappearing faster than any other major ecological zone," as he has said. Turning his attention from the African savanna to tropical forests, in 1978 Myers took on a major project at the request of the National Research Council, an arm of the United States National Academy of Sciences: determining the rate at which tropical forests were being destroyed worldwide. By analyzing the data produced by such new technologies as remote sensing, along with information gleaned from traditional scientific sources and his own investigations, he calculated that the rate of destruction was far greater than most people suspected.

He published his findings and conclusions in *Conversion of Tropical Moist Forests* (1980), in which he reported that since the middle of the twentieth century, tropical forest expanse had diminished from five million square miles to three and a half million square miles and that every year some 50,000 square miles were being destroyed or irreparably degraded. His continuing investigations have revealed that the annual devastation has increased dramatically during the last decade, covering an estimated 88,000 square miles in 1989 alone, for example. "[Myers's] willingness to put forward estimates based on the best figures available resulted in raising awareness of the plight of [tropical] forests years earlier than would otherwise have occurred," Michael Wright told *Current Biography*.

With the knowledge that tropical forests provide habitat for at least half, probably two-thirds, and perhaps as many as nine-tenths, of all species, in the late 1970s Myers deduced from his findings about deforestation that the rate of species extinction no longer averaged one per year, as scientists believed had been the case for the previous 250 million years or so. Rather, it most likely hovered closer to one per *day*. Subsequent research indicated to him that even that estimate fell far short of the actual frequency and that it was highly probable that between twenty and fifty species were becoming extinct every twenty-four hours. "By the middle of the next century the earth seems likely to lose at least a fourth, probably a third, perhaps half, and conceivably a still larger part of the millions of species that inhabit it," Myers has warned.

The effects of such losses are incalculable, Myers has often said. One reason is that the extinction of even one plant species can lead to the disappearance of some ten to thirty, or even more, animal species through a series of chain reactions. Another is that among the species that might disappear there are millions—perhaps as many as thirty million (or eighty million, according to a few scientists)—that have yet to be identified and about which nothing is known; moreover, little is known about the ecology of even extensively studied species. Without doubt, those driven to extinction would include innumerable species of enormous actual or potential benefit to humans, such as species that prey on crop-eating invertebrates; wild food plants (some 80,000 species have been identified to date worldwide) that could be used not only for nourishment but also to confer disease-resistance to their domesticated relatives by means of cross-breeding; animal pollinators vital to the reproduction of fruit trees; and plants that are or might be sources of pharmaceuticals, industrial oils, natural sweeteners, or a host of other useful products. And loss of habitat and, with it, biodiversity, not only in rain forests but also in coral reefs, wetlands, and other areas with an abundance of species, threatens the very processes of evolution, Myers has cautioned.

Ever on the lookout for the most biologically and cost-effective conservation strategies, in 1988 Myers identified ten geographic areas as harboring Earth's most endangered ecosystems. Those "hotspots," as he labeled them, which were distinguished by both exceptional numbers of endemic species and the threat of massive environmental destruction in the immediate future, urgently required measures to protect them. Myers predicted that at the then-current rates of destruction, only 10 percent of the forest cover and 50 percent of the original species in those regions would remain by the year 2000. That translated, he explained, into the loss of 17,000 plant species and a minimum of 350,000 animal species. In 1990 Myers called attention to eight more such critically endangered ecosystems. "Taking all eighteen hotspot areas together," he wrote in the *Environmentalist* (vol. 10, no. 4, 1990), "we find they support 49,955 endemic plant species, or 20 percent of Earth's plant species, in . . . 0.5 percent of Earth's land surface. This means that one fifth of Earth's plant species are confined to half of one percent of [its] land surface—and they occur in habitats that are mostly threatened with imminent destruction."

The MacArthur Foundation, Conservation International, the World Bank, and other groups have used Myers's "hotspot" concept in deciding where conservation dollars can be spent most productively. The influence of Myers's work may also be seen in the increasingly common requirement that rigorous environmental impact studies be conducted as a step in the approval process for development projects backed by international lenders or aid givers. Moreover, the growing recognition that development must be *sustainable*—that to succeed it must preserve soil, water, forests, the atmosphere, and all the other elements that make up the natural resource base—and must respect the needs and cultures of indigenous peoples as well can in large measure be attributed to the power of Myers's ideas and written works.

Those works include more than 200 scientific papers on a wide variety of subjects, from the ecology of the cheetah and the merits of large-scale tree planting to offset global warming, to the agroecosystem of Java and the connection between the global environment and the national security of the United States. His articles have appeared in such professional publications as *Nature*, *BioScience*, and the *Journal of Environmental Economics*. He has also written articles totaling more than a million words for such popular magazines as *Reader's Digest*, *International Wildlife*, *National Geographic*, and *Omni*, and newspapers, among them the *New York Times* and the Manchester *Guardian*. His books, which the entomologist and sociobiologist E. O. Wilson described to *Current Biography* as "among the first to call attention to the problems of deforestation and species extinction and to the great value of biodiversity," include *The Sinking Ark* (1979), *A Wealth of Wild Species* (1983), and *The Primary Source* (1984).

With the support of a team of colleagues, Myers wrote and served as general editor of *Gaia: An Atlas of Planet Management* (1984), which Lord Eric Ashby, in a review for *New Scientist* (March 21, 1985), called "stunning" and "overwhelming." "If any book can teach a nation how to control its collective self-interest, it is [that one]," Ashby declared. "The only hope for reaching the public is to issue a tract so accurate that it cannot be faulted and so attractive that it cannot be put down. This book is the only one I have seen that meets those criteria." The publication of the atlas, which has appeared in eleven translations and has sold 800,000 copies, was followed by that of Myers's eighth book, *The Gaia Atlas of Future Worlds: Challenge and Opportunity in an Age of Change*. His latest book, *Ultimate Security: The Environmental Basis of Political Stability*, was scheduled for publication in September 1993.

Some of Myers's ideas have provoked storms of debate. He has never avoided controversy, Michael Wright told *Current Biography*, observing that Myers's willingness to raise difficult issues not only among his peers but in the public arena has distinguished his leadership role in the environmental movement. In the 1980s, for example, he ran afoul of fast-food corporations by publicizing what became known as the "hamburger connection" linking the spread of cattle ranching in Central America with deforestation there. And his long-held belief that "wildlife should be commercialized in many places—exploited for every last nickel of income," by serving as sources of sustainable harvests of meat, for instance, has incurred the wrath of animal-rights proponents. In response to their contention that wild creatures should not be sacrificed for human benefit, Myers has expressed his conviction that "it is possible to adopt a hard-nosed attitude toward conservation while retaining a warm-hearted spirit toward wildlife." Although he has acknowledged that witnessing the culling of an elephant herd in a South African national park was the most sickening experience of his life, he has also insisted that "you either use wildlife or you lose it." "If it is not economically self-sufficient, there is little point in saving its living space," he wrote in *International Wildlife* (November/December 1981). "If it pays its own way, some of it will survive. If it can't, it won't." In recent years, increasing numbers of conservationists have embraced Myers's position on that issue.

Don Lessem has said of Norman Myers that "with receding hair and a fierce gaze softened by thick glasses, he . . . looks the part of the quiet scientist." "But he doesn't speak it," Lessem added, "forcefully enunciating his radical views on resource management and the wealth of diverse information that informs them in a thick Yorkshire accent." In the mid-1980s Myers left Kenya so that his two daughters, Malindi and Mara, now twenty-two and nineteen years old, respectively, could attend schools in Great Britain, and ever since, not counting the time he has spent on his frequent overseas assignments, he and his family have lived in a secluded house in Oxford. His marriage to the former Dorothy Halliman recently ended in divorce. Myers staunchly supports the Christian faith, but he has admitted to being "distinctly disenchanted with institutionalized religion" because, as he told *Current Biography*, "hardly a single church says squeak about mass extinction of species, even though we are witnessing the unnecessary destruction of entire segments of Creation around the world." In his leisure time, he enjoys mountain walking, foreign travel, and photography. A world-class runner, he "took up marathoning in Kenya, set the record for running up Kilimanjaro [thirteen and a half hours for the sixty-two-mile trip to the 20,000-foot summit and back, on one of his two dozen ascents], and in 1980, at the age of forty-six, completed the Boston Marathon in two hours and forty minutes," according to Don Lessem.

Norman Myers is a fellow at Green College, Oxford University, the Andrew D. White professor-at-large at Cornell University, in Ithaca, New York, a senior fellow at the World Wildlife Fund, and an adviser at the World Bank's Global Environment Facility. He has won many awards, among them the Volvo Environment Prize, the gold medals of

NYZS The Wildlife Conservation Society and the World Wildlife Fund, the Order of the Golden Ark, the Special Achievement Award of the Sierra Club, and the Gaia International Prize of the Italian League of Environmental Protection, and he is a fellow at both the World Academy of Art and Science and the American Association for the Advancement of Science.

Myers has said that he feels encouraged by indications that people everywhere "are making a start on the road toward sensible stewardship of our planet." In his epilogue to *Gaia: An Atlas of Planet Management*, he wrote: "We have the chance . . . to be the first to live in final accord with our Spaceship Earth—and hence in final harmony with each other. The ancient Greeks, the Renaissance communities, the founders of America, the Victorians, enjoyed no such challenge as this. What a time to be alive!"

Selected Biographical References: Boston Globe Sunday mag p18+ N 10 '85 por; San Diego Zoological Society's ZooNooz Ja '90 pors; Contemporary Authors new rev vol 20 (1987); Debrett's Distinguished People of Today (1989)

AP/Wide World Photos

Nair, Mira

(nī-eer´, mē´rə)

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"I'm really interested in people living on the edge," Mira Nair, the Indian-born documentarian-turned-feature-filmmaker, has said. Indeed, in each of her six films—which include the widely acclaimed *Salaam Bombay!* and *Mississippi Masala*—Nair has probed the lives of people living on the fringes of Indian society, from an Indian immigrant just getting by in New York City to female strippers working in a seedy nightclub, from homeless children eking out an existence on the streets of Bombay to a Ugandan Indian family living in the American South.

At first glance, Nair appears to have little in common with her gritty, streetwise characters, for by any measure she has led a charmed life. She grew up in comfortable circumstances in India, attended Harvard University on a full scholarship, and by the age of thirty-one was being feted around the world for her stunning first feature film, *Salaam Bombay!*, which won her a clutch of awards, including the Camera d'Or at the Cannes Film Festival, and an Academy Award nomination. Yet as an Indian-born woman living in the West, Nair, shares with the characters who populate her films a need to both "[learn] the language of being in-between, and [and deal] with the question, What is home?" as she explained to Gita Mehta, who profiled her for *Vogue* (February 1992). "These concerns are, of course, inextricably linked with my personal history, since I have spent most of the last twelve years living between two worlds."

The youngest of the three children of a civil servant and his wife, Mira Nair was born in 1957 in Bhubaneswar, the capital of Orissa, a state in eastern India. Nair has recalled with fondness the slow pace of life in Bhubaneswar. "I remember the emptiness," she recalled to Gita Mehta. "Playing hide-and-seek in the temples. How there was time to dream because nothing ever happened." Although watching movies at the local cinema was one of Nair's interests, it was not her passion; the theatre was what really captured her imagination. While attending an Irish Catholic missionary school in Simla during the early 1970s, she spent most of her after-class hours performing in plays, and after entering Delhi University, where she majored in sociology, she joined an amateur theatre troupe run by the expatriate British theatre director Barry John. Nair has attributed her relative indifference toward film to the poor quality of most Indian-made movies. "You see, most Indian cinema is formulaic," she told Brad Kessler of *Interview* (September 1988). "It is full of song and dance, car chases and violence; it is very escapist, musical, extravagant, and totally unreal. . . . It can also be incredibly derivative and plagiaristic of bad Hollywood movies."

While Nair felt that she profited from her theatre training, she was unimpressed by the quality of the education she was receiving at Delhi University, and as a result she decided to apply for admission to schools in Europe and the United States. In 1976, after spending just a year and a half at Delhi University, Nair set off for Cambridge, Massachusetts, having been awarded a full scholarship to study at Harvard University. During her years there, her focus gradually shifted from theatre (she found American musicals such as *Oklahoma!* "totally uninspiring," she has said) to photography, which she found "visually compelling and challenging," and, finally, to documentary filmmaking, which she has described as "a marriage of my interests in the visual arts, theatre, and life as it is lived."

Nair made her first film, *Jama Masjid Street Journal*, as part of her student thesis project, in 1979. Somewhat autobiographical in content, it is a documentary that explores life within a community of traditional Muslims in Old Delhi from the perspective of an Indian woman educated in the West. Over the next eight years, she made three more documentaries: *So Far From India* (1982), which examines the separation, emotional and physical, of an Indian newspaper seller who lives in New York City from his wife and newborn son, who live in India; *India Cabaret* (1985), which portrays the lives of female strippers in a seedy Bombay nightclub; and *Children of a Desired Sex* (1987), which explores the dilemma confronting pregnant women who, after learning that they are carrying within them female fetuses, decide to abort, since their society considers female babies less desirable than male ones. All four of the movies were in Hindi, the dominant language in India.

These films, and especially *India Cabaret*, established her as a formidable talent in the world of documentary filmmaking. In addition to becoming an art-theatre success in Japan and England, *India Cabaret* won the best documentary awards at both the American Film Festival and the Global Village Film Festival. It was also widely shown in the United States on public television. "It's a film about strippers in Bombay, and it doesn't pity them, but celebrates their strength, their resilience, and their sense of humor," Nair said of the film in an interview with a writer for the *West Side Spirit* (October 3, 1988), a New York City weekly. "They are very savvy, strong women with an incredibly straightforward awareness of living and working in a society which uses them and condemns them."

While Nair enjoyed making documentary films, she also felt somewhat constrained by the requirement that she stick to the facts. "While I was working in documentary I was impatient sometimes, many times, with waiting for something to happen and not having it happen like I hoped it would . . . ," she told the *West Side Spirit* writer. Wanting to have "a lot more control over gesture and drama and faces" in her work, Nair decided to try her hand at making a feature film. "The challenge was actually to try and get that type of edge and moment of a documentary in something that can be controlled."

By most accounts, Nair achieved just that in her first feature film, *Salaam Bombay!* (1988), a clear-eyed, unsentimental portrait of the lives of a group of homeless children struggling to survive in the slums of Bombay. The idea for the film originated in the early 1980s, when, during one of Nair's many visits to Bombay, she was struck by the resilience of the street children she encountered. "It was clearly such a difficult existence," Nair told Caryn James, who profiled her for the *New York Times* (October 17, 1988), "but . . . they would never pitiably cry for something or beg for money. There would always be some kind of performer, or some kind of acrobat, or some kid blowing a bubble, and if you didn't give him money he would blow it in your face."

Nair and Sooni Taraporevala, an Indian friend with whom Nair had studied at Harvard, decided in 1986 to make a film about those children. From the outset, the two women were adamant about recruiting a cast composed mainly of real-life homeless children residing in Bombay's red-light district. (The cast also included a handful of professional actors.) "The combination of childhood and wisdom in their faces is very difficult to find in actors who don't come from the streets," Nair told Pamela Young of *Maclean's* (November 21, 1988), in explaining why she decided to work with untrained actors.

Nair's affinity for documentary truth also compelled her to shoot all of the footage on location. "When an environment like [Bombay] is so rich, I don't understand why you should not use it," she told Carla Hall, who profiled her for the *Washington Post* (November 10, 1988). "And I'm also obsessed with sound. Just the sound of being on the streets is important to me." As it turned out, Nair's exacting standards led her to have some unusual experiences. On one occasion, Nair had arranged to shoot a scene from the window of a brothel, but when she and her crew arrived, they discovered that the designated room was in use. "The madam threw a curtain over [the threesome in the bed], and we handed a camera over these three pairs of legs sticking out at the end," Nair recalled to Bonnie Johnson in an interview for *People* (December 5, 1989).

Nair first got a sense that she had produced something special when the film had its world premiere, on the closing night of the 1988 Cannes Film Festival. "After my film showed, the spotlight fell on me and people applauded for what seemed like twenty minutes," she recalled to Brad Kessler. "Then the chairman of the festival swept me off the balcony to the staircase leading to the foyer, and the whole audience had moved out there—cameras and TV people—and they stood there and clapped for very long. I didn't know what to do—I was totally and completely paralyzed. I had to walk out of the building and stand in front of the sea for a long time."

The judges, too, were taken by the film—so much so, in fact, that they awarded it the Camera d'Or, or Golden Camera prize, for best first feature.

Salaam Bombay! also won the Prix du Publique, for the most popular film shown at Cannes. The film went on to win high praise at the noncompetitive Telluride and New York film festivals as well as several prizes in Montreal. After completing the film festival circuit, it was released commercially in scores of cities throughout the United States and Europe, where it was enthusiastically received by both critics and moviegoers. "*Salaam Bombay!* demonstrates this young director's extraordinary self-control when faced with fiction's manifold possibilities," Vincent Canby observed in the *New York Times* (October 7, 1988). "The movie possesses a free-flowing exuberance not often associated with the documentary form." As a final salutation, the film won an Academy Award nomination for best foreign film of 1988, an achievement of which Nair is particularly proud. "Especially for our children and for India, since it's the first nomination we've had since 1957, the year I was born," she was quoted as saying in the *New York Times* (March 10, 1989).

Nair's admiration for the homeless children was matched by her desire to try to improve the quality of their lives. Indeed, as soon as Nair began working with the youngsters she realized that she could not ignore their personal needs. During the shooting of the film, for instance, she arranged to have the bulk of the actors' salaries placed in a bank account to prevent them from spending all their money at once. "What we didn't want to do was to use them, and then throw them away," she said of the children, as quoted in the *Guardian* (January 20, 1989). "But we also didn't want to dictate to them either."

Nair's efforts on behalf of the children continued even after the film's release. With some of the profits earned from *Salaam Bombay!*, she and her colleagues established Salaam Baalak Trust, a nonprofit organization that provides homeless children with educational, medical, and vocational services (*baalak* means children). "We were always very aware that in this process, we would be affecting their lives in some way, and that we would be changed, too," Nair told the *West Side Spirit* writer. "So, the entire thrust of the operation was really to create something more permanent; not just for our kids, but for kids like them."

Meanwhile, Nair was already at work on her next project. The new film had its genesis in about 1983, when she read a *New Yorker* article about an Indian family that had fled Uganda along with hundreds of thousands of other Ugandan Indians in 1972. They were ordered to leave the country by General Idi Amin, who declared that the Indians, many of whom were prosperous merchants and moneylenders, were reaping financial rewards better deserved by the indigenous black African population. Nair was surprised to learn that many of these Ugandan-born Indians ended up settling in Mississippi and other southern states, where they set up shop as motel owners. "I was so fascinated that I got in a car and started driving through Mississippi, staying in those motels," she recalled to Gita Mehta. "Sooni [Taraporevala] and I worked on a script, going back again and again to Mississippi." The two women later visited Uganda, where they interviewed members of the tiny Indian community that remained in the country.

What they learned during their travels formed the foundations of *Mississippi Masala* (1992), Nair's first film in English and the first film to be shot in Uganda since *The African Queen* (1951). The film's title was aptly chosen, for *masala* is an Indian word meaning a mixture of hot, colorful spices, and the movie concerns the heated emotions generated within a racially mixed community in Mississippi by a love relationship that develops between the two protagonists, Demetrius, a black small-business owner (played by Denzel Washington), and Mina (Sarita Choudhury), a young woman of Indian parentage who was born in Uganda.

While on one level the movie can be seen as a *West Side Story* for the 1990s, *Mississippi Masala* can also be viewed as a meditation on the racism that exists among people of color; Mina, for instance, is thought by the local gossips to be less desirable to men because she is several shades darker than most of her contemporaries. As Nair told Peggy Orenstein in an interview for *Mother Jones* (January/February 1992), "People think of racism as black versus white, but there's a different kind of consciousness of color within minority groups as we equate beauty with fairness and ugliness with darkness."

On yet another level, the film is an exploration of the notion of home and diaspora and of learning to be at home in a foreign land. This theme, which manifests itself in the lives of Demetrius and Mina, neither of whom has ever set foot in his or her ancestral homeland, grew directly out of Nair's own experience. "I used to have a joke when people asked where I live," she told Samuel G. Freedman in an interview for the *New York Times* (February 2, 1992). "I'd say, 'I live on Air India.' But the other side is that you live between your ears. You carry your home within yourself. That's a nice-sounding cerebral concept, but the truth is that you're torn."

With its multiple themes and settings, *Mississippi Masala* was thought to be "too ambitious for its own good" by some reviewers, to quote David Sterrit of the *Christian Science Monitor* (March 24, 1992). But most moviegoers and critics were enchanted by the story and chose to ignore its flaws. The "witty screenplay has a few bumpy, melodramatic patches, but they are easy to overlook in the face of the movie's affectionate satirical spirit, which tweaks the hypocrisies of both communities without creating any overt villains," David Ansen of *Newsweek* (February 17, 1992) wrote in a representative review. "Nair and her big, wonderful cast . . . create a small-town southern world we haven't seen on screen before, as evocative as the pungent mix of African, Indian, and blues music on the soundtrack. This smart, appealing movie about displaced people and severed memories is firmly rooted in Nair's generous appreciation of her all-too-human characters."

As might be expected, given Nair's interest in displaced people from, or living in, the Third World, the filmmaker has experienced considerable difficulty in coming up with financing for her movies. Even after the success of *Salaam Bombay!*, Hollywood studio executives were unwilling to take the risk of backing a film that did not feature a white protagonist. "I feel the atmosphere is still not there to take risks and I think for films of color like mine are, it's still extremely conservative . . . ," Nair told Claudia Eller in an interview for *Variety* (May 16, 1990). "I think that it's their own shortsight because [this film] is no less commercial than a film that is classically Hollywood."

But Hollywood attitudes may be changing. Nair's next project is *The Perez Family*, a tragicomedy about the Mariel refugees, who came to the United States from Cuba in 1980. She is making the film for Samuel Goldwyn, a major Hollywood studio. Filming is scheduled to begin in early 1994. Nair is also at work on *Kama Sutra*, a love story set in India in the fifteenth century. She recently completed the screenplay and plans to begin shooting the film in late 1994. Mira Nair lives in Kampala, Uganda, in the beautiful hilltop home that was featured in *Mississippi Masala*, with her second husband, Mahmood Mamdani, a political scientist, and their young son, Zohran. Eventually, they hope to make their home in India.

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Donna DeCesare / Harcourt Brace Jovanovich

Naylor, Gloria

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"I wanted to become a writer," the critically acclaimed novelist Gloria Naylor has said, "because I felt that my presence as a black woman and my perspective as a woman in general had been underrepresented in American literature." Ever since the publication of *The Women of Brewster Place* (1982), which won an American Book Award for best first novel, Naylor has occupied a key position at the vanguard of the steadily growing black feminist literary movement—a movement that has helped to establish black female writers in the mind of the public as legitimate creators of American literature. Like many of her contemporaries, Naylor was unaware of the richness of the black literary tradition until she reached adulthood. "I was twenty-seven years old before I knew black women even wrote books," she told Allison Glock in an interview for *Special Report* (January/February 1993). But it was this discovery, however delayed, that gave the former Jehovah's Witness missionary and switchboard operator "the authority," as she has put it, "to enter [the] forbidden terrain" of the American literary establishment, which had long been dominated by white writers.

In a body of work that includes, most notably, a "novel quartet," the final installment of which is *Bailey's Cafe* (1992), Gloria Naylor has explored the universal themes of poverty and wealth, racism and assimilation, and oppression and liberation as well as sexism, female bonding, and the effect that an individual's physical environment has on the development of his or her identity. Notwithstanding her apparent preoccupation with some of the more deplorable aspects of the human condition, especially as experienced by black Americans, Naylor has won praise for her skill in treating her themes without bitterness or anger. Reviewers have been equally impressed by her rendering of the ordinary: in her hands, the physical world—a ghetto street, suburban neighborhood, isolated island community, or roadside diner—takes on mythic proportions.

Although Naylor has been principally concerned with offering her readers an authentic portrayal of life among African-Americans, she has no patience with those critics who assume, in her words, "that a black writer's work should be 'definitive' of black experience." "Being black," she has maintained, "is far more complex than a single writer or work can define." As she told William

Goldstein in an interview for *Publishers Weekly* (September 9, 1983), her goal as a writer has been to "articulate experiences that want articulating—for those readers who reflect the subject matter, black readers, and for those who don't—basically white middle-class readers."

Born January 25, 1950 in the New York City borough of Queens, Gloria Naylor is the oldest of the three daughters of Roosevelt Naylor, a transit worker, and Alberta (McAlpin) Naylor, a telephone operator, both of whom migrated to New York from rural Mississippi in 1949. Gloria owes her love of books at least partly to her mother. An avid reader from her earliest years, Alberta Naylor had as a young woman been denied borrowing privileges at public libraries in the South because of her race, with the result that she went to great lengths to buy the books she wished to read. Her hardship also fueled her desire to raise her own children in the North, where she would be better able to encourage them to "read and read and read," as her daughter Gloria wrote in an autobiographical sketch for *World Authors 1980–1985* (1991).

Thanks to her mother's efforts, Gloria Naylor got her first library card at about the age of four, and in the following years, she has recalled, she devoured at least one book a day. "I used to be thrilled by just the smell and touch of books, the sights of them lined up in rows and rows on the library shelves," she wrote in the *World Authors* sketch. A shy and introverted young woman, Naylor also found in the world of books a refuge from the uneasiness she experienced among her peers. Indeed, Naylor's shyness rendered her something of an enigma not only to her friends but to her family as well. Her father described her in an interview with a reporter for *Ebony* (March 1989) as "a very quiet child [who] . . . would just as soon read by herself" as "play with the other children." "As a child she wouldn't talk," her mother told Allison Glock. "So I bought her a diary. 'Things you can't talk about,' I told her, 'write in your diary.'" Naylor believes that her mother, by giving her a journal from Woolworth's, inadvertently sparked her writing career.

Naylor's affinity for the written word deepened during her high school years. In classes for gifted students, she was introduced to the English classics, which, she believes, influence her writing to this day. In the autobiographical sketch for *World Authors*, Naylor credited Austen, Dickens, Thackeray, and the Brontës with teaching her "the difference between a simple voicing of feelings and language." "Language," she continued, "can be a powerful tool, beautiful in and of itself, beyond the telling of a story." While Naylor feels indebted to nineteenth-century English literature, she has said that it was not until she became acquainted with the rich African-American literary tradition that her education was complete; she has referred to the English and African-American classics as "the two halves [that] made the whole that are now me."

Naylor was a senior in high school when the Reverend Dr. Martin Luther King Jr. was assassinated. The confusion that she experienced as a result of his death was so great that, after graduating in 1968, she decided to postpone college and become a Jehovah's Witness missionary. "I wanted a solution to the chaos," she explained to Jacqueline Trescott, who profiled her for the *Washington Post* (October 21, 1983). "Many of my peers joined the hippie movements or became black nationalists. This way [becoming a missionary] seemed right." Naylor spent the next seven years traveling and evangelizing throughout New York, North Carolina, and Florida. "It was the late 1960s," she commented in the *Ebony* interview. "Everyone thought we could change the world. For me, preaching about the coming of this theocratic government became my answer for finding a way to solve the problems all around us."

At the age of twenty-five, Naylor abandoned her missionary work, having "beg[un] to feel ill at ease," as she has put it, with the somewhat restricted lifestyle of Jehovah's Witnesses. Realizing that in the years since graduating from high school she had acquired "no marketable skills," she resolved to make up for lost time. She studied nursing briefly at Medgar Evers College, but, after concluding that her greatest interest lay in English literature, she transferred to Brooklyn College, in Brooklyn, New York. She supported herself during the next few years by working the night shift as a switchboard operator at New York City hotels.

While attending college, Naylor underwent a transformation of sorts: she began to understand what it meant not only to be black but to be a black woman. Her deepening sense of herself was precipitated by her discovery that black Americans had been writing great works of literature for over a century. "Growing up in the North in integrated schools," she recalled in the *Ebony* interview, "I wasn't taught anything about black history or literature. . . . When I discovered that there was this whole long literary tradition of black folk in this country, I felt I had been cheated out of something." Equally astonishing to her was the fact that black *women* were among the ranks of great American writers. She was especially moved by the writings of such celebrated African-American female authors as Zora Neale Hurston, Toni Morrison, and Alice Walker, who promptly became her literary role models. "To learn that there were women who looked like me who were writing, and writing with a caliber that Morrison did, just astounded me," she told Cynthia B. Marquand in an interview for the *Christian Science Monitor* (February 28, 1984). "I loved the lyricism in her work, and I said, I'll never write like that, but if I can just try."

Naylor's early literary efforts were uncommonly successful. One of the first short stories she wrote was published in a 1980 issue of *Essence*, and before long she had written a few more stories and had negotiated a contract with Viking. The stories soon grew into the first draft of a novel. While working at her hotel job, she put the finishing touches on the manuscript, which became *The Women of Brewster Place* (1982).

The novel chronicles the lives of seven women of different ages, backgrounds, political persuasions, and sexual preferences who are united by their individual and collective efforts to combat the poverty, racism, sexism, and domestic strife that are part of their day-to-day existence. "I like to think that [the novel] was a tribute to [my mother] and other black women who in spite of very limited personal circumstances somehow manage to hold a fierce belief in the limitless possibilities of the human spirit," Naylor wrote in the *World Authors* piece. The women's struggles are played out on Brewster Place, a dead-end street in a fictional yet instantly recognizable black ghetto in a northern city. According to Naylor, the street, which is cut off from the world by an ugly brick wall, symbolizes the racism endemic in American society.

The act of writing the novel turned out to be a catharsis of sorts for Naylor, possibly because what had inspired her to write it was an experience that had caused her considerable anguish. "I was going through this particular form of pain—the specifics of which are not important," she was quoted as saying in the *Ebony* article, "and I wanted to write about another woman who was hurting as much as I was, but about different things." In her interview with Jacqueline Trescott, Naylor talked about the overwhelming sense of relief she experienced on completing the book: "It pulled me out of a severe depression. . . . It symbolized me finally taking hold of myself and attempting to take my destiny in my own hands."

The Women of Brewster Place had an equally profound effect on thousands of readers. Within a year of its publication, demand for the novel had forced Naylor's publisher to go back to press several times, with the result that by the summer of 1983 over 42,000 copies of the paperback edition had been sold—enough to earn the book a place on the *Publishers Weekly* trade paperback bestseller list. Among her more ardent fans was Oprah Winfrey, the television talk-show host. Thanks at least in part to her efforts, the novel was made into a four-hour television movie, with Winfrey in a leading role, that aired in March 1989.

Brewster Place earned the respect of the critical establishment as well. In a representative assessment, a *Publishers Weekly* (April 9, 1982) reviewer referred to the work as "a remarkable first novel from a gifted black writer [that] marks Gloria Naylor's talent as one to watch." What some critics found most impressive was Naylor's ability to imbue her chronicle of ordinary lives with an aura of epic grandeur. "Despite Gloria Naylor's shrewd and lyrical portrayal of many of the realities of black life . . . ," Annie Gottlieb wrote in the *New York Times Book Review* (August 22, 1982), "*The Women of Brewster Place* isn't realistic fiction—it is mythic. Nothing supernatural happens in it, yet its vivid, earthy characters . . . seem constantly on the verge of breaking out into magical powers. . . . Miss Naylor bravely risks sentimentality and melodrama to write her compassion and outrage large, and she pulls it off triumphantly." The glowing reviews were followed by Naylor's receipt of the American Book Award for best first novel of 1982.

The flurry of excitement generated by *The Women of Brewster Place* eclipsed another important event in her life: in 1981 Naylor had graduated from Brooklyn College with a B.A. degree and had won a scholarship to Yale University. She soon found, however, that the kind of work required of her as a candidate for an advanced degree in Afro-American studies was incompatible with her desire to continue to write fiction. "I found it difficult to always be thinking about how you take apart [a novel] and then having to shut all that out to just let the process evolve . . . ," she told Mickey Pearlman in a conversation for *Inter/View; Talks with America's Writing Women* (1990). "I'm one of those type-A personalities who like to do things well, and to do things well I read about 1,500 pages a week for those seminars. So . . . it was the clash between what I wanted to do with my [literary] output and what they required of me to be an academic." She became so frustrated that, after completing her first year, she resolved to abandon her graduate work and return to the switchboard. She agreed to complete the degree only after the department declared that her second novel, which she had begun the year before, would fulfill the thesis requirements set by the school.

In 1985, two years after receiving her M.A. degree from Yale, Naylor published her second novel, *Linden Hills*, which is a kind of sequel to *Brewster Place* in that Linden Hills, an exclusive suburb populated by well-to-do blacks, is a community to which the residents of Brewster Place look with longing. The book also reflects Naylor's penchant, already established in her first effort, for commingling the mundane with the fantastic. The novel's extraordinary aspects are sustained through its parallels to Dante's *Inferno*, after which the book was modeled. The reader, for instance, is guided through the hell-like hill on which the community is situated by the novel's narrators, Lester and Willie, two young male poets from a neighboring town who are seeking odd jobs to earn extra Christmas money. "As they move down the hill," Naylor explained to William Goldstein, "what they encounter are individuals who have 'moved up' in American society, among these crescent-shaped drives, until eventually they will hit the center of their community and the home of my equivalent of Satan."

Most critics agreed that *Linden Hills* was more imaginative and ambitious in scope than its predecessor. "Although the notion of using Dante's *Inferno* to illuminate the coopting of black aspirations in contemporary America may strike the prospective reader as pretentious," Michiko Kakutani observed in the *New York Times* (February 9, 1985), "one is quickly beguiled by the actual novel—so gracefully does Miss Naylor fuse together the epic and the naturalistic, the magical and the real."

In keeping with Naylor's fascination with the otherworldly, one of the themes of her third novel, *Mama Day* (1987), is its eponymous heroine's fidelity to the centuries-old African religious traditions indigenous to Willow Springs, an island located off the Georgia-South Carolina coast, where part of the story is set. Another theme is reconciliation—specifically, the reconciliation between Miranda ("Mama") Day, the mystical leader of the community, and Ophelia ("Cocoa"), her cynical and hard-edged great-niece, both of whom are descendants of the island's founder, Sapphira Wade, an African slave and sorceress. (The island setting and theme of reconciliation are just two of the novel's obvious parallels to Shakespeare's *Tempest.*) Although some critics found the story somewhat contrived and the characters not fully developed, others shared the view of Bharati Mukherjee, the Indian-born American novelist, who wrote in the *New York Times Book Review* (February 21, 1988), "I'd rather dwell on *Mama Day*'s strengths. Gloria Naylor has written a big, strong, dense, admirable novel; spacious, sometimes a little drafty like all public monuments, designed to last and intended for many levels of use."

Naylor's most recent novel, *Bailey's Cafe* (1992), is set in a roadside diner managed by Bailey and his wife. On one level the book is concerned with the often strange stories told by the couple's patrons. "Nobody comes in here with a simple story," Bailey says. But the principal theme, according to Naylor, is female sexuality, as reflected in the author's examination of the lives and "appetites"—gastronomical and otherwise—of Eve, the madam of a local brothel, Sister Carrie, a religious zealot, and the novel's other female characters. "'Whore' is a word that's been imposed on women as a way of control, as the model of what we don't want to grow up to be. We are raised to want to be good girls," Naylor was quoted as saying in a press release prepared by her publisher, Harcourt Brace Jovanovich.

The publication of *Bailey's Cafe* marked the completion of what Naylor has called her "novel quartet," which began with *The Women of Brewster Place*. "I wanted each of the novels in the quartet to talk about a different human experience," Naylor has explained, as quoted in the Harcourt Brace Jovanovich press release. "*Women of Brewster Place* was the emotive novel, *Linden Hills* was the cerebral novel, *Mama Day* was the spiritual novel, and I consider *Bailey's Cafe* to be the sexual novel. I had a four-book plan that would take me through an apprenticeship with my craft. In seeing the end of my apprenticeship, now I am a writer because of that quartet."

While most of Naylor's fans would likely agree with her analysis of her work, they would probably contest her suggestion that the first ten years of her writing career constituted an "apprenticeship." Indeed, many critics have long regarded Naylor as a formidable literary talent whose poetic prose is but one of the beauties of her work. Deirdre Donahue, writing in the *Washington Post* (August 13, 1982), expressed the view of many critics when she observed, "Naylor's potency wells up from her language. With prose as rich as poetry, a passage will suddenly take off and sing like a spiritual." A reviewer for *Publishers Weekly* (December 18, 1987) commented on another virtue of her writing: "The beauty of Naylor's prose is its plainness, and the secret power of her third novel is that she does not simply tell a story but brings you face to face with human beings living through the complexity, pain, and mystery of real life."

Although Naylor has often been compared to Alice Walker and Toni Morrison, her novels have not provoked the heated controversy or accusations of male-bashing that have been generated by the works of those and other contemporary female African-American authors. As David Nicholson noted in his *Washington Post* (February 28, 1988) review of *Mama Day*, "It is refreshing to read a book by a black woman in which black men are not objects of ridicule or instruments of torture. While Naylor gives us characters who are fools—vain, egocentric, given to making wrong choices . . . these characters are always human, and their number equally divided between male and female."

In addition to her novels, Gloria Naylor has written essays and screenplays, and she recently completed a stage adaptation of *Bailey's Cafe*. She is also the founder of One Way Productions, an independent film company, which she established to bring *Mama Day* and other projects to the screen. Additionally, she has found the time to serve as a member of the Book-of-the-Month Club selection committee, conduct writing workshops for young people, and become involved in a literacy program in the Bronx sponsored by the National Book Foundation. The recipient of many awards, including fellowships from both the NEA and the Guggenheim Foundation, Naylor has lectured and served as a visiting professor at many institutions, including George Washington University, Princeton University, New York University, Boston University, and Brandeis University. She considers these activities vital because they require her to interact with others. The danger of a creative life, she has said, is that "you are rewarded for staying inside, for becoming a recluse."

While Naylor has come a long way from the shy, introverted youth she once was, she is still not entirely comfortable with her celebrity. "All writers are terribly insecure," she told Allison Glock. "I just learned to keep my insecurity inside." Standing nearly six feet tall, Naylor is an imposing figure, but the dimples that appear when she smiles make her less intimidating. Married briefly years ago, Naylor has refused to remarry or have children because, she has said, her solitude is too important to her. She lives in New York City. When asked by Mickey Pearlman what advice she would give to aspiring writers, she answered that they should forget about winning prizes and "write their hearts out." They should write, she said, "with as much integrity as they can—to the story they want to tell, to the characters who entrust them with those stories. Try to use the language as beautifully as they can. When that's done, . . . 'it is good' [and] that is enough!"

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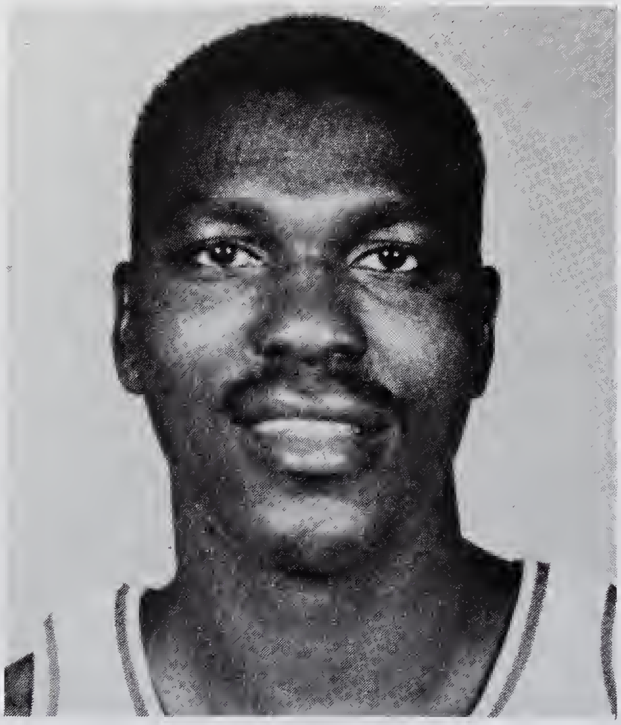

Houston Rockets

Olajuwon, Hakeem

(ō-lī′ju-wän)

Jan. 21, 1963– Basketball player. Address: c/o The Houston Rockets, The Summit, 10 Greenway Plaza, East Houston, TX 77046

"[Hakeem Olajuwon is] the second-best player in the world," George Karl, the coach of the Seattle Supersonics, has proclaimed of the seven-foot-tall, Nigerian-born basketball star, "and I never thought anyone would even get close to Michael [Jordan]." Although he did not begin to play basketball until he was fifteen, Olajuwon led the University of Houston to three consecutive trips to the Final Four of the NCAA basketball tournament, and the Houston Rockets selected him as the first pick in the 1984 National Basketball Association draft, ahead of Michael Jordan and Charles Barkley. Making an immediate impact on the league, Olajuwon teamed up in the frontcourt with seven-foot-four-inch Ralph Sampson to carry the hitherto mediocre Rockets to the playoffs in his rookie season and to the NBA finals in 1986. The so-called twin towers were less successful the following season, and in December 1987 the Rockets traded Sampson, leaving a poor supporting cast around their perennial all-star, whose awesome skills as a shot-blocker, rebounder, and scorer "seemed doomed to regional obscurity," as one writer put it. Although Olajuwon's herculean efforts carried the Rockets to the playoffs in all but one of his seasons, Houston regularly lost in the opening round to more balanced teams. In 1993, however, after the Rockets finally got the outside shooting help they needed to complement their star, they captured their first Midwest Division title in seven years, behind the leadership of a mature and injury-free Olajuwon, who had the best season of his career to date.

Hakeem Abdul Olajuwon was born in Lagos, Nigeria on January 21, 1963. (Because the "H" is silent in his native tongue, the name "Akeem" was incorrectly given to the young Nigerian when he enrolled at the University of Houston in 1980. Politely ignoring the mistake, Olajuwon waited until 1991 to announce that he preferred to use the correct Arabic spelling of his name, Hakeem, which means "doctor" or "wise one.") The son of Salaam and Abike Olajuwon, who owned a thriving concrete business in Lagos, Hakeem is the third child in a middle-class family of five boys and one girl. "I do not like it when TV only shows the bad things and then say, 'This is Lagos,'" Olajuwon said in an interview with Walter Leavy of *Ebony* (March 1984). "There are bad things, sure, but in Lagos we have designer clothes, big buildings, videos, and many other things that people enjoy in America. TV doesn't show that, and I get tired of trying to explain it."

The name Olajuwon means "being on top," and by the age of fifteen, Hakeem had grown to a height of six feet, nine inches, making him the object of taunts by other boys in his neighborhood. "They would tease me all the time in Nigeria, and I would get into fights every day . . . ," he recalled to Bob Sakamoto of the *Chicago Tribune* (May 22, 1986). "Sometimes I would be ashamed of being so tall. I would wish I was normal height so I can be friendly just like everyone else. Everywhere I went, people were looking. My parents knew why I was always fighting, and they tried to encourage me about my height."

At Moslem Teachers College in Lagos, the equivalent of an American high school, Hakeem was a goalie on the soccer team, and he also played team handball, until he took up basketball, in late 1978. Recognizing Hakeem's raw talent, Richard Mills, the coach of the Nigerian national basketball team, made him the team's center, even though he had to teach the young giant how to dunk a basketball. "They don't show you basketball on TV [in

Nigeria]," Olajuwon explained to John Capouya of *Sport* (April 1988). "If you turn it on to watch sport they will show you soccer *game*, that's what you will see. So I had just to learn the *rules* of basketball and the form, how to shoot. So I made that adjustment so easy, and once I start playing basketball I don't play those other sports again."

"In Nigeria, I had a special feeling inside of me," Olajuwon told Bob Sakamoto. "Something was going to happen. I have something no one else has, and when it's time, I knew my road was going to be in sports." Olajuwon was started along that road in 1980 by Chris Pond, a United States State Department employee, who arranged for the six-foot-eleven-inch, 190-pound teenager to visit several college campuses in the United States. "The day I arrived in New York, it was cold, so I went on to Houston where I was told it was warm," Olajuwon recalled to Dave Anderson of the *New York Times* (April 4, 1983). "When nobody met me at the airport, I called and the coach told me to take a cab to school. I felt I wasn't welcome." Experience had taught the University of Houston basketball coach Guy Lewis that the physical description of his new player was probably an exaggeration and that he was more likely to be six-foot-five and have no basketball skills. Happily proved wrong, Lewis nevertheless withheld Olajuwon from athletic competition in his first year at the university to teach him the fundamentals of the college game and to add weight and muscle to his thin frame. "He didn't know how to post up," Lewis told Dave Anderson. "He had no power move to the basket, he had no turnaround shot. He could jump, but he didn't know when to jump or where to jump." "We knew he'd get better," Cougar teammate Clyde Drexler said when he spoke to Roy S. Johnson for a *New York Times* (March 29, 1983) article. "Because he couldn't get any worse."

As a redshirt freshman in the 1981–82 season, Olajuwon was in constant foul trouble and averaged only eighteen minutes a game, but he helped the Cougars reach the semifinals of the 1982 NCAA tournament, where Houston lost to the eventual champion, the University of North Carolina. Having learned to play with more control by his sophomore year, Olajuwon started at center for a run-and-gun Cougars team that won twenty-five straight games and spent much of the 1982–83 season ranked number one in the nation. Because of the above-the-rim, backboard-rocking style of Clyde ("the Glide") Drexler, Larry Micheaux, Michael Young, and Hakeem ("the Dream") Olajuwon, the Cougars were nicknamed "Phi Slama Jama" or "Texas's tallest fraternity." Olajuwon topped the nation in blocked shots and averaged more than thirteen points and eleven rebounds per game as he led the Cougars to the 1983 Final Four. In the semifinals, his twenty-one points, twenty-two rebounds, and eight blocked shots keyed a 94–81 victory over a powerful University of Louisville team. Although heavily favored in the national championship game against North Carolina State, the Cougars lost to the Wolfpack, 54–52, on a last-second tap-in of a desperation shot. Olajuwon was named the most valuable player of the Final Four, becoming one of the few players from a losing team to earn that recognition.

Despite losing Drexler and Micheaux, the men of Phi Slama Jama again lived up to their epithet in 1984, advancing once more to the NCAA tournament's Final Four. In addition to netting more than sixteen points per game, Olajuwon led the nation in rebounding, averaging 13.5 per game, and field-goal accuracy, 67.5 percent, to become only the third player in Division I history to lead the nation in two statistical categories in a single year. Houston's 49–47 overtime victory over the Virginia Cavaliers in the semifinals of the NCAA tournament set up a much-anticipated national championship showdown between Houston and Georgetown, featuring college basketball's premier big men, Olajuwon and the Hoyas' All-American center, Patrick Ewing. Although Olajuwon scored fifteen points and snared nine rebounds, he managed just nine field-goal attempts as Georgetown prevailed by the score of 84–75. "We didn't play the way we're supposed to play," Olajuwon complained after the game. He was especially upset because his teammates had failed to get the ball to him in the paint. "We played selfish. They [the Hoyas] played team ball, the way you're supposed to play." Guy Lewis disagreed. "Hakeem doesn't understand the game yet," Lewis told Peter Alfano for a *New York Times* (April 4, 1984) article. "It's new to him. I say it all the time; he's still learning."

Feeling that he had learned enough to compete with the best in the world, Olajuwon decided to forgo his final year of college eligibility in order to enter the NBA, and the Houston Rockets used the first pick in the 1984 draft to pluck the seven-foot, 255-pound center from a talent-rich pool of collegians that included Michael Jordan, Charles Barkley, Sam Perkins, and John Stockton. Executing a unique "twin towers" scheme by pairing Olajuwon with the 1984 rookie-of-the-year, Ralph Sampson, a graceful, slender giant who was moved to power forward to accommodate the shorter but more muscular Olajuwon, Houston—which had won just twenty-nine of eighty-two games the previous season—was undertaking one of the more fascinating experiments in NBA history.

Houston coach Bill Fitch's bold plan showed early promise, for Olajuwon quickly established himself as one of the league's best pivot men, the heir apparent to Kareem Abdul-Jabbar of the Los Angeles Lakers as the most dominating center in the NBA's Western Conference, and he led the Rockets to the playoffs with a second-place finish in the Midwest Division in 1985. Olajuwon averaged 20.6 points per game on 53.8 percent shooting from the floor and swept the glass for 11.9 rebounds per game, but, more important, he turned a formerly soft Houston team into a defensive force with his shot-blocking and intimidating presence in the paint. Bernard King, who was then a high-scoring forward for the New York Knicks, told a reporter for *Newsweek* (November 26, 1984) that going up against Olajuwon and Sampson was "like shooting a basketball into the forest. You know you've got a good chance of hitting a branch." In the race for rookie-of-the-year honors, Olajuwon placed second, behind the high-scoring Michael Jordan of the Chicago Bulls.

"He was real raw when I saw him play at [the University of] Houston," Dave Wohl, a former Los Angeles Lakers assistant who scouted college players, said of Olajuwon in an interview with Michael Martinez of the *New York Times* (February 3, 1986). "It's scary how far he's come. At the time, he had a lot of athletic skills—he could run and jump—but not the technical skills. Now he even has those." In 1986 the Rockets emerged as a force in the West, with Olajuwon improving his scoring average to 23.5 on 52.6 percent shooting while he continued to rank among the league's leaders in rebounds and blocked shots. He was named to the All-NBA second team, losing to the first-team center, Kareem Abdul-Jabbar, by just one vote. Against the Los Angeles Lakers in the Western Conference playoff finals, however, Olajuwon dominated Abdul-Jabbar, and the Rockets eliminated the defending league champions in five games as Olajuwon averaged about thirty points, twelve rebounds, and four blocked shots. "In terms of raw athletic ability, Hakeem is the best I've ever seen," the Lakers' Earvin ("Magic") Johnson told Gary Binford of *New York Newsday* (May 20, 1986).

Although Olajuwon faced two talented veteran centers, Robert Parish and Bill Walton, who alternated against him, and continual double- and triple-teaming, he was virtually unstoppable against the Boston Celtics in the championship series. Boston countered with a well-balanced attack, spearheaded by the season's most valuable player, Larry Bird, that was ultimately too much for Olajuwon to overcome, as Boston took the series in six games. Nevertheless, the Rockets' record established them as the new team to beat in the West, and other NBA clubs began to copy the twin-towers blueprint. In the 1986–87 season, Olajuwon averaged 23.4 points per game, even though his shooting percentage dropped somewhat, to 50.8. Hampered by an ineffective backcourt, the Rockets were eliminated in the second round of the 1987 playoffs. That disappointing performance and a slow start in the 1987–88 campaign, combined with growing evidence that strong play by the guards was becoming the key to success in the NBA, caused the Rockets to abandon their high post–low post experiment by trading Ralph Sampson, in December 1987.

In the 1987–88 season Olajuwon's scoring average dipped slightly, to 22.8 points per game, but he nonetheless managed to finish the season among the top ten in scoring, rebounding, blocked shots, and steals. When Dallas knocked the Rockets out of the playoffs in the first round, he chastised his teammates for what he saw as their lack of desire and condemned management for bringing in players unwanted elsewhere. Under a new head coach, Don Chaney, Olajuwon had another dominating year, in 1988–89, as he became the first player in league history to accrue more than 200 steals (213) and blocks (282) in a season. The Rockets compiled a 45–37 record, which was good enough for a second-place finish in their division, but they again fell in the opening round of the playoffs. In the 1989–90 campaign, the Rockets struggled to play .500 ball and earn a spot in the playoffs, only to bow out to the Lakers in the first round. Despite the team's disappointing performances, Olajuwon won back-to-back rebounding titles, in 1989 and 1990.

Olajuwon's career nearly came to a premature end in a game against the Chicago Bulls on January 3, 1991, when the Bulls' center Bill Cartwright inadvertently elbowed him in the face. The blow, which fractured the bone structure around Olajuwon's right eye, sidelined him for twenty-five games. Instead of crumbling without their superstar's services, the Rockets rallied behind the workhorselike effort of the journeyman Larry Smith, who replaced Olajuwon, and the consistent play of forward Otis Thorpe and guard Vernon Maxwell, to win fifteen of the games Olajuwon missed. When Olajuwon returned to the lineup, he happily played six games as Smith's backup, rather than destroy the team's newfound chemistry. In March, after Olajuwon's return, Houston embarked on a thirteen-game winning streak that prompted Don Nelson, the coach of the Golden State Warriors, to call the Rockets "the most feared team in the league right now." Houston's rejuvenation proved to be short-lived; the team was once again eliminated in the first round of the playoffs, by the Los Angeles Lakers, three games to none. Olajuwon led the league in blocked shots for the second straight season.

Over the years, Olajuwon's public criticism of Houston's front office, his coaches, and his teammates, and his apparent reluctance to pass the ball even when he was being double- or triple-teamed brought him "a national image as a malcontent," as Tom Friend put it in the *New York Times* (April 28, 1993). The only perennial member of the NBA All-Star team who does not have what Friend called "a shoe commercial/miniseries," Olajuwon further damaged his reputation in 1992, when he feuded bitterly with the Rockets' owner, Charlie Thomas. Olajuwon was in the middle of a five-year, $18.3 million contract, which he wanted to renegotiate even though he had promised not to seek a new deal. The Houston front office had reworked deals with him in the past, but this time Thomas stood firm. When Olajuwon, citing a pulled hamstring, refused to suit up for a game in March 1992, the Rockets suspended him, accusing their franchise player of feigning the injury as a bargaining ploy. Although Olajuwon returned to the lineup after five games (all of them losses), Houston failed to make the playoffs for the first time since 1984, and Olajuwon asked to be traded. Despite his problems with the front office, Olajuwon continued his tradition of working on a weak aspect of his game during the off-season by tirelessly taking 500 shots a day to improve his fifteen-foot jumper.

When Rudy Tomjanovich succeeded Don Chaney as Houston's head coach, he lobbied Rockets' management to keep Olajuwon. Moreover, orthopedists confirmed that the player's leg had indeed been injured, as he had claimed. During a flight to Tokyo for an exhibition game, before the beginning of the 1992-93 season, Olajuwon and Charlie Thomas ended their dispute, with the owner eventually agreeing to a $25.4 million extension of Olajuwon's contract through 1999. Glad to retain his dominant center, Tomjanovich made him the focus of the team's new offensive scheme, which called for the guards to punch the ball inside to Olajuwon, who would choose whether to go to the basket or to throw the ball back out to the perimeter. Aided by his now consistent jump shot, Olajuwon responded to the new responsibility by posting career bests in scoring, 26.1 points per game (fourth-best in the league), and, more important, in assists, 291. Olajuwon's new willingness to give up the ball buoyed the confidence of his teammates, who gave him the most outside support of his career, and the Rockets racked up a club-record fifty-five victories to take their first Midwest Division title since 1986.

Excelling in defense as well as offense in 1992-93, Olajuwon led the league in blocked shots for the third time, with 342, and he was the fourth-leading rebounder, with thirteen per game. In addition, with 150 steals he bested all other centers. He also became only the second player in NBA history to have more than 250 assists and 300 blocks in the same year and the third player to accumulate 2,000 points, 1,000 rebounds, and 300 blocks in a year. Named the NBA's defensive player of the year, Olajuwon placed second in the voting for the league's most-valuable-player award, which went to Charles Barkley of the Phoenix Suns. In the playoffs, the Rockets squeaked past the Los Angeles Clippers in the opening round and then were ousted by the Seattle Supersonics in a tough seven-game series.

Fourth on the all-time blocked-shot list with 2,444, Olajuwon has been named to the All-NBA first team four times, and he has played in the All-Star Game in eight of his nine professional seasons, four times as a starter. Despite his numerous individual accomplishments, unless he can lead his team to an NBA crown or at least transform Houston into a perennial championship contender, he faces the prospect of never being recognized as one of the league's all-time great centers. Although Seattle coach George Karl stated that "Hakeem has as much influence on the game of basketball . . . [as] any player in the league," he also pointed to that one as-yet-missing item on Olajuwon's resumé in an interview with Michael Knisley of the *Sporting News* (May 24, 1993): "If he never wins a title, I think it hurts him. I don't think there's any question that the great ones, the ones who are thought of with reverence, have to win a title." For his part, Olajuwon does not let that one shortcoming diminish his achievements. "Everything has to go right to win [the NBA title]," he said when he spoke to Knisley. "If it doesn't, I'm not going to look at my career as a failure."

Hakeem Olajuwon is a devout believer in the Islamic faith, and as Knisley reported, his "devotion to Allah" is the "overriding factor in his life now, rather than basketball." A collector of abstract works by such modern artists as Theodore Roszak, Olajuwon likes to relax by painting in oils. He lives on the outskirts of Houston in a white stucco house that he designed with the help of John McGee, a Houston architect. In April 1993 Olajuwon, who speaks English, French, and four Nigerian dialects, became a naturalized citizen of the United States, making him eligible to play for the United States Olympic basketball team in 1996. Olajuwon and Lita Spencer, a California attorney he met while she was a student at Rice University in Houston, are the parents of a daughter, Abisola.

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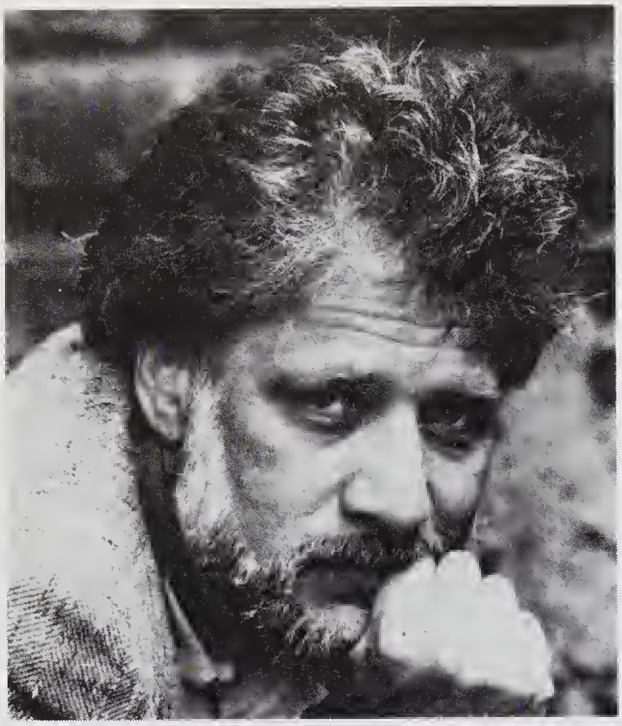
Ondaatje, Michael

(on-dät´zhə)

Dec. 9, 1943- Canadian writer; editor; filmmaker; educator. Address: c/o Dept. of English, Glendon College, 2275 Bayview Ave., Toronto, Ontario M4N 3M6, Canada; c/o McClelland & Stewart Inc., 481 University Ave., Ste. 900, Toronto, Ontario M5G 2E9, Canada

When the Ceylonese-born Canadian writer Michael Ondaatje learned that he had won the 1992 Booker Prize, one of the world's top literary awards, for his novel *The English Patient*, an expression of genuine amazement appeared on his face, according to people who witnessed the announcement. Whether Ondaatje's reaction stemmed from the knowledge that in previous years the Booker had eluded even the most celebrated Canadian writers, or from skepticism about the publicity surrounding his status as an odds-on favorite to win, or from other sources, his thousands of admirers in the literary community and among the reading public undoubtedly regarded the honor bestowed upon him as well deserved. One of Canada's leading poets and novelists and the recipient of many Canadian literary awards, he had at last been officially acknowledged as a writer of international stature.

Michael Ondaatje arrived on the Canadian literary scene in the 1960s, when he was in his early twenties, and with his first two books quickly



Isolde Ohlbaum

Michael Ondaatje

gained recognition in his adopted country as a poet of prodigious talents. For his fourth book, *The Collected Works of Billy the Kid*, which was published in 1970, he culled facts about people and events of the past to produce a brilliantly imaginative, impressionistic collage of poetry and prose. He subsequently honed and manipulated that technique to powerful effect in his novels *Coming through Slaughter* and *In the Skin of a Lion* and in his novelistic memoir, *Running in the Family*. Distinguished by evidence of his meticulous research, his knowledge of history, his narrative inventiveness, his feeling for place, and his understanding of human behavior, Ondaatje's fiction is, in the words of the writer Russell Banks, "as original and evocative as any being written today." Carolyn Kizer, writing in *The New York Times Book Review* (September 27, 1987), singled out for special praise Ondaatje's uncommon grasp of "the way work . . . is done and how it feels to do it," and Barbara Turner, in *Quill & Quire* (May 1987), described Ondaatje's sensitivity to light, color, odor, movement, and sound and his "talent for finding the exact image, the precise word to reclaim the experience." "I sometimes think there are two Michael Ondaatjes, identical twins and famous acrobats—high-wire artists," the writer Audrey Thomas has said. "One gathers information—dates, times, places, etc.—[and] the other gathers the secrets of the human heart. At a prearranged moment, they swing out towards one another and clasp hands. At that moment—the moment of clasped hands—his amazing books are born."

Of Dutch, English, Sinhalese, and Tamil descent, Michael Ondaatje was born Philip Michael Ondaatje on December 9, 1943 in Colombo, Ceylon (now known as Sri Lanka), the youngest of the four children of Philip Mervyn Ondaatje (called Mervyn) and Enid Doris (Gratiaen) Ondaatje (called Doris). Soon after their arrival in the early 1600s, his earliest ancestors in Ceylon gained prominence, a status retained by their descendants. Both of Ondaatje's parents came from well-known, eccentric families that hobnobbed with other upper-crust members of the island's colonial society, many of whom devoted much of their time to sports and partying. In *Running in the Family* (1982), Michael Ondaatje revealed that his father, a tea and rubber-plantation superintendent who, in his later years, ran a chicken farm, suffered from alcoholism. "Humorous and gentle when sober, he changed utterly and would do anything to get alcohol," he wrote. Despite the fact that Mervyn Ondaatje would periodically display manic, sometimes violent, behavior in public, Michael Ondaatje has traced his own "sense of secrecy, the desire to be reclusive" to his father, as he wrote in his memoir. From his mother, who had a passion for late Victorian poetry and who for a while operated a small dance and theatre school, he has said he derived "a sense of the dramatic, . . . the determination to now and then hold the floor." Another legacy from his mother, according to Philip Marchand, writing in the *Toronto Star* (September 19, 1992), was his "ability to focus on what he regarded as essential to his life as an artist, and never to be distracted from it."

As a child growing up in Colombo, Michael Ondaatje spoke both Sinhalese and English. When he was five his parents separated, and at the age of eleven he joined his mother (and his brother and one of his sisters, according to one source) in London, England. He enrolled at Dulwich College, an institution equivalent to an American junior high and high school, where he chafed at the strict scholastic rules that forced him to study math (to prepare for the national, standardized tests known as O levels) when he wanted to focus on English literature. In 1962, partly as a result of his frustration with that requirement, as Ann Mandel suggested in an article for *Dictionary of Literary Biography* (1987), Ondaatje immigrated to Canada. His brother, who was living in Montreal, persuaded Michael to enter Bishop's University, in Lennoxville, Quebec, where he concentrated on English literature and history. With the encouragement of Arthur Motyer, one of his professors, and his landlord, D. G. Jones, one of the Canadian poets with whom he became acquainted during that period, Ondaatje began to write poetry. In his twenties he received what he has called "invaluable [financial] support" from the Canada Council. "I don't think I would have become a writer without that support," he wrote in a letter to the *Montreal Gazette* (December 5, 1992).

Ondaatje spent the last year of his undergraduate career at the University of Toronto, where he earned a B.A. degree in 1965 and received the Epstein Award for Poetry. Some of the poems he wrote during his college days were included in the anthology *New Wave Canada: The*

New Explosion in Canadian Poetry (1966). At around that time the poet Wayne Clifford introduced Ondaatje to the staff of the Coach House Press, a small but influential Canadian publishing concern. For the past quarter-century, Ondaatje has been a member of Coach House's editorial board, and in that capacity he has served as "a guardian of other writers' artistic development," according to the novelist Susan Swan, another Coach House board member, as quoted by Val Ross in the *Toronto Globe and Mail* (October 10, 1992).

The contents of Ondaatje's first two books illustrate his keen appreciation of cadence, his masterly ability to manipulate language, and his skill at coming up with surprising, even shocking, imagery. *The Dainty Monsters* (1967), published while Ondaatje was studying for a master's degree in arts at Queen's University, in Kingston, Ontario, attracted an unusual amount of critical attention for a poet's maiden effort. In its first section, "Over the Garden Wall," Ondaatje juxtaposed the everyday and the fantastic in an imaginative study of family life inspired, to some extent, by his own immersion in domesticity: although he had not yet celebrated his twenty-fourth birthday, by the time *The Dainty Monsters* appeared he had become the head of a large household. In 1964 he had married Kim Jones, who, according to one source, brought to their union her four offspring from her previous marriage, to Ondaatje's mentor D. G. Jones, and within two years Ondaatje had become the father of a daughter, Quintin, and a son, Griffin.

In 1969, two years after receiving a master's degree, Ondaatje accepted a position as a lecturer in the English department at the University of Western Ontario. His next book, *The Man with Seven Toes*, was published in the same year. In thirty-three short lyrics and a long concluding ballad, *The Man with Seven Toes* recounts the ordeal of a woman who, after becoming stranded in a desert, is raped by aborigines, from whom she escapes with the help of a convict. The woman and the convict survive the terrors of a snake-infested swamp and other fearsome experiences before they are rescued. In language of "violent, rich beauty," as Ann Mandel described it, Ondaatje vividly conveyed the woman's pain and feelings of loneliness. His poetry also demonstrated, Mandel suggested, his "acute awareness of song and the spoken voice." *The Man with Seven Toes*, which has been twice presented as a dramatic reading in Canada, and *The Dainty Monsters* established Ondaatje as one of Canada's best young poets.

During the summer of 1968, Ondaatje wrote a short text about Leonard Cohen, the celebrated Canadian poet and singer-songwriter. Ondaatje has said that when he was in his early twenties Cohen's works influenced him more than did those of any other writer. In the opinion of Ann Mandel, *Leonard Cohen*, which was published in 1970, "illuminates Ondaatje and his work" as well as Cohen's: "He is clearly close to Cohen, sharing Cohen's love of the sensuous startling image, his understanding of the detached mind of the artist, of the authentic fakery of art, and, as Ondaatje writes of Cohen, of the necessity of promoting 'our own private cells of anarchy.'"

For his next book, Ondaatje began writing poems from the point of view of the nineteenth-century American outlaw-hero William H. Bonney, better known as Billy the Kid. It wasn't the cowboy mythology that attracted him to his subject, he explained in an interview with Vit Wagner of the *Toronto Star* (April 6, 1990). "I was reacting against the cliché of the comic-book western which was very popular at that time . . . ," he said. "I didn't so much identify with [Billy the Kid] as I saw him as a kind of mask with which to try to discover and investigate someone who was violent." He knew he did not want to write "a book that explained [Billy the Kid], that was a kind of sociological study of this cowboy or this killer." "I didn't think that that would represent him," he told Vit Wagner. As he worked, Ondaatje began to feel too constricted both by writing with Billy's voice alone and by confining himself within the parameters of verse. His self-acknowledged nervousness about the approach he ultimately chose proved to be unwarranted, for *The Collected Works of Billy the Kid: Left Handed Poems* (1970), a mixture of poetry, tall tales and other prose (including fictitious meditations and interviews), and photographs and other illustrations, garnered laudatory reviews. In an article that appeared in the *New York Times Book Review* (November 17, 1974) after the publication of *The Collected Works of Billy the Kid* in the United States, Karl Roosevelt wrote that Ondaatje had "prie[d] Billy the Kid loose from his legend and take[n] us inside, to his inner being; we feel as Billy feels." The book earned the Governor-General's Award—Canada's premier literary prize—for poetry in 1970. Ondaatje adapted the work for the stage, adding songs and making other changes, and since 1974 the play, which bears the same title as the book, has been performed in many countries overseas as well as in Canada and the United States.

In 1971, because of his refusal to bend to the administration's demand that he earn a Ph.D. degree, Ondaatje left the University of Western Ontario and obtained a position as an assistant professor at Glendon College, a division of York University, in Toronto, where he currently holds the title of professor and teaches Canadian and American literature, contemporary international literature, and creative writing. His third book of poetry, *Rat Jelly*, appeared in 1973, well after he had begun the research for *Coming through Slaughter* (1976), a book that grew out of a newspaper clipping about the black New Orleans cornetist Charles ("Buddy") Bolden. A pioneer in jazz, Bolden abruptly lost his sanity at the age of thirty-one while performing in a parade and was taken directly to a mental hospital (passing through a town called Slaughter along the way), where he remained until his death twenty-four years later. Building upon the solid facts about Bolden, which filled but a single page of *Coming through Slaughter*, Ondaatje used narrative, poetry, and songs to "invent the person," in his words, and to recreate the inner life of the turn-of-the-century musician.

"Ondaatje succeeds in giving us a sense of how Bolden actually played . . . ," Roy MacSkimming noted in a review for *Canadian Literature* (Summer 1977). "The texture of the book itself has that fertile, driving, improvisational quality, rich with its own pleasure in language and human complexity." Although MacSkimming complained that "the author shows himself too self-conscious about literary architecture," inserting "bits of poetry . . . as if to remind us of [his] other avocation," he concluded that "it is undoubtedly Ondaatje's experience as a poet which has liberated him from the tired conventions of the novel and helped him to produce a fictional work of such uncompromising existential power." *Coming through Slaughter* captured the Books in Canada First Novel Award in 1976, and, according to Maureen Garvie, writing in *Queen's Quarterly* (Winter 1992), it also won for Ondaatje "an immediate and loyal following."

In 1978 Ondaatje returned to his native land, after an absence of nearly twenty-five years, and in 1980 he went there again, motivated by his realization that he had "slipped past a childhood [he] had ignored and not understood," as he put it. He traveled all over Sri Lanka, sometimes in the company of his wife and children or his sister Gillian and her children, all of whom, he has said, "had to put up with [his] compulsive questioning of everyone [they] met, hearing again and again long lists of confused genealogies and rumor." "Relations from my parents' generation . . . stood in my memory like frozen opera," he explained in *Running in the Family*. "I wanted to touch them into words." In writing *Running in the Family*, Ondaatje chose words that reflect the complex impulses of a son as well as the sensibilities of a skilled historian, storyteller, and poet. The book, which received with few exceptions unalloyed critical praise, has been variously described as an "existential biography," a "kind of travel book—eloquent, oblique, witty, full of light and feeling—that keeps spilling over into poetry . . . , into fiction, into slapstick and high-class adventure," and a "nimble, impressionistic portrait of a social milieu, an eccentric family, and especially a father . . . a poignant vision exotic in cultural particulars, familiar in intimate human feelings." Poems inspired by Ondaatje's visits to Sri Lanka appear in his book *There's a Trick with a Knife I'm Learning to Do* (1979), which won the 1980 Governor-General's Award for poetry.

By the time *Running in the Family* reached bookstores, Ondaatje's marriage to Kim Jones had ended, and he had begun living with Linda Spalding, a novelist and the editor of *Brick*, an internationally respected literary magazine which he too has since helped to edit. Ondaatje explored the pain caused by the failure and dissolution of his marriage and the emotions associated with the growth of a new relationship in poems gathered under the title *Secular Love* (1984). As had those in his earlier books, the poems in *Secular Love* provoked highly favorable assessments along with a few decidedly negative ones, such as the one by Robin Skelton, who, in *Quill & Quire* (February 1985), wrote that "the lineation is arbitrary, the punctuation inconsistent, the imagery frequently absurd. The poems seem all too often as if they have been composed by cutting up and pasting together bits from incoherent notebooks."

Armed with a grant from the Guggenheim Foundation, Ondaatje next embarked on another work of fiction, *In the Skin of a Lion* (1987), a book that sprang from historical accounts of the building of Toronto's Prince Edward Viaduct and the lives of the immigrant workers who risked danger to help modernize the city. Reports from the early 1900s about the disappearance of a well-known Canadian millionaire provided another source of inspiration. Again, Ondaatje eschewed a conventional narrative, opting instead for a surreal montage to trace the growing social awareness of his characters. In a 1990 interview with Cary Fagan for the British literary magazine *Paragraph* (vol. 12, 1990), he disclosed that he felt more confidence in using that technique for *In the Skin of a Lion* than he had when he wrote *The Collected Works of Billy the Kid* and some of his other books. "In the first book I had no concept of form," he told Fagan. "I wrote poetry, I wrote prose, I had photographs. I was very involved with the shaping of the thing, but that came later. What happened with *In the Skin of a Lion* was that I had enough of a voice to incorporate all the bits and pieces. . . . I wanted a kind of seamlessness, because there are so many shifts and characters, a voice to reach over the gaps." A critical as well as popular success, *In the Skin of a Lion* won the inaugural Trillium Book Award for the best work of fiction in Ontario and the 1987 Toronto Book Award. Named one of the best books of 1987 by *Library Journal* and shortlisted for the Governor-General's Award, the book also gained international attention by making the short list for the Ritz-Hemingway Prize (which is now defunct). It has been translated into seven languages.

"After I'd finished *In the Skin of a Lion*, I didn't want to be leaping to the next story the next day," Ondaatje recalled to Stephen Smith during an interview for *Quill & Quire* (September 1992). "It took me a long time to get over that book." Even while feeling emotionally and creatively drained, however, he kept seeing in his mind's eye what he has described as "this little fragment of a guy who had crashed [in a plane] in the desert." "I didn't know who he was or anything," he told Stephen Smith. That crash victim, burned beyond recognition, became the Englishman (whose real identity may be that of a Hungarian count and Nazi spy) whose ill-fated convalescence during the final days of World War II Ondaatje chronicled in *The English Patient* (1992).

To his surprise, as he told an audience at Queen's University in 1992, two characters from *In the Skin of a Lion* also played leading roles in the story: Hana, the young Canadian nurse who devotedly ministers to the Englishman, and the thief-turned-spy Caravaggio, who tracks down Hana at the badly damaged, deserted villa in Italy where the nurse and her patient have found shelter. "I don't like the idea of sequels . . . ," Ondaatje told the Queen's University audience, "but those two characters seem so different in this book. As they emerged—turned up on the scene—it seemed that because of what happened between those characters offstage, as it were, between that book and this one, that I was really writing and discovering new people." The fourth major character in *The English Patient,* who also entered the story unexpectedly, as Ondaatje told Stephen Smith, was a soldier with the British army, a young Sikh demolitions expert. ("As a teenager, I used to read books on bombs," Ondaatje has recalled. "I had a great passion to be a frogman.")

At the outset, Ondaatje envisioned *The English Patient* as a story about two people in a villa. "Once I realized it was going to be four people and no more, the big problem became how I would write the story—how I would shape it," he has explained. "I spent about two years worrying about how to shape it the correct way. . . . I see the book as a totally political novel now, on one level . . . in that it's about the effect on four real humans of this panoramic event [World War II]." When Val Ross suggested to him that the English patient "might be a metaphor for the British empire, dying slowly, haunted by memory," Ondaatje responded, "That's one of the reasons I picked the title."

A week before its official publication, *The English Patient* was shortlisted for the Booker Prize, the Commonwealth nations' most prestigious literary honor and one of the most highly regarded literary awards in the world. In England, some reviews of the book bordered on the ecstatic, but a significant number of critics found little to admire in it. In Canada, however, it was received with almost unanimous enthusiasm (as it was in the United States), and Canadian bookmakers laid five-to-two odds in favor of the novel's winning the Booker Prize. On October 13, 1992 Ondaatje became the first Canadian writer to receive the award, which he shared with the British writer Barry Unsworth, who was nominated for his novel *Sacred Hunger. The English Patient* also collected a clutch of Canadian prizes, including the 1992 Governor-General's Award for English fiction and the Trillium Award.

Working in his usual way, Ondaatje did extensive research for *The English Patient,* spending weeks in London poring through material in the library of the Royal Geographical Society. He read texts on the defusing of bombs, accounts of the Blitz and of desert exploration, histories of nursing in Canada, descriptions of the architecture of villas, and the private correspondence of an English couple living in Egypt during the war, and he talked to many people who had experienced the war firsthand. "The process of learning something while I'm writing a book is very important to me," he has said. As is his longtime habit, he wrote the text in longhand, because, as he explained to Val Ross, "the only time [his] mind is ordered is with a pen." He then cut and pasted the text, entering the resulting manuscript pages, a few at a time, into a computer (so that he could "look for the echo," in his words) and next tape-recorded his own reading of the manuscript ("to hear the poetry"). During the last six months of working on a book, he told Ross, he agonizes over each phrase and every comma, "trying to get the balance right." He reportedly changed the final scene of *The English Patient* at the printer's, just before press time. Ondaatje has said that to avoid having to adhere to deadlines, he refuses to accept advances. "If I felt I had to produce something by a certain date, it would be deadly to me," he told Philip Marchand.

Michael Ondaatje has edited two books—*The Long Poem Anthology* (1979) and *From Ink Lake: Canadian Short Stories* (1990). His latest collection of selected poems is *The Cinnamon Peeler* (1992). In addition to the printed word and the stage, he has used film as a medium of expression. *Sons of Captain Poetry,* a documentary about the Canadian poet B. P. Nichol, was released in 1970. Two years later, Ondaatje wrote and directed both a less serious film, *Carry on Crime and Punishment,* which dealt with dognapping and featured some members of his family and a few of his friends, and a documentary, *The Clinton Special,* which focused on the Theatre Passe Muraille's production of *The Farm Show.* (According to *World Authors* [1985], *The Clinton Special* was released in 1974.) By his own admission, his latest film, *Love Clinic* (1991), "got turned down by every film festival in the world except Bombay, which loved it." "I can be subtle in a poem or a novel," he has said. "I can't be subtle in film."

Usually attired in jeans and sandals, Michael Ondaatje has blue eyes of an exceptionally light hue; his thick, dark hair and beard are turning gray. By all accounts a quiet, reserved, bashful, modest, and notably courteous man, he can be outgoing and even exuberant when associating with people he knows well. He has spoken out forcefully in public on matters affecting the arts. To lend his support to other writers, he frequently attends public readings, and he is said to be invariably generous in acknowledging the help of others. "A magical person but a journalist's nightmare," as Susan Swan put it, Ondaatje dislikes interviews and has decried what he has labeled the "cult of personality," insisting that it is a writer's work that deserves attention, not the individual. He has also expressed his unhappiness with the plethora of scholarly studies of literary works. "I think that's the most dangerous thing for Canadian literature right now," he told Cary Fagan. "The best writing comes when you're not self-conscious, and to think that there's somebody out there listening for something becomes pretty ominous." He would much prefer, he added, that a book be "enjoyed as opposed to studied." Ondaatje lives in Toronto with his wife, Linda Spalding.

Selected Biographical References: Queen's Q 99:928+ Winter '92; Toronto Globe and Mail C p1+ O 10 '92 pors; Toronto Star G p1+ S 19 '92 por; Canadian Who's Who, 1992; Contemporary Authors vols 77–80 (1979); Dictionary of Literary Biography vol 60 (1987); International Who's Who, 1992–93; World Authors 1975–80 (1985)

New Yorker Films (Tilai)

Ouedraogo, Idrissa

(wa-dra-o go)

1954(?)- Burkinabe filmmaker. Address: Ouagadougou, Burkina Faso

Only rarely does a film directed by an African succeed in making the transatlantic journey to American movie theatres, and it is even more unusual for such a film to win both critical praise and the attention of the movie-going public. But that is exactly what *Yaaba* achieved following its release in the United States in 1989. *Yaaba*'s success thus shattered the prevailing view that Africans do not make films with wide appeal; it also established the film's creator, Idrissa Ouédraogo, as a leading member of the new wave of African cinema and, by any measure, a talent to watch.

Both *Yaaba* and *Tilai* (1990), Ouedraogo's second film to be released commercially in the United States, have been widely praised by Western viewers for offering clear-eyed and unsentimental portrayals of communal life in the filmmaker's native Burkina Faso, an arid expanse of territory carved out of northwest Africa's Sahelian desert during the colonial era. In Burkina Faso, the films have earned him a reputation as a kind of modern-day West African griot; like the storytellers of old, Ouedraogo has through his work succeeded in keeping alive his people's oral history. "We may not have a tradition of screenwriting in Africa," he told Marco Werman in an interview for the *New York Times* (October 22, 1989), "but there is a great tradition of wild stories that we can base some very beautiful screenplays upon."

In transposing to the screen simple stories about Burkinabe village life, Ouedraogo has also helped to break new ground in African cinema. Ever since the 1960s, when a film industry first began to take root on the continent, African filmmakers have tended to use the medium to explore such controversial themes as the evils of colonialism and the epic confrontation between traditional African ways of life and Western culture. "If a movie like *Yaaba* is successful, many people will try not only to speak out about political matters," Ouedraogo has said, as quoted in the film's production notes, which were prepared by New Yorker Films. "Filmmakers are learning that there are many ideas for film, ideas that are more universal. Perhaps when people see such films they won't say 'African film,' they will just say 'film.'"

Idrissa Ouedraogo's success in piercing the North American and European movie markets is perhaps all the more remarkable given that he grew up in Burkina Faso, one of the poorest countries in the world and one that boasts only the rudiments of a film industry. He was born in about 1954 in Banfora, a village outside Ouagadougou, the capital. Published sources offer sketchy information about his parents, with one describing them as farmers and another characterizing his father as a paramedic and his mother as a housewife. Ouedraogo himself has described his father as "a modern man" who never tried to dampen his son's ambition to become a filmmaker. "He said, 'If you want to do it, do it very well,'" Ouédraogo said of his father, as quoted in the production notes for *Yaaba*. "I think now he's very glad for his son."

Ouédraogo was first exposed to movies as a boy. Like his fellow townspeople, he tried not to miss the films shown at "the moving cinemas," or the government-sponsored outdoor movie theatres that traveled from village to village throughout the country. He especially enjoyed the work of Charlie Chaplin, including *The Gold Rush* (1925) and *The Circus* (1928). His interest in film continued throughout his high school years, which he spent in Ouagadougou (an unusually bright boy, Ouédraogo was one of the relatively few students to gain admission to a high school in the capital). During one interview, he recalled scrimping and saving to pay the twenty-five cents admission to one of the three outdoor movie houses in the capital, where he would watch karate movies and Indian romantic musicals on the weekends.

But however much he enjoyed watching movies, Ouedraogo as a teenager had no special interest in making them himself. "I didn't have a burning ambition to make films from the time I was a child," he explained to Andrew Bell in an interview for the Guardian (February 21, 1990), "Like most people, I decided what I wanted to do when I was around twenty." What ultimately prompted him to think about becoming a filmmaker, in fact, was his great lack of enthusiasm for a career as a teacher, which was the usual career choice for a promising youngster. He was also influenced by the proximity of his home to the African Institute for Film Education (Institut Africain d'Education Cinématographique, INAFEC), Africa's only international film school, which is located in Ouagadougou, and after receiving the baccalauréat, roughly the equivalent of a high school diploma in the United States, he entered INAFEC.

Despite Ouédraogo's indifference toward studying film, his decision to become a filmmaker turned out to be an inspired one, for Burkina Faso was at the time becoming known as one of the most important cultural centers on the African continent. Burkina Faso owed its reputation to the fact that the nation's capital city had since 1969 been the site of the biennial Pan-African Film Festival (Festival Panafricain du Cinéma de Ouagadougou, FESPACO). In recent years the festival has been a cultural mecca for African filmmakers, producers, journalists, and critics, and has generated interest among Western observers as well.

After studying for several years at INAFEC, during which time he was expelled for his political activity as a student leader, Ouédraogo took a job in the government's film production office. At some point during the next few years, he went briefly to Kiev, Ukraine, in the former Soviet Union, where he continued to study film. He next moved to Paris, where he enrolled at the Institut d'Hautes Etudes Cinématographiques. By the time he received his film degree from the school in 1985, Ouédraogo had directed five short films: Poko (1981), which won two awards, including the Grand Prize, at FESPACO; Les Ecuelles (The Bowls, 1983), which won several international prizes; Les Funérailles du Larle Naaba (The Funeral of the Larle, 1984); Ouagadougou, Ouaga Deux Roues (Ouagadougou, Ouaga Two Wheels, 1985); and Issa Le Tisserand (Issa the Weaver), which won three awards at FESPACO in 1985.

Ouédraogo scored his first major success with Yam Daabo (The Choice, 1986), his first feature-length film, which centers on a family's move from its ancestral village to another area that is less arid. Although the film was dismissed by many critics as sentimental and lacking in complexity, it was impressive enough to be shown during the Directors' Fortnight at the 1987 Cannes Film Festival and, in the following year, to be featured at the Museum of Modern Art and the Film Society of Lincoln Center's "New Directors/New Films" series. Yam Daabo also won several awards at the 1987 FESPACO.

Ouédraogo's work was also impressive enough to attract the attention of Pierre-Alain Meier, a Swiss producer and documentary filmmaker whom Ouédraogo had met at a European film festival in 1987. "Idrissa soon became a friend and we decided to follow each other's work closely," Meier told Clair in an interview for Screen International (May 12, 1990). The two men did just that, and when Ouédraogo informed Meier of his next project, a cinematic version of a fable about a wise old woman that he had been told as a child, Meier was so intrigued with the story that he offered to help produce it. "When Idrissa showed me the treatment for Yaaba, I knew at once I wanted to help him make this film," Meier told Clair.

The undertaking turned out to be an unusual one not only for Ouédraogo and his Burkinabe production crew members, who had never before coproduced a film with Europeans, but also for Meier and his team's Swiss, French, and Italian crew, who had probably never even heard of Ouahigouya, the village in which the movie was shot. "It was their first time in Africa," Ouédraogo has explained, as quoted in the production notes for Yaaba. "They did not know about life in Africa or about African people, and we did not speak the same language as the Swiss, who spoke German. They were here during a very hot period, when the temperature reached 45-50 degrees centigrade every day, but it turned out to be very good for Burkina Faso cinema to work with European professionals. And they learned that Africans weren't much different than they were. By the time we started shooting, everyone spoke the same language." With the help of his European partners and a budget of $600,000, Ouédraogo completed the filming of Yaaba (1989), his first movie shot in 35 mm, in the summer of 1988.

Yaaba tells the story of Sana, an elderly woman who is ostracized by her fellow villagers because she is thought to be a sorceress. Against the wishes of the village elders Bila, a precocious boy, and his female cousin Nopoko, befriend the woman, whom they call "Yaaba," a term of affection meaning "grandmother" in Mooré, Burkina Faso's principal language. The tension between the villagers and Yaaba escalates after Nopoko falls ill. Although the girl eventually recovers as a result of Yaaba's efforts, the villagers remain suspicious of the old woman. The film ends matter-of-factly with Yaaba's death and Bila's discovery that the woman's reputation for sorcery derived from the fact that she had been orphaned as a child.

As Yaaba traveled from film festival to film festival throughout 1989, it gradually emerged as one of the most talked-about films of the year. In February, at FESPACO, the movie won the Special Jury Prize, and three months later, at the Cannes Film Festival, it not only was accorded the honor of opening the Directors' Fortnight but went on to win the prestigious International Critics' Award. Daniel Talbot, the president of New Yorker Films, was among the many movie moguls who were impressed by the film. "I thought, 'It's a masterpiece,'" he recalled to Marcia Biederman. Talbot on the spot negotiated a contract with Ouédraogo that gave New Yorker Films exclusive rights to distribute the film in the United States for the remainder of the year, *Yaabo* generated an equally high degree of excitement at the New York Film Festival, the Chicago Film Festival, and the Tokyo International Film Festival, at which it won the Sakura Gold Prize. Thanks in part to Ouédraogo's deal with New Yorker Films, *Yaabo* went on to play to enthusiastic audiences in some two dozen cities throughout the United States and in Paris.

According to Jill Forbes, who reviewed *Yoobo* for *Sight & Sound* (Spring 1990), the movie's appeal derived from "its capacity to evoke universal truths by recounting simple events and so to transcend the confines of the village, state, or even continent." Although the villagers depicted in the film are steeped in cultural traditions with which most non-Africans would be unfamiliar, Ouédraogo succeeded in rising above the differences between the Burkinabé and other peoples by focusing on those aspects of their lives that are part of the shared human experience. Burkinabé village life is thus seen to be characterized by the same joys and sorrows, infidelities and prejudices, and familial conflicts and reconciliations that are part of life the world over. "It's just the story of life in a village," Ouédraogo told William Fisher in an interview for *Sight & Sound* (Summer 1989). "In the villages you discover man as he is—good, evil, generous, intolerant. The spirit of Burkina is in the village."

Another source of *Yaobo*'s appeal for many Western viewers was Ouédraogo's refusal to sensationalize the old woman's plight. "Although Ouédraogo tells his story by cutting from village activities to Sana's isolation from the community," Carrie Rickey wrote in her *Philodelphia Inquirer* (May 3, 1990) review of the film, "*Yobba* does not indulge in the pathos of her estrangement, nor in the small-mindedness of most who won't permit her to participate in village life." "Yaaba dies of old age, but we don't see her die, gasping for her last breath, as we would in most films . . . ," Bert Cardullo similarly observed in the *Hudson Review* (Spring 1991). "For [her] burial, the camera has moved from full shot back to long shot and there it stays for the remainder of the scene, thus placing the emphasis not on the emotions of the participants, the expression of their sorrow, but on the social significance of the event, on its ritualistic quality." Among the few American critics who were unimpressed by the film was Dave Kehr, who complained in the *Chicogo Tribune* (March 16, 1990) that *Yooba* seemed "designed to appeal to a First World nostalgia for the 'primitive.'" Kehr's view was shared by some African filmmakers and critics,who regarded *Yaaba* as an idealized portrait of African village life. Others, however, regarded the film as a welcome departure from the politically driven works traditionally produced by African filmmakers.

Ouédraogo's interest in treating universal themes is similarly reflected in *Tiloï* (1990), which won the Special Jury Prize at the Cannes Film Festival and the Grand Prix at FESPACO in 1990 and which was commercially released in the United States in the same year. The movie tells the thematically simple yet emotionally complex story of Saga, a young, vigorous man who, on returning to his desert village after an absence of several years, learns that his father has married Nogma, the woman to whom he had been betrothed. Saga and Nogma soon begin a clandestine affair; after the villagers learn of their relationship, Saga, in accordance with the *tilai*, or code of honor, is sentenced to death. The tragedy of Saga's eventual death raises questions about the precedence that fidelity to tradition has over such "bourgeois" values as individual happiness. "Only an enormously sophisticated filmmaker could discover such depth in such simplicity," Caryn James wrote in her *New York Times* (September 24, 1990) review of the film. "*Tiloi* is the latest evidence that Mr. Ouédraogo is both distinctly African and brilliantly universal and among the most accomplished of contemporary filmmakers."

Ouédraogo has enhanced the universality of his films by allowing images, rather than dialogue, to sustain the narrative. "If you want your films to be understood, they must be very expressive and visual," he was quoted as saying in the production notes for *Yoobo*. "No dialogue, no commentary, just *mise-en-scene*." (In fact, many reviewers have observed that the English subtitles provided are not necessary to understand his films.) Ouédraogo's decision to use dialogue sparingly also solved the practical problem of his having to employ friends and relatives with no training as actors. "The reason there is so little dialogue is because there are no professional actors in Burkina Faso," he told Andrew Bell. "If I tell them to say something in a certain way, they can't do it. I just have to give them the words and they say it as they wish." Yet it is a testament to Ouédraogo's ingenuity that he has been able to transform this limitation into an advantage. "Because they are my friends, my relatives . . . , I know what they can bring to the film. . . . ," he was quoted as saying in the production notes for *Yooba*. "If they can feel the story, they can relate their own experiences within the story. And it is easy to direct them because they have lived a life so similar to mine. It was just to get money to make [*Yooba*] that I wrote a script in the first place."

Ouédraogo's films also draw on techniques used by the African storytellers of preceding generations. Like them, he has been careful to maintain a distance between his audience and his characters, refusing, as is the custom in the West, to penetrate their minds or probe their motivations. "We know that we are being told a story by a third person," Manthia Diawara wrote in *Africon Cinema* (1992), "and every shot must be negotiated through the narrator." Ouédraogo accomplishes this effect by resorting to frequent use of medium and long shots as opposed to closeups.

This cinematic style reinforces the belief, common in traditional societies, that communal harmony takes precedence over the desires and concerns of the individual: when photographed against the backdrop of the barren yet awe-inspiring Sahelian landscape, the individual appears insignificant, strengthening his sense of dependence on other individuals. This approach serves yet another purpose: it enables Ouédraogo to convey the rhythms of daily life in the desert. "From a cinematic perspective, it was this village, with all its peacefulness, and everything around, that I was interested in," he said of the filming of *Yaaba*, as quoted in the production notes. "All cinema is about rhythm. I could not make this film with a rhythm that was too fast, nor with shots that were too sophisticated. I wanted the characters, on the one hand, and the sound and the image, on the other, to blend harmoniously together." Ouédraogo's most recent film is *Samba Traore* (1992), which was shown at the Walter Reade Theater at Lincoln Center in 1993 as part of a festival entitled "Modern Days, Ancient Nights: Thirty Years of African Filmmaking."

When he is not traveling the globe to promote his films, Ouédraogo can usually be found in one of his two homes, in Paris and Ouagadougou, with his wife, Thanata, and their son, Doudou. An unassuming man, Ouédraogo has "more the air of a student than an acclaimed director, dressed in a baggy cardigan, smoking heavily, and teasing his editing team as they work," as Andrew Bell observed. When asked by Bell what he hoped to accomplish in his films, Ouédraogo responded, "Some people make politics their life, I don't. My job is to make films. I would like to be a bit like Roger Milla, the Cameroonian footballer in the World Cup. He made Africans feel more proud than any politician. I would like my films to do a little of the same."

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Office of Management and Budget

Panetta, Leon E.

June 28, 1938– Director of the Office of Management and Budget. Address: Old Executive Office Bldg., 17th St. and Pennsylvania Ave. NW, Washington, DC 20503

When, on December 10, 1992, President-elect Bill Clinton nominated United States congressman Leon E. Panetta of California to be the director of the Office of Management and Budget and Alice M. Rivlin, the first director of the Congressional Budget Office, to be Panetta's deputy, he sent a signal to the financial markets that he was serious about tackling the budget deficit. Both Panetta and Rivlin were well known for their support for spending cuts and tax increases as a means of stanching the hemorrhage of red ink that has burdened the United States with a debt that currently equals more than $4 trillion. For instance, as chairman of the House Budget Committee since 1989, Panetta had been a key player in the major budget negotiations with officials in the administration of George Bush, including the celebrated 1990 budget summit that ended with the president's fateful decision to raise taxes. Over the years, he has won respect for his command of budgetary details, his incorruptibility, and his willingness to forgo politically popular decisions to achieve long-term goals. As Ellen Nissenbaum, the legislative director of the liberal Center for Budget and Policy Priorities, observed to Marshall Ingerwerson in an interview for the *Christian Science Monitor* (December 10, 1992), Panetta has managed to "break from the usual myopic focus that traps a lot of Washington. He thinks about the future and the impact of what he does now."

Panetta came to his role as "the nation's leading number cruncher," to quote a writer for *U.S. News & World Report*, via a somewhat circuitous route. The son of Italian immigrants, he entered public life as a moderate Republican and served in the administration of President Richard Nixon as chief civil rights officer of the Department of Health, Education and Welfare. When, in compliance with the Civil Rights Act of 1964, he sought to enforce the desegregation of southern school districts at a pace that undermined Nixon's so-called southern strategy, he was forced to resign. The experience left him embittered and ultimately led him to switch his party allegiance. As a member of the United States House of Representatives from 1976 until 1993, Panetta earned a reputation as a liberal on social issues and a moderate on economic matters.

Leon Edward Panetta was born in Monterey, California on June 28, 1938, the younger of the two sons of Carmelo Frank Panetta and Carmelina Maria (Prochilo) Panetta. After emigrating from Italy to Sheridan, Wyoming, where some of his relatives lived, Panetta's father worked in copper mines for a time, then moved with his family to California. He eventually settled in Monterey, where he opened his own restaurant, Carmelo's Cafe, which became a favorite among Italian-American servicemen at nearby Fort Ord. Working alongside his wife, Carmelo Panetta operated the restaurant until poor health forced him to sell it in 1947. With the profits realized from the sale, he bought a walnut ranch in Carmel Valley, and it was there that his two sons spent their adolescence and teen years.

Upon graduating from Monterey High School in 1956, Leon Panetta enrolled at the University of Santa Clara. A political science major, he took his B.A. degree, magna cum laude, in 1960. In November of that year, he cast his first presidential vote, for Richard Nixon; two years later he again supported Nixon in what turned out to be an unsuccessful bid for the governorship of California. Meanwhile, Panetta had enrolled at the University of Santa Clara Law School, where he edited its law review. After receiving his J.D. degree in 1963, he began practicing law in Monterey.

From 1964 until 1966 Panetta served in the United States Army, rising from second lieutenant to captain. While stationed at Fort Benning, Georgia, he was deeply moved by his first glimpse of segregated housing and public facilities. "This was blatant discrimination, not the subtle kind that, because of property prices and jobs, had forced blacks to settle in the outskirts of Monterey in the community of Seaside," he wrote in his book about the civil rights movement, *Bring Us Together* (1971). "Here the law and the prejudice had been quite clear, and so were its consequences." After attending the Army Intelligence School at Fort Holabird, Maryland, he was stationed at Fort Ord, where he served as chief of operations and planning of the intelligence section. He also volunteered as legal counsel in court martial cases.

Soon after his discharge from the army in March 1966, Panetta was hired as an aide to United States senator Thomas H. Kuchel of California, a moderate Republican who at the time was the minority whip. Focusing on civil rights matters, Panetta played a part in the drafting of the open housing bill of 1968. The bitter battle for the presidency fought that year by Richard Nixon, Vice-President Hubert H. Humphrey, and Governor George C. Wallace of Alabama left Panetta disenchanted with his party's standard-bearer. In *Bring Us Together*, he recalled Nixon's tone in the campaign as being "harsh and reactionary, long on partisan rhetoric, short on humanity and solid programs." "It was not my brand of Republicanism," he wrote. Panetta's disillusionment with his party was compounded by the defeat of his boss, Senator Kuchel, in the Republican primary held in that year.

Following Nixon's election, Panetta accepted an offer to join the staff of United States senator Edward Brooke, a Republican from Massachusetts and the only black in the upper chamber, but he changed his mind when his work on the Nixon transition team on matters related to the Department of Health, Education and Welfare (HEW) brought him in contact with Robert Finch, Nixon's nominee for HEW secretary. After serving for several months as Finch's special assistant for civil rights, Panetta was promoted to director of the Office of Civil Rights. Concurrently, he continued to serve as Finch's special assistant in order to be able to report directly to him.

As HEW's chief civil rights officer, Panetta assumed responsibility for ensuring that the 515 southern school districts that were refusing to desegregate comply with federal orders to do so. Armed with the power to deny federal aid to uncooperative districts, he set about the task of implementing the Civil Rights Act of 1964, which barred racial segregation in places where it had once enjoyed the force of law—namely, in the South. Southern senators, led by Democrat John C. Stennis of Mississippi, tried to dampen the government's zeal for enforcing the act in the South by attempting to outlaw all segregation, including the de facto form that was common in northern cities. Although Panetta conceded that northern discrimination constituted an evil in itself, he refused to divert his office's attention to engage in a broader debate that appeared designed to perpetuate the Jim Crow laws of the former Confederacy.

But Stennis had allies in the Nixon administration who feared that Panetta's aggressiveness might jeopardize their southern strategy of wooing supporters of George Wallace. Moreover, although Panetta could count on Finch's unwavering support, he had formidable enemies elsewhere in the administration. They included Vice-President Spiro T. Agnew, Attorney General John Mitchell, White House Chief of Staff H. R. ("Bob") Haldeman, and John D. Ehrlichman, the White House domestic affairs adviser. If Panetta entertained any doubts about the political forces militating against him, they were dispelled one day when Ehrlichman bluntly told him, "Blacks aren't where the votes are." As pressure mounted for him to slow down his efforts at desegregation, Panetta, in a rare on-the-record outburst, told an Associated Press reporter that his critics would not be satisfied until "we . . . shoot ten blacks on Washington's Birthday."

Unwilling to back away from his policies, Panetta was forced to resign on February 17, 1970. His ouster demoralized the civil rights personnel at HEW, 125 of whom signed a petition of protest. Although Panetta refrained from criticizing Nixon in his letter of resignation, he made it clear in a series of speeches delivered over the next few weeks that it was Nixon's lack of leadership that threatened to perpetuate segregation indefinitely. He was even more candid in *Bring Us Together*. "What had Richard Nixon . . . done to ease racial tensions during the first fifteen months of his administration?" Panetta asked. "Nothing. Any moves by his administration in that direction were made either with his passive acquiescence or in spite of his views. What had he done to pull the white society farther away from the black society? Plenty. He had actively courted the worst element of the Deep South. He had unleashed his vice-president, Spiro Agnew, to prey on the fears dividing a nation. He had lowered the priorities for social progress that benefited the poor black and poor white communities. He had tried to roll back the basic constitutional rights of minority citizens in this country. He had declined to affirm that civil rights law was right, was just, was an important part of America. It was done by degrees; it was sometimes done by indirection. But it was always done in a way to constitute a major offense against the black community of the United States and, by extension, to other minorities." Panetta was honored with the National Education Association's Lincoln Award.

On May 26, 1970 Panetta was appointed executive assistant to Mayor John V. Lindsay of New York City, with responsibility for intergovernmental relations. Working out of offices in Albany, New York and Washington, D.C., he tried to secure state and federal aid for the city. After serving for five months in that position, he resigned to return to Monterey, where in 1971 he formed a law firm, Panetta, Thompson and Panetta, and formally registered as a Democrat. Panetta also found time to serve as counsel to the National Association for the Advancement of Colored People (1971–76), as a member of the Monterey County Democratic Central Committee (1972–74), and as vice-president of the Carmel Valley Little League (1974–75).

Panetta returned to political life in 1976, when he challenged the reelection of United States congressman Burt L. Talcott, a Republican from California's Sixteenth (now the Seventeenth) Congressional District, which encompasses the central coastal region from the Monterey-Salinas area south to San Luis Obispo, including Fort Ord and rich agricultural areas. After defeating John R. Bakalian in the Democratic primary, he squared off against Talcott, whose candidacy had been weakened by his near-defeat in two previous elections. Panetta won with a 53 percent majority and was reelected with 61 percent of the vote two years later. He was returned to office in every congressional election after that by majorities of 71 percent or greater.

If, during Panetta's sixteen years in the House, some Democrats complained that he often was too eager to cut spending on domestic programs, they had to admit that he also applied his frugality to his own office and committee expenses. He paid for some office furniture out of his own pocket, for example, and used frequent-flier bonuses to offset official travel expenses. By returning a cost-of-living allowance back to the treasury, he angered some of his colleagues who were unwilling to follow his example. It was therefore especially galling to Panetta to be caught up, even in a small way, in the congressional check-writing scandal of 1992. "I didn't come to Washington to get free office furniture, or discounted shoe-shines and haircuts," he told Clifford Krauss of the *New York Times* (April 15, 1992) during the height of the scandal. "It offends me when this kind of thing comes up." Panetta insisted that it was sloppy bookkeeping that led him to write two overdrafts over a three-year period.

During the 1980s Panetta consistently opposed the defense and foreign policy initiatives of President Ronald Reagan. An outspoken critic of aid to the Contra rebels in Nicaragua, he was one of the first members of Congress to charge publicly that the White House operations directed by Lieutenant Colonel Oliver L. North on behalf of the Contras were illegal. He voted against authorizing President George Bush to use armed force to expel Iraqi troops from Kuwait in 1991. Domestically, he supported abortion rights and the Equal Rights Amendment for women.

Notwithstanding his opposition to Reagan on foreign policy and military issues, Panetta succeeded in cultivating a bipartisan image, thanks in large measure to his Republican roots and his support for the White House's economic policies. That image was tarnished, however, in 1984, when the Democratic leadership appointed him head of a task force to resolve an electoral dispute in Indiana's Eighth District. After the panel ruled that Frank McCloskey, a Democrat, had edged out his Republican opponent, Richard D. McIntyre, by four votes—a ruling that erased McIntyre's apparent victory—Republicans rushed to the floor to denounce Panetta for what they regarded as rank partisanship.

From his seat on the Agriculture Committee, Panetta looked after the interests of his district. During the debate over the 1986 immigration reform bill, he led a successful effort to include in the bill a guest-worker provision that ensured a plentiful supply of cheap labor for California growers. Although the provision was vociferously opposed by Hispanic groups and organized labor, Panetta insisted that he was a defender of migrant workers rather than of growers. "The choice is not whether there will be foreign workers in this country," he was quoted as saying in the *New York Times* (July 30, 1984), "but whether there will be legal protection or illegal exploitation of those workers." As chairman of the nutrition subcommittee, Panetta helped to extend the food stamp program and to publicize the cause-and-effect relationship of high unemployment and hunger in America.

Following his reelection in 1978, Panetta won a berth on the Budget Committee. Membership on the committee is limited to three terms, but when his six years were up, Panetta sought a change in the rules that enabled him to run for the chairmanship. He lost that fight to William H. Gray 3d of Pennsylvania, who was named chairman in 1985. Although Panetta spent the next four years off the committee, he remained deeply involved in economic debate, helping to negotiate the House version of the Gramm-Rudman deficit reduction bill and taking part in the 1987 budget summit between Congress and the White House, which led to both higher taxes and spending cuts. Gray stepped down as chairman of the Budget Committee following the 1988 elections, and in early 1989 Panetta was elected with little opposition as his successor.

More than most Democrats, Panetta has over the years consistently called for restraints in spending; he has also displayed a willingness to raise taxes when necessary. As a congressman, he deplored the accounting gimmickry often employed by lawmakers to mask the size of the deficit. "We pretend we're running a legitimate operation, but we've got a gambling establishment in the back room," he was quoted as saying in *Newsweek* (October 23, 1989). "We spend as much as we need to cover our political rear ends." As a leading architect of the 1990 budget agreement with the White House, Panetta is one of the Democrats that President Bush was referring to when he claimed that Democrats had forced him to renege on his central campaign pledge not to raise taxes. In 1992 Panetta led the fight against a Republican-sponsored balanced budget amendment, which he viewed as a device designed to help Congress avoid responsibility for making tough decisions on spending and taxes.

Few politicians of either party had the courage to join Panetta in his call for a national sales tax, an increase in the gasoline tax, limits on tax deductions for mortgage interest, and significant cuts in jealously guarded entitlements. It was precisely that combination of unsparing realism and political courage that heartened economists when President-elect Bill Clinton nominated Panetta for director of the Office of Management and Budget. The naming of Alice M. Rivlin, the former director of the Congressional Budget Office, as his deputy reinforced the notion that Clinton was serious about deficit reduction. As Robert D. Reischhauer, who succeeded Rivlin in the congressional post, was quoted as saying in the *New York Times* (December 11, 1992), "You have two people strongly committed to deficit reduction, two people who are extremely knowledgeable on the details of the federal budget, one who brings economic expertise and an academic perspective and another who brings the political dimension."

At his confirmation hearing in January 1993, Panetta stressed that his number-one priority would be reducing the deficit, even if attaining that goal meant not implementing the middle-class tax cut promised during the campaign. He told the senators that the deficit, if permitted to continue to grow, was likely to render ineffective the new administration's efforts to reenergize the economy. When asked about possible reductions in such sensitive areas as Social Security, Medicare, and Medicaid, Panetta said, "All of us are going to have to make some sacrifice if our economy is going to be more productive, and if we're to provide greater opportunity for our children tomorrow." He was confirmed by the Senate on January 21, 1993.

As director of OMB, Panetta was instrumental in formulating and then pushing through Congress the president's deficit-reduction plan. Panetta angered Clinton at one point during the seven-month ordeal by publicly admitting his discouragement over the difficulty of getting the legislation through Congress and by expressing doubts about whether several of the president's major initiatives would pass. Nevertheless, after much cajoling and compromising by the administration, in early August a budget was passed by the narrowest of margins, 218-216 in the House and 51-50 in the Senate. Panetta also has a vital role in trying to win congressional approval of both the controversial North American Free Trade Agreement and the cornerstone of the Clinton presidency, health-care reform.

Leon E. Panetta is of medium height and has a swarthy complexion. He has been described as affable and soft-spoken and as possessing an instinct for compromise but also as a tenacious negotiator with enough patience to wear down the opposition. "He negotiates on the strength of personality and candor," Democratic representative Dennis Eckhart of Ohio said of him in an interview with Elaine S. Povich of the *Chicago Tribune* (December 18, 1992). "He has dominant and substantive knowledge. You can't BS your way around Leon." Panetta has been married to the former Sylvia Marie Varni, whom he met in college, since July 14, 1962. They have three grown sons—Christopher, Carmelo, and James. During his years in Congress, his wife remained in California to run his local district office; he himself shared a rented townhouse in Washington with other congressmen during the week (since leaving Congress he has moved into his own apartment), returning to his home in Carmel Valley, the same house in which he grew up, each weekend. Panetta enjoys tending the walnut trees on the property as well as reading and playing the piano. He keeps fit by swimming. His religion is Roman Catholicism.

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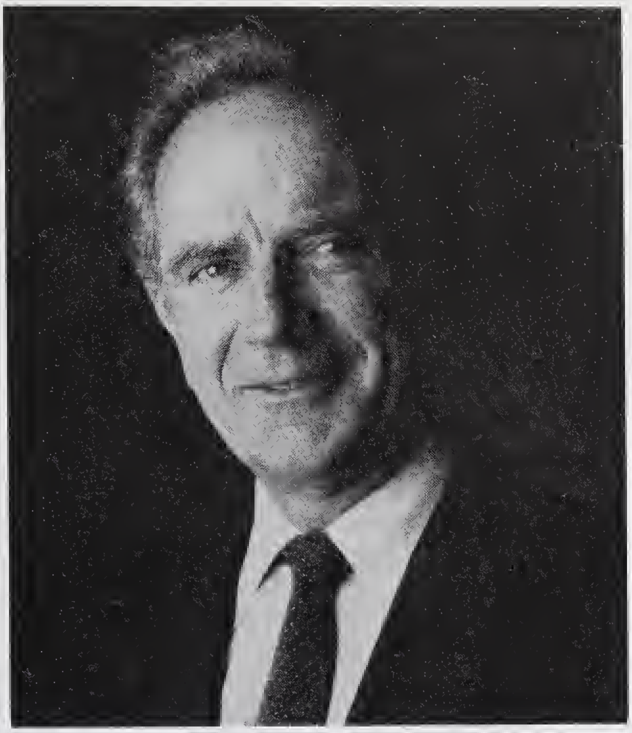


ICN Pharmaceuticals, Inc.

Panic, Milan
(pon´ich)

Dec. 20, 1929– Business executive; former prime minister of Yugoslavia. Address: b. ICN Pharmaceuticals, Inc., 3300 Hyland Ave., Costa Mesa, CA 92626-1503; h. 1050 Arden Rd., Pasadena, CA 91106-4004

The Serbian-born American Milan Panic, who is the founder, chairman of the board, president, and chief executive officer of ICN Pharmaceuticals, gained international attention in July 1992, when he returned to Yugoslavia to serve as prime minister, thirty-six years after leaving that country and arriving in the United States virtually penniless as a refugee from communism. Of all the Soviet satellite countries, none has suffered more from the demise of communism than Yugoslavia, where seething ethnic tensions, long held in check by a strong central government in Belgrade, have erupted into civil war. During 1991 and 1992, the Yugoslav republics of Slovenia, Croatia, Bosnia and Herzegovina, and Macedonia declared their independence, leaving only Serbia and Montenegro to claim the title of Yugoslavia.

Panic took office with characteristic confidence and with a longing and determination to help his countrymen. "This is a peace mission," he told a reporter shortly before assuming his post. "I know I am going on a pirate ship. But if I become captain, the pirate ship will be turned into a ship of peace." Despite his strenuous efforts, which included talks with dozens of world leaders, he proved unable to curb the violence, ease ethnic tensions, or persuade the United Nations to lift the economic sanctions that it had imposed on Yugoslavia. In December 1992, in national elections that were "riddled with . . . irregularities," according to the Council on Security and Cooperation in Europe, Panic failed in his bid to capture the presidency of Serbia from the incumbent, the powerful political leader Slobodan Milosevic, and the Yugoslav parliament removed him from office. He returned to the United States soon afterwards to resume his duties at ICN, which, since its establishment in 1960, has grown into an international health-care company that in 1992 boasted sales of over half a billion dollars.

Milan Panic was born on December 20, 1929 in Belgrade, the capital of both Serbia and Yugoslavia, to Spasóje Panic and Zorka (Krunich) Panic. His father died when Panic was two or three years old, leaving Zorka Panic to raise Milan and his two sisters in Belgrade by herself. To help provide food for his family, the young Panic raised rabbits and goats and grew vegetables. When he was twelve, German troops invaded Yugoslavia, and during the remainder of World War II, Panic witnessed atrocities committed by the Nazis against his countrymen. "I saw people hung in streets of Belgrade," he has recalled, as quoted in Lawrence A. Armour's collective biography *The Young Millionaire$* (1973). "We would go by in streetcars that hit legs of those hanging from light posts." When he was fourteen he joined the Yugoslav underground, serving as a courier for Communist guerrillas who were fighting the Germans in the mountains. Thrilled by the sight of United States aircraft bombing Nazi-occupied Belgrade, he dreamed of settling in America someday.

After the war, Panic achieved a measure of national fame as a 1,000-meter bicyclist. He served as an alternate on Yugoslavia's cycling team at the 1952 Olympic Games. After earning a B.S. degree at the University of Belgrade in 1955, he plotted his escape from behind the Iron Curtain. While en route to a state-sponsored bicycle race in the Netherlands, he defected to West Germany, where for the next year he did postgraduate work in science at the University of Heidelberg while working as a trucking foreman. Under a refugee program established by President Dwight D. Eisenhower, he was admitted to the United States in 1956. Panic arrived in New York City with just twenty dollars in his pocket and his possessions stuffed into two suitcases. Within a few days, with financial help from some friends, he made his way to California. In the following years, he worked as a metallurgist at the Kaiser Steel Corporation (1956–57), as a chemist at the Cyclo-Chem Corporation (1957–58), and as a research chemist at Biochemical Research (1959–61). Meanwhile, supported in part by a scholarship, he studied biochemistry as a graduate student at the University of Southern California and served as a research assistant in the university's chemistry department.

Panic's goal was to go into business for himself. On December 7, 1960, with only $200 in capital and a washing machine rigged up as a centrifuge in his garage, he founded the International Chemical and

Nuclear Corporation, in City of Industry, California. (He changed the company's name to ICN Pharmaceuticals in 1973.) Following the advice of his professors, he produced chemicals with a ready market in the pharmaceutical industry; his maiden project involved the extraction of DNA from the sperm of salmon. According to Lawrence A. Armour, his sales "gave him entrée into hundreds of laboratories, where his sharp eye and retentive mind kept him aware of what directions the smart drug research was taking."

Panic's initial plan was to expand his business by developing a family of new drugs targeted against specific diseases, and he established the Nucleic Acid Research Institute, in Irvine, California, for that purpose. While waiting for that dream to materialize, he found another way to grow: buying other companies. With money raised from friends and area medical groups, he embarked on an ambitious program of acquisition, and by the end of 1966, he had purchased nearly a dozen corporate entities, among them U.S. Nuclear Corporation, which produced materials used in the treatment of cancer, and Strong Cobb Arner, a leading pharmaceutical concern. Panic's subsequent acquisitions included twenty-one companies purchased between 1982 and 1991 for a total of more than $170 million.

Currently, ICN Pharmaceuticals employs more than 6,000 people in more than twenty facilities, in Canada, Mexico, Spain, the Netherlands, the United Kingdom, Italy, Russia, and Yugoslavia as well as the United States. ICN is a holding company comprising three publicly traded subsidiaries: Viratek, SPI Pharmaceuticals, and ICN Biomedicals. Viratek, the research and development subsidiary, focuses on the formulation and licensing of biomedical products and therapeutic pharmaceutical compounds derived from nucleic acids. SPI Pharmaceuticals manufactures, distributes, or sells 600 prescription and nonprescription products, including drugs used in the treatment of cancer, depression, cardiovascular disease, arthritis, skin disease, and myasthenia gravis. ICN Biomedicals, one of the world's leading suppliers of biotechnology research products and medical diagnostic kits, sells more than 55,000 products to customers in more than 130 countries. In 1992 ICN Pharmaceuticals' total sales amounted to approximately $550 million.

In his rush for success, Panic at times drew the ire of his firm's shareholders. In 1970, for example, he announced with great fanfare the advent of the drug L-dopa, which, he claimed, would cure Parkinson's disease. The company's stock soared, only to sink when news of L-dopa's serious side effects emerged. In 1979 shareholders brought a lawsuit against Panic for his personal use of company property and forced him to return to ICN's coffers $123,000. On several occasions his activities aroused the suspicions of federal regulators. In 1972 the Securities and Exchange Commission warned Panic that his company was issuing misleading financial forecasts and forced him to comply with conventional auditing procedures. Five years later the SEC made the same accusation. ICN "[did] not admit guilt, but shareholder suits ensue[d]," according to an article in *Business Week* (July 6, 1992). As for the business itself, its earnings record has been erratic, and its balance sheet has sometimes shown a dangerous amount of debt. In four of the ten years prior to 1992, ICN lost money and operated with a negative cash flow. To finance acquisitions, it took on burdensome long-term debt, constituting 85 percent of capitalization as recently as 1990. The stock price peaked at thirty-four dollars in 1986; in 1991 it reached a high of nineteen dollars and a low of two dollars and fifty cents.

"Show me a successful man, and I'll show you a controversial man," Milan Panic has said. A substantial portion of the controversy associated with ICN has surrounded the product ribavirin, which the company sells under the trade name Virazole. Although ribavirin has been approved for use in forty-four foreign countries to combat herpes, measles, the mumps, and a variety of other viral infections, and in Ireland and Hungary for early-stage AIDS, the FDA has pronounced it safe and effective only in the treatment of a respiratory virus in infants. In 1986 the FDA threatened to withdraw even that limited approval if Panic did not cease making what it considered to be unsubstantiated claims about ribavirin's effectiveness against AIDS and other viruses. Panic, however, could not point to both *in vitro* and *in vivo* studies to substantiate his claims: in 1984 scientists at the Centers for Disease Control, in Atlanta, Georgia, had found that in the test tube, ribavirin inhibited the HIV virus from replicating, a discovery reported in the December 15, 1984 issue of the prestigious medical journal the *Lancet*. Two years later ICN researchers conducted two six-month-long clinical trials in eight major American medical centers, which they contended showed that if it was started early enough, treatment with Virazole could delay the onset of full-blown AIDS. The FDA questioned the statistical significance of that finding, accusing ICN of skewing the research results by failing to choose patients randomly for the double-blind, placebo-controlled study. According to ICN, "four independent, recognized authorities on statistics were hired to review data. Their conclusion: Even after reexamination, the efficacy of Virazole in preventing the progression to AIDS remained statistically significant. All questions raised by the FDA about the studies were answered. As proof, in 1989, ICN was granted permission by the FDA for a 700-patient, Phase III trial [the final step in the testing process]. That approval would not have been granted if there had not been reason to suggest Virazole's safety and efficacy against AIDS."

Meanwhile, the SEC and a congressional committee were also criticizing Panic's role in promoting the drug. One doctor testifying before Congress in 1987 charged that ICN had urged him and other physicians to experiment with ribavirin on AIDS patients without FDA approval. In 1989 ICN abandoned its efforts to win FDA approval for the drug as a treatment for AIDS. Two years later, without admitting or denying wrongdoing, ICN agreed to pay a $600,000 fine to settle a United States Justice Department suit arising out of the ribavirin claims. The official reason offered by ICN for agreeing to the settlement was that the company wanted "to avoid future litigation costs and to end a matter that [had] consumed three years of management's time." According to articles by Jonathan Kwitney in the *Washington Journalism Review* (January/February 1993) and Linda Marsa in the *Los Angeles Times Magazine* (June 20, 1993) and a longer account in Kwitney's book *Acceptable Risks* (1992), the NIH and other federal agencies shunted aside ribavirin and other potentially effective AIDS drugs because various people in positions of power in those agencies had decided to promote the use of AZT, a product marketed by the influential drug company Burroughs Wellcome. In any event, the NIH is currently testing the effectiveness of ribavirin, used in conjunction with the drug ddI, against the HIV virus in a Phase I trial (in which a small number of healthy people take the drugs to see if they cause adverse effects).

Panic was among the first American entrepreneurs to seize upon the demise of communism in the Soviet Union and Eastern Europe as an opportunity for financial gain. In 1991 ICN became the controlling partner in a joint venture with Galenika, Yugoslavia's largest drug company. It turned out to be one of ICN's most profitable operations that year, contributing 49 percent of the company's total sales volume. Because Galenika relies on the United States for two-thirds of its raw materials, the plant has been severely hurt by economic sanctions, which were imposed on Yugoslavia by the United Nations in June 1992 in an attempt to halt the fighting in Bosnia and Herzegovina. When Serbs in Bosnia took up arms against Muslims and Croats there in April 1992, the government of Serbian president Slobodan Milosevic supported them, establishing a policy that provoked widespread outrage among Western governments. To appease critics and to win an end to the sanctions, Milosevic and Dobrica Cosic, the president of the Federal Republic of Yugoslavia, which consists of Serbia and Montenegro, invited Milan Panic to serve as prime minister of the radically truncated country. After receiving special permission from President George Bush and assurances that such activity would not jeopardize his status as a naturalized United States citizen, Panic accepted the invitation. He was sworn into office in Belgrade on July 14, 1992.

By the time Panic became prime minister, more than 50,000 people, according to some estimates, had been killed in the fighting in Bosnia, and another 1.5 million, mostly Muslims and Croats, had been made homeless. In the majority of the reports—many of them by eyewitnesses—of wholesale murder, rape, and other atrocities that appeared in newspapers, the evildoers were identified as Serbs. Panic refused to subscribe to the widely held belief that the Serbs were to blame for most of the violence. "Serbs do not have a monopoly for killing," he said in an interview with Andrew Brocwiec of the *Washington Times* (September 25, 1992). "There are cruel people everywhere." "It is not just the Muslims that are victims, but Serbs, too," he told Nathan Gardels, who interviewed him for the *Los Angeles Times* (July 3, 1992). "They are all being hurt. To condemn one group versus the other is taking sides. And whenever you take sides, as the world community has done, there is more killing."

Neither did Panic believe that the various ethnic groups of the former Yugoslavia hated each other with the intensity reflected in the growing body count. He instead blamed the war on Milosevic and other politicians who, as he said in an interview with Robert Scheer for the *Los Angeles Times* (October 4, 1992), "try to justify killing." "There are very deep feelings between the South and North in the United States from the Civil War," he told Scheer. "Why would anybody now kill for that reason? The Germans and the French have the same thing. I have Croats in my family. We don't hate each other. One to two million people are intermarried. That means 10 percent are brothers and sisters. How can they hate each other because of religion or some other historical context?"

Vowing to end the war in Bosnia and Herzegovina and thus remove the justification for the international economic sanctions, Prime Minister Panic proposed a cease-fire, a removal of all Serbian heavy armaments from the region, and an end to so-called ethnic cleansing, the Serbian policy of fostering the removal of Croats and Muslims from a portion of Bosnia in preparation for its eventual incorporation into Serbia. He condemned Serbian leaders in Bosnia for the siege of Sarajevo, blaming them for what he called the "stupid, unbelievable, unconscionable, political Mickey Mouse of this area, which has created this civil war." He denounced Milosevic as a "thug" for his support of the war and called on him to permit the expression of opposition views in the nation's media. "I have no tolerance for the old style," he told Jonathan Landay, who interviewed him for the *Christian Science Monitor* (August 5, 1992). "The old Yugoslavia has stopped. My responsibility to the Yugoslav people is do what I can do best: bring democracy here, put peace together, and start the economic recovery." Such rhetoric, while it played well in the West, had little effect on Milosevic or the course of the civil war.

As if to underscore Panic's lack of influence, the prime minister was humiliated on August 13, 1992, when, as he escorted Sam Donaldson of ABC News and his producer David Kaplan on a highway known as "Sniper's Alley" to demonstrate to the world that the road was now safe for UN relief convoys, Serbian guerrillas opened fire on one of the news trucks, killing Kaplan. "I was so furious that I wanted to run into the hills and find the sniper myself—pull him out of his bunker and bring him to court—because I felt personally responsible for Kaplan's death," Panic said the following day, as quoted in *People* (August 31, 1992). "Killing an innocent man illustrates the insanity, chaos, and madness of this war. If I don't achieve peace, I will have failed Kaplan and everyone else who has died."

Prime Minister Panic spent much of his time abroad, asking foreign governments to give him time to find a way to end the bloodshed. At an international conference on the Yugoslav crisis, held in London in August 1992, he offered to admit international observers along the Serbian–Bosnian border and elsewhere to prevent more arms from reaching the Serbian guerrillas in Bosnia. The proposal was roundly condemned by the Serbian-dominated legislature in Belgrade, which tried but failed to muster a vote of no confidence in Panic. Although Panic achieved a measure of independence from Milosevic, bringing some of his own loyalists into the cabinet, for example, he never succeeded in changing basic policy. When he tried to improve relations with Croats and Albanians in Serbia, he again faced a vote of no confidence, which he survived.

With economic sanctions fast eroding the Yugoslav economy, driving unemployment above 40 percent and inflation to a rate of more than 50 percent a month, Panic decided to challenge Milosevic directly in Yugoslavia's first multiparty presidential election, which was to be held on December 20, 1992. "All that [Milosevic] offers is fear, division and confrontation," he declared in announcing his candidacy, as reported in the *New York Times* (December 2, 1992). "Our economy is in a shambles. Unemployment is skyrocketing. Inflation is out of control. Our children have no future. War rages out of control, yet Milosevic has done nothing. Milosevic is doing everything to keep it going." Throughout the brief campaign, Panic stressed the need to end the civil war and the country's international isolation. At a rally in Nis he declared, "There has been enough destruction, enough death, enough impoverishment. No longer, at the end of the twentieth century, can cannon be used to solve problems. This is a rich land, and someone has made it poor. This is not a struggle between two men, but between two systems. We're here to build."

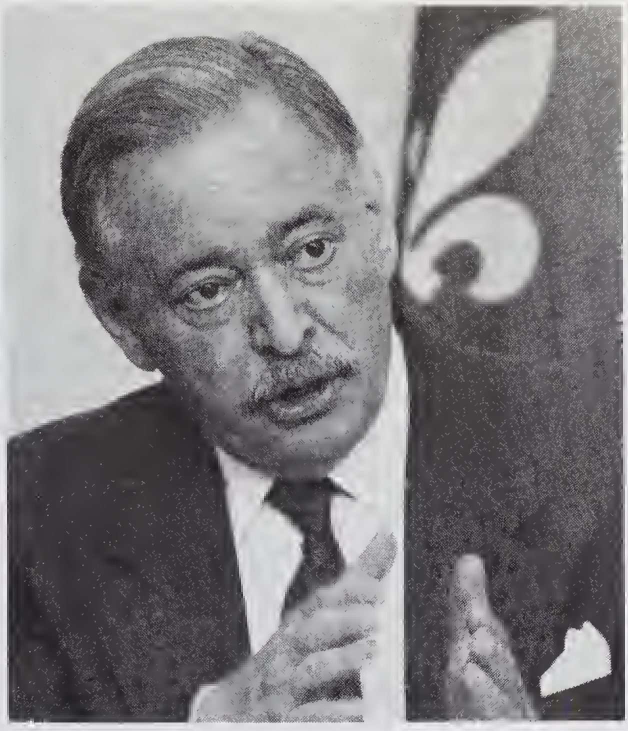
For his part, Milosevic vowed to defend Serbs everywhere, including those fighting in Bosnia and Herzegovina, though he denied any direct involvement in the fighting itself despite published information and private intelligence that linked him to Serbian guerrilla leaders. Just before the election, acting United States secretary of state Lawrence S. Eagleburger branded Milosevic a possible war criminal. That accusation actually helped Milosevic, who scored points, especially among older voters, by depicting himself as a valiant defender of Serbian nationalism against such Western pressure.

Throughout the campaign Milosevic enjoyed the advantage of controlling the machinery of the ruling Serbian Socialist party as well as the state-run media. According to an article in the *New York Times Magazine* (February 14, 1993) by Douglas E. Schoen, who served as a strategist for Panic, the state authorities imposed many requirements both before and on the day of the election that effectively disenfranchised many students and other Panic supporters. Despite such tactics, on election day, an exit poll conducted at sixty Serbian voting sites showed the race to be a dead heat, and more than 80 percent of voters polled in Belgrade said that they had cast their ballots for Panic. Nevertheless, according to the official tally, Milosevic won the election by a margin of more than 20 percent of the vote, leading Panic and some observers to charge fraud. But with the election apparatus in Milosevic's control, there was little Panic could do but abide by the result. He was officially removed from office by the parliament on December 29; he resumed his duties at ICN Pharmaceuticals in March 1993.

Milan Panic is an energetic, friendly man who has both a ready smile and a quick temper. Because of his many years in the United States, he now speaks Serbo-Croatian with a marked American accent. His first wife, Jelica, with whom he defected to the West, died in 1972. With Jelica, he had a son, who died during the 1970s, and two daughters. On January 16, 1978 he married Sally Winn, who brought to their union her three children from a previous marriage. The couple live in Pasadena, California.

Panic, who is a member of the Serbian Orthodox church, is on the board of trustees of the Freedoms Foundation, in Valley Forge, Pennsylvania, and the Grief Recovery Center, in Santa Monica, California, and he serves on the Advisory Council of the American Stock Exchange. He has donated funds to various Democratic presidential candidates over the years, including Edmund S. Muskie, Jerry Brown, and Michael S. Dukakis. A major contributor to the University of California, Memorial Sloan-Kettering Cancer Center, United Cerebral Palsy Foundation, public television, and museums, he has endowed a scholarship awarded annually to medical engineering and physics students at Harvard University and the Massachusetts Institute of Technology and has established the $50,000 ICN International Prize in Virology, which has been awarded each year since 1988. In 1986 Panic, who became a citizen of the United States in 1963, received the Ellis Island Medal of Honor for his distinguished service to humanity.

Selected Biographical References: Los Angeles Times A p7+ O 4 '92; People 38:42+ Ag 31 '92 pors; Armour, Lawrence A. The Young Millionaire$ (1973); Who's Who in America, 1992–93



Reuters/Bettmann

Parizeau, Jacques

(pär-ē-zō´, zhok)

Aug. 9, 1930- French-Canadian politician; economist. Address: c/o Parti Québécois, 7370 rue St. Hubert, Montreal, Quebec H2R 2N3, Canada

"I want Quebecers to realize that they constitute a country," Jacques Parizeau, the leader of the Parti Québécois since 1988, has said. For the past twenty-five years, the French-Canadian Parizeau has vigorously advocated the separation of the province of Quebec from the Canadian federation and its establishment as an independent state, with sovereign power over its laws, taxes, and treaties, within the world community of nations. "There is no reason why Quebec cannot develop and prosper [as an autonomous political entity]," he declared during a speech to business executives in 1991. "History has shown that very small countries can remain countries insofar as they live within large markets." An internationally respected economist who has taught at the university level, Parizeau served as Quebec's minister of finance from 1976 to 1984, during the administration of René Lévesque. Although support for the Parti Québécois has waxed and waned, and the party has yet to win a provincial election under his leadership, Parizeau has remained a staunch, hard-line *indépendantiste* and has continued to fan the flames of nationalist aspirations among his fellow Quebecers.

The second of the three sons of Gérard Parizeau and Germaine (Biron) Parizeau, Jacques Parizeau was born on August 9, 1930 in Montreal, Quebec, Canada and raised in Outremont, a section of Montreal known as an enclave of the city's French-speaking upper class. He has described his family as "very, very bourgeois," but his parents did not fit the conventional bourgeois mold. In addition to fulfilling her duties as a wife and mother, for example, Germaine Parizeau worked alongside the leaders of the Quebec women's rights movement, fighting to secure universal suffrage, fair representation under the province's civil law, and decent working conditions. For her volunteer activities on the home front during World War II, she was awarded the Order of the British Empire.

Jacques Parizeau's father worked as a civil servant and then as the head of the francophone section of a brokerage firm before cofounding, in 1938, an insurance brokerage company that became one of the most powerful in Quebec and that produced what grew to be one of the largest family fortunes in the province. But his interests extended far beyond the world of finance, for he possessed not only business acumen but a "prodigious intellectual curiosity," according to Jacques Parizeau, and "the soul of a poet," as Hubert Bauch wrote in an article for the *Montreal Gazette* (August 26, 1989). For many years Gérard Parizeau taught history at the École des Hautes Études Commerciales (HEC), which is affiliated with the University of Montreal. He wrote five books, including a memoir entitled *Joies et deuils d'une famille bourgeoise* (Joys and Sorrows of a Bourgeois Family, 1973), in which he revealed what he considered to be the most valuable characteristics a father could try to foster in his children: initiative, a willingness to work, courage, and a sense of responsibility.

In raising their children, Gérard and Germaine Parizeau emphasized the importance of intellectual development and creativity as well. "It's perhaps a big word, but [dinner] conversations were always on an intellectual plane," Jacques Parizeau told Ed Bantey during an interview for the *Montreal Gazette* (October 20, 1991), adding that the members of his family were "fascinated by the evolution of politics in the broad sense and intellectual life" and that their mealtime discourse was "the most interesting [he has] ever heard—stimulating, provocative."

Like his brothers, Parizeau went to an English kindergarten and English summer camps. According to an article by Howard Witt in the *Chicago Tribune* (January 24, 1988), he spoke English in public for the first time when a Montreal storekeeper forced him to use that language when he asked for bubble gum. "The shopkeepers would not speak French to us," Witt quoted him as saying. After graduating from the Collège Stanislas, a private lycée in Outremont (and having thus completed what, in the United States, would have been high school and two years of college), Parizeau majored in economics at the HEC. He later attended the Institut d'Études Politiques, in Paris, and the London School of Economics (LSE), where he continued his study of economics under the guidance of the world-renowned economist James Edward Meade and where he earned a Ph.D. degree. It was at the LSE that Parizeau developed into a self-described anglophile, with a penchant for English tailoring, cigarettes, claret, and expressions such as "by Jove" and "humbug." (He has even confessed to having a soft spot for Queen Elizabeth II.) When a position for an assistant lecturer became available at the LSE, he seriously considered applying for it. "I adored London," he explained to Ed Bantey. "I'd have stayed had it not been for a moral debt. It's at times like these one discovers a moral obligation weighs more heavily than a legal debt. . . . I got the letter from [the economics professor] François-Albert Angers saying he wanted me back at the HEC. Oh, how I damned him for fifteen days! But one has to be able to look one's self in the mirror. I came back."

Parizeau returned to the HEC in 1955 as a lecturer in economics. In the same year, he also took over the editorship of *L'Actualité Economique*, the school's quarterly publication (which his father had founded thirty years before), a position he held until 1961. In the late 1950s, seized by the desire to get closer to the core of economic decision making, he left the HEC to work in Ottawa, Canada's capital, as a researcher for the Bank of Canada, the country's central, government-owned bank. His research for the bank and for the Porter Royal Commission on Taxation so impressed officials that in 1961 he was considered for the post of deputy general at the bank. When he failed to get that job, Parizeau returned to Quebec to serve as an economics adviser to the provincial government, then headed by the Liberal politician Jean Lesage, and thus became instrumental in the watershed movement that would later be referred to as Quebec's "quiet revolution."

The "revolution," which lasted until 1966, had been set in motion by the 1960 election, in which Liberal candidates, led by Lesage, broke the stranglehold of the conservative, traditional Union Nationale party by promising sweeping reforms. Once in power, the Liberals immediately proceeded to act upon those promises. They attacked political patronage, modified the electoral map for fairer representation, overhauled Quebec's ineffectual educational system, and enacted a series of reforms in health, labor, and women's rights. Perhaps the most significant legacy of the "quiet revolution" was the growth of the provincial government and the increased role of the state in the economic, cultural, and social aspects of Quebec life. Parizeau played a major role in the most dramatic—and most successful—economic steps taken during that period, such as the establishment and administration of a provincial pension plan and the nationalization of Quebec's larger private electricity utilities (a move spearheaded by René Lévesque, then the provincial minister of natural resources). Although the Union Nationale party defeated the Liberals in the 1966 election, Parizeau retained his position as a consultant to Quebec's Council of Ministers.

During the late 1950s and early 1960s, Parizeau had come to hold the firm belief that the province of Quebec must control its own affairs, and with that end in view, he advocated a decentralized system of government for Canada. An autonomous member of the British Commonwealth, Canada is a federation of ten provinces, the Yukon Territory, and the Northwest Territories. Quebec is Canada's largest province in area and, with about 6.8 million people, the second largest in population. For the 80 percent of Quebecers who speak French, it is an enclave of francophones in a sea of English-speaking North Americans. Tensions between francophones and anglophones have run high since colonial times. Since 1969, every government of the province has passed legislation to protect the French language, but many Quebecers believe that such actions are not enough and that the only way to maintain Quebec's cultural uniqueness is to separate from Canada as a sovereign nation. Parizeau's conviction that there was a chasm between Quebec and the rest of Canada intensified during his tenure as an HEC lecturer, when, for example, he "found that his students were systematically obstructed from graduate programs outside Quebec and consistently excluded from jobs in the federal public service," as Hubert Bauch reported, and when he discovered that few French Canadians held management positions in large firms. On the other hand, his stint with the Bank of Canada and his experiences in Ottawa had convinced him that the national government needed more centralized power.

In reconciling his views about centralization and decentralization, Parizeau eventually came to the conclusion that Quebec and Canada must function as two separate countries. What he has called his personal Damascus occurred during a three-day train trip across Canada in 1968. "When I left [Montreal] I was a federalist. When I arrived in Banff I was a separatist," he has often said. During a 1977 interview he explained, "I felt we couldn't possibly go any other way. To build Ottawa into a real government, we would have to renounce a number of old powers we had in Quebec. But Quebecers knew every party in Quebec would always refuse to yield those powers to Ottawa. Therefore, let's have them all in Quebec and let's build Quebec into a proper government."

In 1969 Parizeau joined the Parti Québécois (PQ), which had been formed the previous year, under the leadership of René Lévesque, to fight for Quebec's independence. The names of PQ candidates appeared on the ballot for the first time during the election held in 1970. Although the party captured only seven seats in the 110-seat Quebec legislature, it became the official opposition to the Liberal provincial government led by Robert Bourassa. Parizeau, who had campaigned unsuccessfully to represent one of Quebec's ridings, continued to work for the PQ. From 1970 to 1973 he served as chairman of the party's national executive council, and for three years he coordinated a network of informants who relayed to PQ officials information about the activities of the federal government under Prime Minister Pierre Elliott Trudeau, who is also a Quebecer.

During its 1974 convention the PQ adopted as part of its platform a pledge to hold a referendum on the question of separation within the first year of a mandate. Much to the dismay of the rest of Canada, the referendum platform propelled the party to victory in the 1976 provincial election, and René Lévesque became the province's prime minister. Jacques Parizeau, who had won his bid to represent one of Montreal's ridings, was named finance minister and president of the Treasury Board. Among Parizeau's successes in those positions was his Quebec Stock Savings Plan, which gave tax breaks to Quebecers who invested in Quebec-based companies and thus prompted the development of thousands of small and medium-sized businesses. His much-publicized errors included an ill-advised decision to nationalize Quebec's asbestos industry at great cost, even after the link between cancer and asbestos had been established. Under his management the budget deficit quintupled and the provincial debt soared sixfold, and during the recession of the early 1980s, which followed a period of free spending, he had to roll back the wages of civil servants. Indeed, Parizeau—who as a consultant to the Union Nationale government had helped craft the "common front," an agreement favorable to public-service unions—appeared to favor business interests over those of Quebec's militant unions.

In spite of the PQ's 1976 promise that a referendum on independence would be held without delay, the vote did not take place until May 1980. Quebecers were asked to say yes or no to a proposal for talks regarding a sovereign Quebec associated in particular ways with Canada. After an emotional campaign on both sides, the proposal went down in defeat after capturing only 40 percent of the vote. The embattled PQ managed to win the 1981 provincial election, but the worsening economic situation in Quebec—by October 1982 unemployment had reached 15.9 percent and the deficit had climbed to more than $3 billion—led to increasing public dissatisfaction with the party.

Displeased with Parizeau's fiscal performance, Lévesque demanded his resignation from the Finance Ministry and the Treasury Board. Parizeau refused, saying Lévesque had "created a precedent in showing no confidence in his minister of finance" and that he would "create a precedent by not resigning." Although he managed to keep the finance post, he lost the Treasury Board appointment. The differences between the two men deepened when, on November 19, 1984, Lévesque announced that the PQ would not include a plank on Quebec independence in its platform for the next provincial election. Along with six other PQ ministers, Parizeau resigned. "[My leaving] wasn't acrimonious," he later recalled. "In that sense, my resignation didn't wreak the emotional havoc in me that it did in the others. I simply felt [Lévesque and I] had come to a parting of the ways on the one matter that had brought us into politics, the objective [of independence]."

Parizeau returned to the HEC to teach, but even from his sanctum on the University of Montreal's campus, he remained embroiled in the unfolding drama among the *péquistes*, as PQ supporters are known in Quebec. Speculation abounded that he would seek the PQ leadership in January 1985 at a specially called convention. He shrugged off the rumors, telling reporters: "I do not want people to use this and use me to turn what is a debate of ideas of political orientation into a mere war between men over a job." He hinted, however, that if Lévesque were to quit in the near future, he might consider taking on the task of guiding the party. Lévesque's leadership was affirmed at the January convention, but half a year later, because of poor health and waning influence, he resigned. His successor was not Parizeau but Pierre-Marc Johnson, a moderate who did little to revive the sinking popularity of the party. The Liberals returned to power in December 1985.

Following the death of René Lévesque, in November 1987, a wave of nationalist nostalgia brought the PQ back into the spotlight. Hard-line supporters of independence forced Johnson out, and suddenly the way was clear for Parizeau. Although he had torn up his PQ membership card in 1985, Parizeau had maintained close contact with allies within the party ranks and had remained a vocal critic of both Robert Bourassa, the leader of the Liberal party, and Johnson. In late December 1987 he announced his candidacy for the party's leadership position. Campaigning among an enthusiastic crowd of partisan supporters, he declared that "the Parti Québécois should be sovereignist before the election, during the election, and after the election. We want a country that gives us the chance to have a normal life in French"—to "live in our language, work in our language, buy in our language, and sell in our language." Unlike those of his PQ colleagues who advocated that Quebec work out a new kind of association with Canada, Parizeau urged a true divorce.

When, in March 1988, Parizeau was proclaimed head of the PQ, Quebec was experiencing unprecedented growth, a phenomenon credited to the governing Liberal party. The coffers of the PQ were empty, and membership had shrunk from a peak of 300,000 in 1980 to less than 70,000. Unswayed by polls and skeptics, Parizeau maintained that the time was right for independence. "I have always felt that French Canadians would be ready to have a country of their own when they felt at ease in their own skin, as we say in French," he had told a group of American journalists two months earlier. "The problem is whether people feel, not sufficiently exploited, but sufficiently secure in what they can do toward developing the sort of country they want." Adding to his optimism was his sense that he had at last earned the respect of many business leaders in Quebec. "They know now that sovereignty is not a handicap to growth," he explained during an interview with Michael Rose for *Maclean's* (September 25, 1989). "The

Canada-United States Free Trade Agreement [reached in 1988] has changed their perspective considerably. Having access to the large American market leaves the mind far more serene to discuss sovereignty for Quebec."

The PQ lost the 1989 provincial election, but Parizeau, who regained his old seat in the National Assembly, quickly found new fodder in his fight against Canadian federalism. He vehemently attacked the Meech Lake accord, an agreement that had been worked out between the provincial premiers, including Bourassa (who had become premier of Quebec for a second time in December 1985), and the federal government with the aim of making Quebec a signatory to the Canadian constitution while guaranteeing recognition of the province as a "distinct society" within Canada. A majority of Quebecers supported the terms of the accord, however, and after two provinces failed to ratify it by June 22, 1990, the deadline for approval, thus ensuring its demise, Quebecers' nationalism swelled, and even Liberals began talking more strongly about the province's need to determine its own future. Public opinion polls conducted in Quebec after the accord's defeat indicated that support for independence had risen to 60 percent. "Historically, the moment for truth has arrived," Parizeau declared, as quoted in *Facts on File* (June 29, 1990).

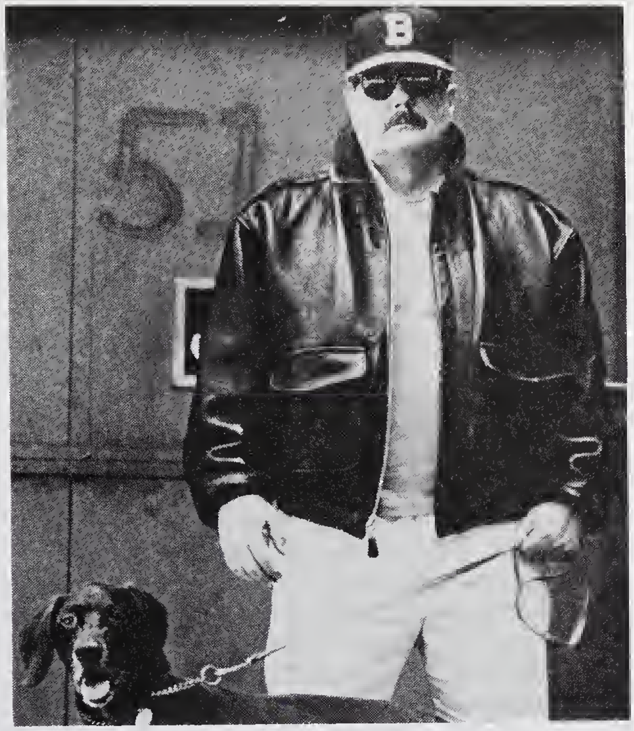
Another referendum that drew Canadians' attention to the question of Quebec sovereignty took place on October 26, 1992. Canadians in all provinces were asked to vote on a package of new constitutional provisions, known collectively as the Charlottetown accord, which included the statement that "Canadians confirm the principle of the equality of the provinces at the same time as recognizing their diverse characteristics" and, echoing the Meech Lake accord, that Quebec constituted "a distinct society" within Canada. In a broadcast debate with Bourassa on October 12, 1992 that attracted a television audience of 2.2 million Canadians, Parizeau warned that if the package was accepted, whatever independence Quebec then enjoyed would be severely curtailed. Despite the fact that Bourassa and all the other provincial prime ministers approved the terms of the accord, it was rejected by the voters, with nearly 55 percent of all the Canadians who cast their ballots—and just over 55 percent of Quebecers who did so—voting no. Characterizing the Charlottetown agreement as an attempt to "reconcile the irreconcilable," as Clyde H. Farnsworth reported in the *New York Times* (October 29, 1992), Parizeau hailed the outcome as "the no that ends all no's." According to *Facts on File* (October 29, 1992), just before the plebiscite he had declared that "it is clear that between Quebec and Canada there is not only a lasting misunderstanding, but a solution is hopeless."

Hoping to capitalize on the failure by federalists to reconcile English and French Canada, Parizeau once again issued a strong call for independence, even going so far as to set a date: June 24, 1995. But his progress has been hampered by the same obstacles that Lévesque encountered—namely, a fractious party divided between purist *indépendantistes* and more moderate forces, differences over the use of the referendum in winning independence, and an electorate more concerned with the current recession than with separatism. The determined Parizeau has nonetheless refused to back down in his fight for a sovereign nation of Quebec. "When something as intoxicating as independence is in the minds of people to the extent of 40 percent, 50 percent, 60 percent, it never dies . . . ," he told Michael S. Serrill during an interview for *Time* (April 13, 1992). "At that level of support, nothing vanishes."

Jacques Parizeau is a portly man with graying hair and a large, bristly mustache. One of his fingers, broken years ago in a fight with a bully who taunted him to "speak white" (that is, English), is crooked. After some less-than-favorable popularity polls in the 1980s, he agreed to an image makeover. Among other things, he had his teeth capped and added some Italian-style suits to a wardrobe dominated by three-piece, "banker-blue" pinstriped suits. In an effort to lighten his manner, which has been described as courtly and formal but also as aloof and pompous, he tried to smile more when speaking to Quebecers, but by his own account he found it difficult to change. "I never much liked familiarity," he acknowledged to Ed Bantey. "I'm not very North American in that respect. It never occurred to me to call Lévesque René. We worked together for twenty-two years, but it was always Monsieur Lévesque and Monsieur Parizeau." Many observers have remarked on Parizeau's hearty laugh, his dramatic flair, his keen intellect, and his ready wit. A man with a prodigious appetite for work, he also relishes fine dining and liquor (although his staff has of late persuaded him to cut back on his consumption of alcoholic beverages).

Parizeau's first wife, Alice Parizeau (born Alycja Poznanska), whom he married in 1956 and who was the mother of his son and daughter, was well known as an author of novels and criminology texts. In a diary published in 1991, a year after her death, she described her husband as a caring, gentle companion and as "the most cultured, the most brilliant, and the most secretive man [she had] ever known." For his part, Parizeau has said that Alice was one of the two people who most influenced his "way of seeing everyday life," as Ed Bantey put it (the other was his father). Since December 1992 he has been married to the former Lisette Lapointe, a longtime PQ member. Parizeau enjoys skiing and listening to classical music. "You'll know I've retired when I become the oldest oboe student at the conservatory," he told a reporter. For relaxation, he retreats to his 125-acre farm in Quebec's Eastern Townships, about sixty miles southeast of Montreal. He has written many articles, in both English and French, for professional journals.

Selected Biographical References: Montreal Gazette B p1+ N 14 '87 por, B p1+ Ag 26 '89, A p6 O 20 '91 por; Vancouver Sun A p4 F 3 '92



John Earle

Parker, Robert B.

Sept. 17, 1932– Writer. Address: c/o Helen Brann Agency, 94 Curtis Rd., Bridgewater, CT 06752

As the creator of Spenser, one of the most popular and enduring detectives in contemporary American fiction, the writer Robert B. Parker has added new elements to the hard-boiled crime novel while remaining true to many of the traditions established by such earlier masters of the genre as Raymond Chandler, Dashiell Hammett, and Ross Macdonald. Parker introduced the Boston-based detective to readers nearly two decades ago, in *The Godwulf Manuscript*, and he has since written nineteen other Spenser novels (as they are commonly known), many of which have been best-sellers. Dubbed "the thinking man's private eye," Spenser is a kind of gumshoe Renaissance man; he is just as likely to be cooking pasta for his girlfriend or quoting Shakespeare, for example, as he is to be snaring a murderer. In the *Toronto Globe and Mail* (June 16, 1984), Derrick Murdoch wrote that Spenser has "develop[ed] into the most fully rounded characterization of an intelligent human being in [crime-fiction] literature—a mixture of idealism, passion, strength, frailty, and unselfish tenacity, sometimes uproarious, sometimes awesome, and sometimes exasperating."

Reviewers of his Spenser novels have often praised Parker for his fresh and lively language, his evocative descriptions of places, his humor, and his dialogue, which has been described as "splendidly swift and sharp" and as among "the snappiest and sauciest . . . in the business." The books have not always pleased critics, however. According to a reviewer for the *New Yorker* (July 3, 1989), they have "often been good, sometimes only fair, and occasionally downright bad." Nevertheless, their popular success has grown with the appearance of each new book, the most recent of which, *Paper Dolls*, was published in May 1993. Spenser's appeal, which has been parlayed into a television series, extends as far as Japan and other countries overseas, and some of the books in the series have been translated into more than half a dozen languages. A former college professor, Parker admittedly has enjoyed the celebrity and considerable monetary rewards that his writing has brought him. "I like what I do," he has said. "I'm proud of it. And I think I'm very good at it."

Robert Brown Parker was born on September 17, 1932 in Springfield, Massachusetts, the only child of Carroll Snow Parker, a New England telephone company executive, and Mary Pauline (Murphy) Parker. He was raised in Springfield and, after his twelfth birthday, in Mattapoisett, a town on the southeastern shore of the state. A "troublesome, acting-out adolescent," as he described himself during an interview with John Koch for the *Boston Globe* (May 29, 1992), he attended the Dean Academy, a high school in Franklin, Massachusetts, where his extracurricular activities included playing lacrosse and basketball. After graduating from the academy in 1950, he enrolled at Colby College, in Waterville, Maine, from which he received a B.A. degree in English in 1954. For two years beginning in the summer of that year, he served in the United States Army, as a radioman in Korea.

After returning to civilian life, in 1956, Parker worked as a technical and advertising writer for various companies in New York City and Massachusetts—jobs at which he felt as if he were "rotting away," as he told an interviewer. By the time he quit the last of them, in 1962, he had decided to prepare for a career as a college teacher, with the idea that that profession would generate enough income to support his family (he had married in 1956 and had become a father in 1959) while allowing him to devote substantial amounts of time to what he really wanted to do: write novels. He had already received an M.A. degree in English from Boston University, in 1957, and in about 1961 he enrolled in a Ph.D. program at that institution, concentrating on American and English literature. For his doctoral dissertation, he focused on detective fiction, a genre with which he had become fascinated as a teenager, and set about substantiating his thesis that the private eye was a direct descendant of the "cowboy frontier hero," in his words. By his own account, he wrote the dissertation, entitled "The Violent Hero: A Study of the Private Eye in the Novels of Dashiell Hammett, Raymond Chandler, and Ross Macdonald," in two weeks, but he "had to study for nine years to pass [his oral examinations]."

During an interview with Jean W. Ross for *Contemporary Authors* (1989), Parker credited his "extended formal education" with "allow[ing him] to have a kind of allusiveness that [he] might not otherwise have." "I think whatever resonance I may have been able to achieve is in part simply from the amount of reading and learning that I acquired along the way . . . ," he told Ross. "I don't think that I would be writing differently if I didn't have [a Ph.D. degree], in terms of style, but I think there's a dimension to my work that I wouldn't have if I'd had much less education."

While fulfilling the requirements for his Ph.D. degree, which he received from Boston University in 1970, Parker worked as a lecturer in English at Boston University (1962–64) and as an instructor in English at the Massachusetts state colleges at Lowell (1964–66) and Bridgewater (1966–68). In 1968 he joined the faculty of the English department of Northeastern University, in Boston, as an assistant professor. By the time he resigned from Northeastern, in 1979, to devote himself to writing full-time, he had risen to the position of full professor. Looking back on his university career in 1982, Parker downplayed his abilities as a teacher, even though undergraduates at Northeastern voted him the school's outstanding instructor one year. Others did not rate him so highly; on the same day that the results of the undergraduate poll appeared in the campus newspaper, graduate students were signing a petition to ban Parker from the classroom. "The grad students found me lacking in high seriousness," he told Peter Gorner, who profiled him for the *Chicago Tribune* (August 30, 1982). He has told more than one interviewer that he disliked teaching and held a low opinion of most of his colleagues and their activities.

"Much of what I did before 1971, when I started writing the first novel, was an attempt to get where I could write a novel," Parker has said. He worked on that first book, *The Godwulf Manuscript*, for two and a half years. "I began with a conscious attempt to imitate Raymond Chandler, though I owe as much to Dashiell Hammett," he told Peter Gorner. By his own admission, so strong was his admiration for Philip Marlowe, the private eye in Chandler's stories, that while writing each scene that involved his own detective-hero, he automatically asked himself what Marlowe would have done in similar circumstances. *The Godwulf Manuscript* was accepted for publication in 1973, just three weeks after Parker finished it, and was published early in 1974, when the author was forty-one. Like most other reviewers, Newgate Callendar, writing in the *New York Times Book Review* (January 13, 1974), commented favorably on Parker's writing, but he concluded that the book was "not notable for originality of ideas" and that it was "simply too derivative to be anything more than lightweight."

Parker chose as the surname of his hero (he has never divulged the detective's given name) that of the sixteenth-century English poet Edmund Spenser, who is perhaps best known for his moral allegory *The Faerie Queene*. Once the character Spenser had made his debut in print, Parker did not take long to assign him to a second case. The result was *God Save the Child*, also published in 1974. In his book *Sons of Sam Spade: The Private Eye Novel in the 1970s* (1980), David Geherin contended that in writing *God Save the Child*, Parker had avoided "the problems of a follow-up performance" and had taken "a confident step forward in his development as a mystery writer." Newgate Callendar held a similar view; in an article for the *New York Times Book Review* (December 15, 1974), he suggested that Parker had emerged from Raymond Chandler's shadow to write a story with "a great deal more personality and character" than *The Godwulf Manuscript* had. Within four years of the publication of *God Save the Child*, Parker produced three more Spenser novels: *Mortal Stakes* (1975), *Promised Land* (1976)—for which he received the Edgar Allan Poe Award of the Mystery Writers of America for the best novel of 1976—and *The Judas Goat* (1978).

In his earliest incarnation, Spenser was much the same character who would later become familiar to a wide audience. Thirty-seven years old in *The Godwulf Manuscript*, Parker's hero is a Boston detective who was a policeman before being drummed out of the force for insubordination. Six feet, one inch tall and weighing 195 pounds, Spenser is a physically fit former boxer who likes to jog and work out at a gym; honest, tough yet compassionate, possessed of both a social conscience and "an observant eye for the pompous and absurd," he is also an amateur sculptor, an aficionado of modern dance, and a gourmet cook. An inveterate wisecracker, he displays a quick, often self-deprecating wit, and he is uncommonly knowledgeable in literary matters. For example, as David Geherin noted, Spenser can discuss "the controversy over certain disputed words in the text of one of Hamlet's soliloquies" with perfect ease. He also quotes Ralph Waldo Emerson, William Faulkner, and other great writers, and his vocabulary includes many esoteric words, but, to quote another critic, he "never parades his knowledge."

Parker himself described Spenser during an interview with Amanda Smith for *Publishers Weekly* (July 8, 1988): "He's the evolutionary descendant of the frontier hero, who is an evolutionary descendant of the chivalric hero. He's romantic in the [Canadian literary critic] Northrup Frye sense in that he's superior to other humans but not to nature. He's braver than normal, and he's immune to temptation, whether it be money or sex, or the threat of death, and he does what we'd all like to do—that is, he's entirely autonomous. What makes him interesting is the struggle for his autonomy; for Spenser, it's a continuing struggle. Part of the reason he has to struggle is that he has allowed himself to be in love and to care. The struggle between care and commitment and autonomy lends tension to the form."

Spenser's love interest is a psychotherapist and high school guidance counselor named Susan Silverman, a woman who has "a sense about her of intelligent maturity," as Parker wrote in *God Save the Child*. Critics have cited Spenser's developing relationship with Susan as one of the strongest aspects of Parker's steadily evolving oeuvre. "It's what the work is about, really, . . . and it grounds the novels," Parker himself has said. According to David Geherin, Parker's handling of Spenser's relationship with Susan "effectively disproves Chandler's assertion that the love story and the detective story cannot exist in the same book. Not only do they coexist in Parker's novels, the love story adds an element of tension by serving as a poignant reminder of the vast distance that separates the mean streets from the quiet ones." Lay readers, too, apparently approve of Susan's presence in Spenser's life and adventures; over the years, she has drawn much fan mail.

In his 1982 profile of Parker, Peter Gorner suggested that in creating Susan, the writer had to a large extent used as a model his wife, Joan Hall Parker, who worked as a staff development specialist for the Massachusetts State Board of Education. A few years later Parker remarked to an interviewer, "Susan is determined to be valued for her own sake. I'm married to someone like that." Plot elements in some of his books reflect experiences connected with Parker's two-year separation from his wife, during the 1980s. "You write what you've got," he told Amanda Smith. "One could not make any stab at tracing our relationship by reading the books in any literal way. But estrangement and reunification have taken place in the books and have taken place in my life, and it would be foolhardy to suggest otherwise."

Over the years, critics and other readers have wondered not only about the real-life inspiration for Susan Silverman but also about Spenser's resemblance to his creator. According to Derrick Murdoch, "it has never been a secret that in the Spenser series, Parker has given Spenser much of his own background, lifestyle, and philosophy." Among many other similarities, both Parker and Spenser believe firmly in rigid codes of personal behavior and honor, and both enjoy weightlifting and running. "I can do anything he can, but he can do it better," Parker has commented. He has also said, however, that he does not know how much of himself he has put into Spenser. "The connection between character and author is fascinating and inexplicable," he told Amanda Smith. "No writer I know can deal with that."

Spenser has been featured in nearly all of Parker's books, among them *Looking for Rachel Wallace* (1980), *Early Autumn* and *A Savage Place* (both published in 1981), *Ceremony* (1982), *Love and Glory* (1983), *Valediction* (1984), *Taming a Seahorse* (1986), *Pale Kings and Princes* (1987), *Playmates* (1989), *Pastime* (1991), and *Double Deuce* (1992). From time to time, in the line of his mystery-solving duties, the private eye has resorted to violence. "I'm continuously interested in the matter of honor, and honor is possible only when tested by confrontation," Parker told a reporter. "So Spenser must encounter periodic violence. It's why he got into his line of work in the first place." But during another interview he said, "Killing is no central concern with me; I'm not making [Spenser] do it. He certainly always is prepared. He's willing to kill." Similarly prepared and willing is the character Hawk—an "improbable, ever-loyal, brutally efficient black man," as one reviewer described him—who since early on in the series has appeared regularly at Spenser's side, to back him up and extricate him from sticky situations. "Hawk has no hangups," according to Parker. "He'll do anything he thinks is sensible to do."

In 1984, with twelve Spenser novels to his credit, Parker saw his royalties reach such a level that, perhaps for the first time, the writer's earnings were greater than his expenses. Three years later he signed a two-book contract, for $1 million, with a new publisher. Meanwhile, his Spenser novels had begun to attract the attention of people in the movie industry; the rights to many of them have been sold to filmmakers. (On July 22, 1993, the Lifetime cable network aired *Spenser: Ceremony*, a movie based on the book.) His crime novels also provided the basis for the television series *Spenser: For Hire*, which premiered in 1985, with Robert Urich in the title role. In describing his contribution as a script consultant for the show, Parker told Lorenzo Carcaterra, who interviewed him for the New York *Daily News* (June 25, 1987), "They send over scripts, and I read them. Sometimes I make suggestions, sometimes I don't. Doesn't much matter. They don't bother to follow the suggestions." In 1987, after writing a complete script for one episode in the series, he admitted that it was not something he felt eager to do a second time. As he told Ben Kubasik for *New York Newsday* (March 6, 1987), he could not "imagine a writer, given half a choice, choosing to do episodic TV." "As a novelist," he explained, "I can have my characters do just about anything I want to set the action. . . . I don't have to worry about what Boston winter weather can do to a shooting schedule."

Spenser: For Hire ran for sixty-five hour-long episodes before its cancellation, at the end of the 1988 season; it is currently a syndicated series on cable television. *A Man Called Hawk*, another series spawned from the Spenser books, aired during the 1989–90 broadcast season. In 1988 Parker and his wife established their own production company, called Pearl Productions in honor of the family dog, a German short-haired pointer that has appeared as a character in three Spenser novels. The Parkers are reportedly writing adaptations of four Spenser novels that Pearl Productions will coproduce with a cable television network.

In the late 1980s Parker was presented with the ultimate opportunity to test himself against his famous forerunner Raymond Chandler: the task of completing a Philip Marlowe novel that Chandler had left unfinished when he died, in 1959. To the existing four chapters, Parker added thirty-seven—a project that required some adjustments in his point of view, as he told a *Time* (July 10, 1989) reporter. He explained, for example, that "Marlowe's attitudes toward women reflect the '30s and '40s. But he's more romantic than Spenser." Critics deemed the Chandler-Parker book, *Poodle Springs* (1989), a success. "Parker sounds more like Chandler than Chandler himself—but with an edge the master had begun to lose in the waning days of his life," the mystery writer Ed McBain observed in the *New York Times Book Review* (October 15, 1989).

Parker met with less uniform critical approbation when *Perchance to Dream*, his sequel to the Chandler classic *The Big Sleep*, was published, in 1991. "My goal was to enter Chandler's imagination by getting into the mind of Marlowe," he was quoted as saying in the *New York Times* (January 10, 1991). "If the book sounds like Chandler, I succeeded. If it sounds like Parker, it's a failure." In the *New York Times Book Review* (January 27, 1991), Martin Amis wrote that "the posthumous pseudo-sequel never amounts to more than a nostalgic curiosity, and it is no great surprise that *Perchance to Dream* isn't much good." A *Publishers Weekly* (November 23, 1990) reviewer expressed a different opinion: "Parker's effort goes beyond pastiche: he uses flashbacks from *The Big Sleep* daringly and seamlessly, and his terse style . . . is flawlessly in Chandler's footsteps. This is dazzling."

About two months after completing a book, Parker has said, he "thinks up" the next one. Before writing any of the text, he prepares a two- or three-page treatment of the basic story idea and then a chapter outline. By producing five pages a day each weekday, using an old manual typewriter, and by making only minor revisions to the original manuscript, he is usually able to complete a Spenser novel in about three months (in one source he gave six months as an estimate). "I get some help from my wife on ideas," he told Jean W. Ross. "She's not a writer, but she's a thinker, so we will in effect have a little story conference periodically as I go along." Except for occasionally visiting a city to make sure he has described real places accurately, he does little or no research for his books. He has said that when he writes, he tries to pack "the most meaning into the fewest words." He elaborated on this subject during his interview with John Koch, in which he contended that writing is mainly "trying to get it right." "I don't think about anything but that," he told Koch. "I don't think about the readers; I write the book I want to read."

The California firm Lord John has published three books by Parker in limited, signed editions: *Surrogate: A Spenser Short Story* (1982), *The Private Eye in Hammett and Chandler* (1984), and *Parker on Writing* (1985). With Harold DeLisle and others, Parker wrote *The Personal Response to Literature* (1970); he collaborated with Peter L. Sandberg on *Order and Diversity: The Craft of Prose* (1973) and with John R. Marsh on *Training with Weights* (1974; second edition, 1991). He contributed restaurant reviews to *Boston Magazine* in 1976. In Japan, where the Spenser books have been best-sellers, a guide to Spenser's Boston, a book of Spenser's recipes, and a line of men's cosmetics called Spenser's Tactics have also sold well.

The burly Robert B. Parker, who has a luxuriant brown mustache, long dimples, and narrow and somewhat almond-shaped blue eyes, has been described as an "irreverent man with a grand sense of humor," as "cool, unflappable, and wry," and as having "self-confidence just this side of arrogance" and the air of "an amiable walrus"—but one that "doesn't mince words." He and his wife live in separate apartments in an 1869 Victorian house in Cambridge, Massachusetts, near Harvard Square. "We got ourselves straightened out and found the way to live—which is together and yet apart," he explained to a reporter. Parker has dedicated all of his books to his wife. (The dedication in *Wilderness* (1979), a novel in which Spenser is not a character, reads: "This is for Joan, in whom God finally got it right.") "She has been the central factor in my life since I was a child," he told John Koch. "You wouldn't understand me unless you understand me and her." The Parkers collaborated to write *Three Weeks in Spring* (1978), which describes Joan Hall Parker's discovery that she had breast cancer and her subsequent surgery. The couple are the parents of two sons: Daniel, an actor, and David, a choreographer and dancer.

In 1987 Parker said that he planned to continue his novel-a-year output of Spenser adventures until he died. When asked by Jean W. Ross if he ever felt "constrained by Spenser and the detective story format," he answered, "No. It is, to the extent that I'm capable of it, my art. It's certainly what I'll be remembered for a hundred years from now." During an interview with Joseph A. Cincotti for the *New York Times Book Review* (July 28, 1991), he said, "It used to drive [Raymond] Chandler crazy that he didn't get serious recognition. It does not drive me crazy. There are people who are doing their doctoral dissertations on me."

Selected Biographical References: Boston Globe My 29 '92 pors; Chicago Tribune I p12+ Ag 30 '82 por; People 21:58+ My 7 '84 pors; Pub W 234:36+ Jl 8 '88 por; USA Today D p1+ Je 1 '89 por; Contemporary Authors new rev vol 26 (1989); Who's Who in America, 1992–93

Patten, Chris

May 12, 1944– Governor of Hong Kong. Address: Government House, Hong Kong

On June 30, 1997 Britain will end an era as it hands over the last of its major colonies, Hong Kong, to the government of China, which has agreed to honor Hong Kong's autonomy and capitalist system for fifty years. Guiding the colony through the possibly treacherous period leading up to the transfer of power is Chris Patten, a battle-tested, twenty-five-year veteran of British politics who took over as governor of Hong Kong on July 9, 1992. In that capacity, Patten must perform the precarious balanc-

AP/Wide World Photos

Chris Patten

ing act of overseeing the implementation of self-government in Hong Kong without jeopardizing its future (and its $64 billion economy) by going so far that the Chinese feel threatened enough to renege on the agreement and enact hard-line policies.

To accept the assignment, Patten put his political future in Britain on hold, for the posting effectively removes him from British politics until after the next general election. A moderate Conservative, Patten has never been afraid to express his disagreements with other Tory leaders, particularly former prime minister Margaret Thatcher, who kept him in out-of-the-way posts before eventually naming him to the highly controversial position of minister of the environment. Although his outspoken nature may have hindered his career at times, his free thinking has made him one of the most important intellects in the Conservative party. Many in Britain believed that he was in line for the prime ministership, but while successfully directing the 1992 campaign to retain power for the Tories and Prime Minister John Major, Patten lost his own seat in the House of Commons. After weighing several relatively safe options that would have allowed him to stay involved in British politics, Patten chose to accept the heavy responsibility of leading Hong Kong. "This job struck me as one of the most interesting and imposing in the world," Patten explained to John Newhouse for a *New Yorker* (March 15, 1993) profile. "Closing the last chapter of [the] British empire, and the huge challenge that was posed. . . . It was quite a leap, but politics isn't the whole of life. There is a lot of life beyond Westminster."

Christopher Francis Patten was born on May 12, 1944 in Blackpool, England, the son of Francis Joseph Patten, a music publisher, and his wife, Joan McCarthy. He attended St. Benedict's School in Ealing and won a scholarship to Balliol College, at the University of Oxford, from which he graduated with a degree in modern history. While at Balliol, Patten showed little interest in politics. Instead, his extracurricular activities included editing *Mesopotamia*, a humor magazine, and writing updated versions of Aristophanes' plays for the Balliol Players. Upon his graduation, in 1965, Patten was awarded a Coolidge Travelling Scholarship to the United States, where he whetted his appetite for politics by working on the campaign staff of John V. Lindsay, who was running for mayor of New York City. Upon his return to Great Britain in 1966, he joined the Conservative Research Department, a traditional port of entry into the political world for bright young Tories.

After the Conservatives came to power under Edward Heath, in 1970, Patten spent two years as a junior official in the Cabinet Office, then accepted a post in the Home Office. From 1972 to 1974 he served as the personal assistant and political secretary to Lord Carrington, then the chairman of the Conservative party. When the Tories lost control of the government in the 1974 elections, Patten became, at the age of thirty, the youngest person ever to be named director of the Conservative Research Department, where his duties included serving as secretary of the shadow cabinet. He was removed from his post as shadow cabinet secretary four years later by the new Tory leader, Margaret Thatcher, who wanted to bring the Conservative Research Department under tighter control by the party leadership. Nevertheless, he wrote much of the 1979 Tory manifesto that served as the platform on which Thatcher ran in that year's general election. As the Conservatives routed the Labour party from office, Patten, who had lost his first bid for the House of Commons when he sought to represent the Lambeth Central constituency in 1974, was elected to his first term in Parliament, representing the constituency of Bath.

During his first two years in Parliament, Patten served as parliamentary private secretary to Norman St. John-Stevas, the Conservative leader of the House of Commons and the minister for the arts. St. John-Stevas was dismissed from his leadership positions in January 1981 as part of Thatcher's first cabinet reshuffling. According to most accounts, he was sacked largely because he had criticized the prime minister at the Conservative party conference a few months earlier. Patten, however, was not intimidated. In an opinion piece for the London *Times* (June 26, 1981), he denounced Thatcher's economic policies and advocated deficit spending on infrastructure and construction projects, a measure he believed would jump-start the faltering economy. Shortly before the 1981 Tory conference, Patten and other, like-minded young wets (moderate Conservatives) renewed the attack on Thatcherism with a pamphlet entitled *Changing Gear*. Denying charges that he was betraying his party, Patten argued in another article for the London *Times* (October 10, 1981) that "no one can reasonably expect blind or unthinking loyalty" and that the wets were the true heirs to the Tory heritage of pragmatism. He continued his assault on Thatcherism in *The Tory Case* (1983), a plea for pragmatic conservatism.

The prime minister rewarded Patten for his outspokenness by shunting him into no-win, out-of-the-way bureaucratic posts for the next several years. From June 1983 until September 1985, he was parliamentary under secretary of state in the Northern Ireland Office. After a one-year stint as minister of state in the Department of Education and Science, he was named minister of state for foreign and commonwealth affairs and minister of state for overseas development. According to the *Independent* (November 28, 1987), under Thatcher that political territory had become "something of a backwater, if not a career-killer," but Patten made the most of this limited opportunity by concentrating "with ruthless logic on a Thatcherite philosophy of aid which is designed to help viable projects in nations with sound economic policies." Although he has admitted that even humanitarian aid can help oppressive governments survive, Patten has asked, "How can you watch kids starve in order to teach governments a lesson?"

Patten apparently regained favor with Prime Minister Thatcher after her election to a third term, in 1987, for he was asked to write the "compassionate bits" of her speech to the annual Tory conference. In July 1989 Thatcher appointed him secretary of state for the environment, in hopes that he could change the prevalent public perception of Conservatives as antienvironment. A popular choice for the post, Patten had lofty goals. According to Geoffrey Lean, writing in the London *Observer* (September 30, 1990), he wanted "not just to change the government's environmental policy but lay the foundations of a new society." Patten began his tenure by abandoning the plans of his immediate predecessor, Nicholas Ridley, who had wanted to privatize the government's 240 National Nature Reserves and build a 4,800-home development at Foxley Wood, in the Hampshire countryside.

The centerpiece of Patten's environmental policy was to be a white paper released in the fall of 1990. At the 1989 Tory conference, Patten declared that the white paper would "set out our environmental agenda for the rest of this century." Patten's report was eagerly anticipated by environmentalists, especially since he had prevailed upon the prime minister herself to chair the cabinet committee charged with drafting it. Thatcher's presence on the committee gave Patten some much needed clout and led to some victories, although he lost on a number of important issues to the laissez-faire ministers, particularly the ministers of agriculture, trade and industry, and transport and energy.

One of Patten's major achievements was persuading the Thatcher government to accept the decision of the sixty-eight-nation conference on climate change, which was held in Noordwijk, the Netherlands, in November 1989, to set limits for carbon dioxide emissions by the end of the century. Patten cited more efficient energy use and a greater reliance on natural gas and, possibly, nuclear energy as ways to meet the emissions goals. Over the vigorous objections of some cabinet members, Patten also convinced the Thatcher government of the need to phase out sludge dumping in the North Sea. He was less successful in his battle to prevent the construction of the M3 highway over the Twyford Down, near Winchester. The limited nature of his influence in the cabinet became clear when the 1990 budget was unveiled. It included none of the incentives (most of them in the form of taxes and penalties) desired by Patten to conserve energy and curb pollution.

When his long-awaited white paper on the environment was issued in September 1990, Patten was lambasted by the press for delivering far less than he had promised. As Geoffrey Lean, for one, pointed out, the report turned out to be "almost entirely bereft of new concrete proposals." Of the more than 350 actions and proposals, by Patten's count, listed in the document, Lean argued, "nearly half of these merely undertake to continue or extend existing policies or to urge others to act, and almost all the rest evade a commitment to action." In the end, Patten's critics gave him credit for good intentions but faulted him for failing to persuade the Thatcher government to take bolder actions. "Probably the most environment-friendly politician ever to sit in a British cabinet, he has seen his planned program fall apart," Lean wrote.

The most explosive issue Patten faced as environment minister was the infamous Thatcher poll tax. On the heels of her 1987 election victory, the prime minister proposed replacing property taxes with a "community charge" to be paid by all adults, and it fell upon Patten to administer the tax and make it acceptable to the British public. In early 1990 Britons poured into the streets of London, Bristol, and Southampton to protest the tax, which was to go into effect on April 1. Blaming the local district councils, most of which were controlled by Labour, for the excessive level of the taxes, Patten used his authority to limit the poll-tax assessments where they rose to what he called "horrendous" levels, but that did little to stem the outcry. "If I had to do it all over again," Patten joked in an interview with Craig R. Whitney for the *New York Times* (June 19, 1990), "I'd make sure to volunteer somebody else for the job." "It's been a very radical change," he added, "and a change of excessively heroic proportions, some would argue."

In the aftermath of the poll-tax controversy, Michael Heseltine, who had served as defense minister in the mid-1980s, challenged Thatcher for the leadership of the Conservative party. After the prime minister fell short of the required majority in balloting by Tory M.P.'s, she announced her resignation. Although a number of Tory M.P.'s urged Patten to run for party leader, he supported Foreign Secretary Douglas Hurd for the job. "He refused to contemplate the race as long as Hurd was a candidate," Edward Pearce reported in the *Manchester Guardian Weekly* (December 16, 1990).

"Given the certain doom of the Hurd campaign, this betokens an odd, chivalrous pulling back improbable in any stereotyped ambitious politician." When Tories voted on November 27, 1990, Chancellor of the Exchequer John Major triumphed over Heseltine and Hurd to become Tory leader and prime minister. Despite his support of Hurd, Patten was chosen by Major to serve as chairman of the Conservative party.

Given the poll tax, a deep recession, and changes in the Labour party, which had muted its militant rhetoric, most political observers and public opinion polls predicted that the Tories would lose the next election. Nevertheless, Patten and Major led their party to a stunning victory in the April 9, 1992 election, winning 336 seats in the House of Commons to Labour's 271. "M.P.'s questioned whether the droll, intellectually fastidious Mr. Patten would prove brutal enough or relish the rough and tumble," Robin Oakley, the political editor of the London *Times*, wrote in an analysis of the election published on April 25, 1992. "But he took to the necessary brutalities of party warfare with some relish."

While helping Major and the Tories win the war, Patten lost the battle in his constituency of Bath to the Liberal Democratic candidate, Donald Foster. When Patten met with Major on the morning after the election, the prime minister offered his campaign manager three choices: wait for a by-election to the House of Commons, accept elevation to the House of Lords, or become the last British governor of the crown colony of Hong Kong, which the Thatcher administration, under the terms of a 1984 accord with China, had agreed to turn over to the Beijing government on June 30, 1997. Patten felt it would be, in his words, "unseemly and reckless" for him to shift his political base and his loyalties from Bath to another constituency, and he thought he was "too young" to join the House of Lords; consequently, he chose the most perilous option: the governorship of Hong Kong.

Patten said later that the "idea of doing a proper job," rather than serving in some honorific post, appealed to him. And as a London *Times* (April 25, 1992) editorial pointed out, the post was "no sinecure": "It is no consolation prize to a loyal lieutenant who won his party's election but lost his own. It is no imperial perk for a grandee down on his luck. It is deadly serious and had better work. . . . Patten has bitten off a tough job with as great a possibility of failing as in his last." As governor of Hong Kong, Patten is obliged to adhere to the 1984 Sino-British Joint Declaration, in which China pledged to respect Hong Kong's autonomy and its capitalist system for fifty years after assuming control. In 1990 China drew up the Basic Law, a constitution to be observed in Hong Kong after 1997, and the British assented to the terms and agreed to help gradually implement the system until 1997. The Basic Law called for a sixty-seat Legislative Council (LegCo), with some of the legislators chosen by direct election, some by an election committee, and some by functional constituencies, such as groups of businesspersons or lawyers.

His top priority as governor, Patten said shortly after accepting the appointment, as quoted by Robin Oakley, would be "safeguarding the interests of the people of Hong Kong." In a press conference just prior to taking office, on July 9, 1992, he reiterated that intention, saying he would try to make Hong Kong's return to Chinese control "a bridge rather than a precipice." The foundation for that bridge lies in balancing the demands of Hong Kong's citizens for more self-government with the need to protect Hong Kong's economic viability (billions of dollars in British, Japanese, and American investment are at stake) as well as its commercial ties to the Chinese mainland. The people of Hong Kong fear that the Beijing regime, which massacred prodemocracy demonstrators in Tiananmen Square in 1989, will impose the iron hand of repression on Hong Kong after 1997. Conversely, the Communist government in Beijing is alarmed by the possibility that the self-government movement in the colony will not only inhibit their authority in Hong Kong but also encourage those seeking democracy in mainland China. China's fears were intensified by the results of the 1991 election in Hong Kong, in which the most vocal prodemocracy party, the United Democrats, won fourteen of the eighteen directly elected seats on the Legislative Council.

In the past, Britain's policy toward Hong Kong had been directed mainly by the sinologists in the Foreign Office, most of whom saw little to be gained by angering China, and the colonial governors had generally taken a nonconfrontational stance. The appointment of Patten marked a dramatic change in Britain's administration of Hong Kong. By naming an important British politician and close friend as governor and by giving him full authority to handle the job as he saw fit, John Major was showing the Chinese that he was serious about maintaining Hong Kong's autonomy. Patten's informal style—he does not wear the official uniform, which includes a plumed helmet, and he regularly takes walks in the city and talks to the people—was immediately popular with the local citizens. The Chinese government, however, was not sure what to make of the new British governor and eagerly awaited a concrete signal of the direction in which Patten intended to take Hong Kong.

That signal came on October 7, 1992, when Patten announced his plans for Hong Kong in the waning years of British rule and, in particular, the form that he intended the 1995 election to take. Although he did not violate the letter of the Basic Law, he interpreted all its gray areas as democratically as possible. For example, he intended to make the election committee an elected body and to open the functional constituencies to all workers, not just executives, thereby ensuring that all the members of LegCo would be elected, either directly or indirectly, by the people. The United Democrats took him to task for not going far enough, but their reaction was tame compared to the Beijing government's. The Chinese objected not only to Patten's reforms but also to his failure to confer with them, as had been customary, before announcing his program to the public. In response to the new plan, which was open to negotiation and required the approval of LegCo, top-level Chinese officials snubbed Patten during his visit to Beijing in late October. Insisting that they would not discuss Hong Kong until the proposal for reform was discarded (plans to resume talks were eventually announced, in April 1993), they threatened to default on debts for a planned new airport and later went so far as to imply that they would not honor any contracts after taking control of Hong Kong in 1997.

Although Patten remained popular among the people of Hong Kong, many business leaders were worried by China's threats, and the Hong Kong stock market fell sharply. Some wondered whether Patten was looking out for Hong Kong or for his own political future in Britain, for many felt that if Hong Kong became too democratic, the Chinese would throw out the entire system when they gained control. In an interview with Alex Brummer for the *Guardian* (January 23, 1993), Patten defended his position: "I don't think I could be forgiven if I treated the Joint Declaration as a sort of curtain behind which Britain could leave its last great colony with its conscience clean. I think honor is making sure that the Joint Declaration means what it says." The governor had intended to reach an agreement with China on the reforms before presenting them to LegCo for final approval, but after months of stalemated negotiations between Britain and China, Patten announced, in a two-hour speech to legislators on October 6, 1993, that he would present the plan to LegCo without China's consent if a compromise was not reached in the next few weeks. In that speech, Patten told legislators, "I can say that we can only be as bold as you. If we are not prepared to stand up for Hong Kong's way of life today, what chance of doing so tomorrow?"

Patten's success in politics, according to the columnist "Bagehot" of the *Economist* (March 10, 1990), owes much to "his ability to see traps ahead and avoid them." Edward Pearce described Patten's political style as "open, self-mocking, interested in ideas, leg-pullingly derisive, but acknowledging the humanity of opponents." In its profile of Patten, the *Independent* described him as an "old-fashioned Tory, interested in community and obligation. He is, further, seriously Catholic, with a peculiarly Roman sense of service and of charity. This makes it difficult to label him either progressive or reactionary." Patten has let his religion guide, but not dictate, his official actions. He opposes capital punishment and abortion, and while minister of overseas development, he enacted a policy to end British aid that promoted or paid for abortions abroad. On the other hand, although he believes promiscuity (both homosexual and heterosexual) to be a sin, during his tenure at the Department of Education and Science, he was a proponent of sex education regardless of possible objections from children's parents.

Chris Patten has been married to Mary Lavender St. Leger, a lawyer, since September 11, 1971. The couple have three daughters, Kate, Laura, and Alice; Alice lives with her parents in Hong Kong. In his spare time, Patten enjoys playing tennis, reading, and browsing in bookshops, a pleasure that he was afraid he would miss while in Hong Kong. Being away from England is made somewhat easier by the lavish perquisites of Patten's new post: a tax-free salary of £152,000 (approximately $304,000, more than twice the salary of the British prime minister), a ninety-five-foot yacht, one Rolls-Royce and two Daimler limousines, an official residence, and a country house.

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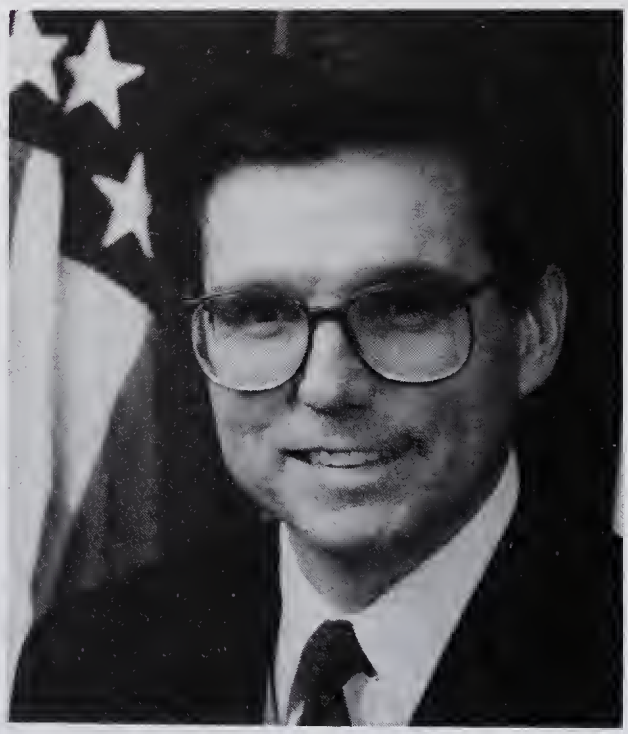

U.S. Department of Transportation

Peña, Federico F.

(pēn´yə)

Mar. 15, 1947– United States Secretary of Transportation. Address: c/o Department of Transportation, 400 7th St. SW, Washington, DC 20590

"My responsibility as the new secretary of transportation is a very simple one," Federico Peña told a group of local elected officials in March 1993, two months after he joined the cabinet of President Bill

Clinton: "to bring a new perspective to transportation that says that transportation investments are more than simply building bridges and viaducts and building highways—it's trying to bring in the concerns of the environment as we balance our transportation programs. It is also investing in high technology like high-speed rail, as other nations are doing." Tackling an ambitious agenda is nothing new for Peña, who, as mayor of Denver, Colorado from 1983 to 1991, doggedly pressed forward with plans for major construction projects despite significant opposition. Although some early missteps and an ailing economy nearly cut short his career in 1987, when he had to overcome a twenty-two-point deficit in the polls to win reelection, Peña, the first Hispanic to be elected mayor of a city that lacks a large Hispanic population, delivered on all his principal promises in his second term, securing approval for a new airport, a convention center, and a major public works bond issue.

As secretary of transportation, Peña is the Clinton administration's so-called infrastructure czar, responsible for fulfilling the president's campaign pledge to pump $30 billion into highway repairs and new transportation systems—a task for which the tenacious Peña is ideally suited, according to some of his friends. "Once he locks onto a project he's like a bulldog," Thomas Gleason, a senior adviser to Peña when he was Denver's mayor, observed to a reporter. "Not only will he never let go, but the tougher it gets, the more he likes it. It's part of his personality. He's a long-distance runner, you know, and when he's running or fighting for a bond issue, he just keeps grinding away."

According to Matt S. Meier, the author of *Mexican-American Biographies: A Historical Dictionary, 1836–1987* (1988), Federico Fabian Peña is "descended from a Tejano [Texas] family that had been in Texas public life for two centuries." Peña was born on March 15, 1947 in Laredo, Texas, the third of the six children of Gustavo Peña, a broker for a cotton manufacturer, and Lucia (Farias) Peña. (Some sources list his mother's given name as Lucila or Lucille.) The three youngest Peña children are triplets. Peña's four brothers and one sister all completed college; two became lawyers, two, teachers, and one, a comptroller. Peña grew up without hardship in Brownsville, Texas in a family where respectfulness; loyalty, and perseverance were valued and competing and achieving outstanding performances, both in sports and in intellectual pursuits, were encouraged. "My parents, in very subtle ways, instilled in us the desire to be the best, although they were never disappointed if we fell short," Peña's brother Alfredo recalled during an interview with Ann Carnahan of the *Rocky Mountain News* (August 6, 1989). The Peña children, who addressed their parents as "sir" and "ma'am," risked being spanked for such infractions as displaying disrespect or swearing. Such discipline was carried out "in a very measured way," Alfredo Peña told Ann Carnahan. "I don't think we ever felt we were unmercifully beaten. I don't recall any of us ever saying, 'I hate you for that.'" Conversation at supper included discussions about politics and civic responsibility.

Like all his brothers, Federico Peña was an altar boy at the Sacred Heart Catholic Church in Brownsville and attended St. Joseph's Academy, a local high school. By his own admission, as a high school student he did not score well in standardized achievement tests and reportedly had to work harder than most of his peers to achieve satisfactory grades. Nevertheless, his fellow members of the St. Joseph's class of 1964 voted him "most likely to succeed." In the high school yearbook, which gave Fred as his given name, his entry listed eleven sports and other extracurricular activities. After his graduation, with honors, he entered the University of Texas at Austin, where he took part in campus protests against the Vietnam War and campaigned for liberal candidates for state office. In 1968, having formed a low opinion of the crop of candidates running for student body president, he ran for the position himself in a mock campaign in which he wore a Mickey Mouse mask while canvassing for votes. He graduated from college with a B.A. degree in 1969 and then enrolled at the University of Texas School of Law, gaining admission, as one of his longtime associates told William Claiborne of the *Washington Post* (January 7, 1993), by persuading the dean that "he deserved a chance." He received a J.D. degree in 1972.

In the same year, Peña decided to move to Denver, Colorado, having become captivated by the city while visiting his brother Alfredo, who was practicing law there. The brothers formed a law partnership, Peña and Peña, in 1973, after Federico passed the Colorado bar exam. Meanwhile, from 1972 to 1974, Federico Peña also worked as a staff lawyer for the Mexican-American Legal Defense and Educational Fund, handling police brutality cases and pressing for voting rights for Hispanics. He then became a legal adviser for the Chicano Education Project, where for four years he struggled to promote bilingual education and better funding of public schools in Hispanic neighborhoods.

His work in the Hispanic community apparently whetted Peña's appetite for politics. In 1978, at the age of thirty-one, he ran successfully for a seat in the Colorado House of Representatives. He was named outstanding House Democratic freshman by the Colorado Social Action Committee. After his reelection, in 1980, his colleagues in the House elected him minority speaker, and in 1981, according to one source, they voted him the outstanding legislator of the year. During his terms of office he served on the House judiciary, finance, legal services, and rules committees.

In 1983 Peña ran for mayor of Denver, challenging the fourteen-year incumbent, William McNichols Jr. Because Hispanics made up just 18 percent of Denver's population, Peña was thought to have little chance of winning; early in his campaign, one poll reported that only 3 percent of the city's voters supported him. But McNichols was vulnerable on several scores; among other things, some of his appointees had become embroiled in scandals, and he himself had incurred the wrath of the electorate by failing to respond quickly enough to a snowstorm that left many streets impassable for weeks. Peña conducted a positive campaign, adopting what became an extremely popular slogan—"Denver: Imagine a Great City." Working in his behalf, 4,000 volunteers helped thousands of the city's other citizens to register to vote. In the preliminary, nonpartisan election, held in May 1983, McNichols came in third, behind Peña and Dale Tooley, a former district attorney. In the runoff election the following month, Peña carried a broad-based coalition of Hispanics, Asian-Americans, blacks, women's rights advocates, homosexuals, labor groups, environmentalists, and young white professionals to defeat Tooley, 51 percent to 49 percent. He thus became the first Hispanic to be elected mayor of a city without a large Hispanic voting bloc. "We're on the verge of becoming great, or decaying," he said after his victory. "The warning signals—decaying neighborhoods, declining population, air pollution—they're all here."

At age thirty-six one of the youngest mayors in the country at that time, Peña started out with all the idealism and naiveté of a political novice. To enable Denver residents to contact him directly with their concerns, he retained a listed telephone number—until late-night crank calls began interrupting his sleep. Unaccustomed to public criticism, he could not bear to watch the broadcast proceedings of city council meetings, during which his policies were subject to heated debate. "It's taken me time to understand there will always be someone who opposes me," he admitted to Ann Carnahan years later. "I have had to learn to be a little more thick-skinned, yet not become an insensitive armadillo." Peña invested much time, effort, and political capital in pushing for the building of a new convention center at Denver's Union Station, a proposal that suffered an overwhelming defeat in a public referendum. The economy, too, undermined Peña's grand plans for new construction in Denver. A general slump in the oil, mining, and high-technology industries during the mid-1980s hit Denver especially hard, and during Peña's first term unemployment in the city doubled, to 8 percent, the vacancy rate in downtown office space soared to 31 percent—the highest of any major city in the country—and real-estate prices plummeted.

By the time Peña ran for reelection, in 1987, his popularity had shrunk to such an extent that in the preliminary election, held in May, he captured only 37 percent of the vote, with almost 42 percent going to Don Bain, a Republican lawyer who had never held office, and the rest scattered among six other candidates. In polls conducted early in the runoff election campaign, Peña trailed Bain by as many as twenty-two points. The *Denver Post* and the *Rocky Mountain News*, Colorado's two major newspapers, endorsed Bain, and the success with which Bain continued to hammer away at Peña as an ineffective and indecisive mayor led some key Democratic figures to cross over to support the Republican. It was only after Peña went on the offensive, with negative advertising that sought to portray Bain as a tool of big business, that his situation began to improve. After trailing throughout much of the campaign, Peña managed to secure enough support in the black and Hispanic precincts to offset Bain's strength in the more affluent, white neighborhoods. On June 16 he won reelection, by 51 percent to 49 percent of the vote.

Peña had only a few months to savor his victory. While he was vacationing in Mexico in December 1987, a blizzard and ice storm struck Denver. He returned to his office to find himself embroiled in a controversy similar to the one that had helped to bring down his predecessor. But this time, the city's failure to clear the snow in many areas had spurred a group of angry citizens to launch a recall drive. With some neighborhood streets still unsafe for motorists as late as February 1988, Peña's reputation continued to suffer. Ultimately, the recall drive fell 2,000 signatures short of forcing a vote on Peña's tenure.

Despite his troubles, the mayor's expansion program for the city began to take shape during his second term. The key to Peña's dream for making Denver a major trade and commercial center in the next century was the construction of a new airport. Over the opposition of many local leaders, who considered the project too extravagant for a city already serviced by an airport that sometimes operated below capacity, and the objections of United Airlines, Denver's dominant carrier, which feared the increase in competition that the new facility would undoubtedly spark, Peña won approval for construction, at a cost of $2.3 billion, of what is expected to be one of the world's largest airports, on fifty-three square miles of prairie eighteen miles northeast of Denver. (Denver International Airport is scheduled to open in December 1993.) He also oversaw the building—"on schedule, on budget," as he has said—of a new convention center, which he had advocated during his first term. He was instrumental in attracting a major-league baseball expansion team, the Colorado Rockies, to Denver. He also helped to engineer the issuance of a total of $330 million in bonds for the construction and repair of bridges, roads, libraries, and other buildings. His administration revitalized neighborhoods, planting thousands of trees, cleaning streets, erasing graffiti, and converting more than a hundred abandoned houses into livable dwellings. By promoting the use of deoxygenated fuels, he helped reduce air pollution in the city.

With the economy headed toward recovery by 1990, Peña regained his popularity. By all accounts, during his second term he had become more comfortable with his position. "He is a hell of a lot happier man than he was five or six years ago," David Greenberg, a Denver business consultant and one of the mayor's longtime friends, told Michelle P. Fulcher of the *Denver Post* (November 29, 1990).

"When he first came in he was driven, he was working out a lot in his life. He was always kind of up, but he really seems to be sort of at peace and very confident within himself."

Peña declined to seek a third term, in 1991, reportedly because he wanted to spend more time with his family and to increase his income. After leaving the mayor's office, he founded Peña Investment Advisors, a pension management company, for which he successfully recruited top-flight Hispanic lawyers and business experts. He also served as counsel for Brownstein, Hyatt, Farber and Strickland, a Denver law firm, and as a member of a Colorado state commission that drew up a twenty-year transportation plan, which called for the construction of mass transit facilities, bike paths, and pedestrian walkways.

In 1992 Peña headed President-elect Bill Clinton's transition team for transportation issues. Although he had told his friends that he was not interested in a job with the new administration, he accepted Clinton's invitation to become secretary of the Department of Transportation, which employs close to 110,000 people. Clinton, reportedly impressed by Peña's ability to win approval for the Denver airport and eager to add a second Hispanic to his cabinet (the first was Henry G. Cisneros, the secretary of housing and urban development), chose him over the early frontrunner for the post, William Daley, a banker and brother of Chicago's mayor, Richard M. Daley. In announcing the appointment, Clinton characterized Peña as "exactly the kind of energetic manager who can face the task of repairing and rebuilding our nation's infrastructure." Peña's appointment was generally well received, even by some of his former critics. Former governor Richard D. Lamm of Colorado, for example, who had opposed Peña's plan for the new Denver airport, applauded the choice, telling William Claiborne that Peña "has the backbone to say no to the pork lobby."

At his confirmation hearing before the Senate Commerce, Science and Transportation Committee, on January 7, 1993, Peña sketched out his plans. Among other things, he recommended stricter fuel economy standards, the construction of high-speed trains, and the prudent investment of public pension funds in building and modernizing transportation systems. Regarding the troubled airline industry, he advocated spending the surplus in the Aviation Trust Fund (which traditionally had been left unspent to help offset the federal deficit) to build new airports and modernize old ones and to upgrade air-traffic control systems. He opposed re-regulation of the airline industry, which has been operating without government economic controls since 1978, calling instead for the creation of a commission to examine the industry's plight. On January 13 Peña indicated that he would consider rehiring some of the more than 11,000 air-traffic controllers whom President Ronald Reagan fired while they were on strike in 1981. (Seven months later the Clinton Administration lifted the hiring ban that was imposed during the strike.) Peña was confirmed and sworn in as the twelfth secretary of transportation on January 21, 1993.

Airline issues consumed much of Peña's first months in office. In February 1993 he approved the lodging of complaints against Japan and Australia, which, by imposing new restrictions on American airlines operating in their countries, had violated agreements with the United States. On March 15 he approved British Airways' request to invest in USAir Group, Inc., giving the airline the right to own as much as 19.9 percent of the American carrier, but he warned that its plans to invest even more were contingent upon Great Britain's willingness to allow American aircraft greater access to Heathrow Airport, in London, and other facilities. At a news conference announcing that decision, Peña declared, as reported in the *New York Times* (March 16, 1993), "The United States government must take an assertive position to defend the rights of United States carriers abroad and work toward a global level playing-field in aviation."

Peña has been considering other ways to assist the beleaguered American airline industry, including tax relief and loan guarantees. "We've done that before, as a matter of domestic policy, to help Chrysler and Conrail and other transportation sectors," he pointed out in an interview with Martin Tolchin of the *New York Times* (March 22, 1993). "What's so different about the airline industry? If we think it's important to have domestically owned American airlines, we have to make sure we support that policy and not simply assume that we should allow foreign investment to occur willy-nilly and wake up in the year 2010 and realize that every airline in the United States has substantial ownership by foreigners." Peña has also been fostering the establishment of new carriers to compete with the major airlines in certain markets.

By his own account, Peña's biggest surprise after taking up his duties was his discovery of how unstructured his department's budget is, in contrast to the budget of Denver. "When I came in I was told my budget was, what, $35 billion last year," he said in an interview with Adriel Bettelheim of the *Denver Post* (April 11, 1993). "They said, 'That's everything, that's your capital, that's your operating [budget], those are your programs, your trust funds, that's everything.' I said, 'Don't we separate these things?' When I was mayor we had a capital improvements budget, a budget for the departments, and I could tell you with fairly good accuracy we would need at least $20 million each year just to keep up the infrastructure of the city. We don't think that way in the federal government."

Federico F. Peña is five feet, six inches tall and has a wiry build. He has been described as earnest, direct, energetic, honest, and as "a nice guy, the kind you'd like to have for a next-door neighbor," as Ann Carnahan reported. To some observers, when he was Denver's mayor—and often working twelve to eighteen hours daily—he appeared to be bland and "too concerned with maintaining his choirboy image." He has told at least one reporter that he is bashful. In May 1988 Peña married Ellen

Hart, a world-class distance runner, Harvard-educated lawyer, and former English teacher, whom he met at the 1984 Mayor's Cup race, in which they both competed. The couple have two daughters, Nelia and Cristina. Peña is a member of the Colorado Board of Law Examiners and an associate of the Harvard Center for Law and Education. He received the Grateful Appreciation Award of the Colorado Coalition for Persons with Disabilities and the Jewish National Fund's Tree of Life Award. He enjoys cooking Mexican cuisine, and he keeps fit by running, sometimes in the company of his wife and, securely strapped into a jogging stroller, his daughters.

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AP/Wide World Photos

Penn, Sean

Aug. 17, 1960– Actor; filmmaker. Address: c/o Todd Smith, Creative Artists Agency, Inc., 1888 Century Park East, Ste. 1400, Los Angeles, CA 90067

Perhaps the most promising member of the generation of young American actors who emerged in the 1980s, Sean Penn has been hailed, because of his intensity and ability to immerse himself in his roles, as the probable successor to Robert De Niro as the foremost screen exponent of Method acting. But his surliness and outbursts of much publicized violent misbehavior during the brief period of his turbulent marriage to the pop singer Madonna earned him a "bad boy" reputation that damaged his career. Moreover, after appearing in several films unworthy of his talent, the publicity-shy Penn "joined the ranks of bankable stars who don't bring much money into the bank," as the film critic Gary Giddins recently put it. In 1991 Penn embarked on a new career as a film director. "Acting is about choices and reactions," he explained to Lynn Darling of *New York Newsday* (September 17, 1991). "What's disturbing about acting is where those choices and reactions take one emotionally. . . . As a director, I can hire other people to torture themselves—I'm in the position of guiding choices and supplying the food for the reaction."

The scion of a show-business family, Sean Penn was born on August 17, 1960 in Los Angeles, California, the second of the three boys born to the actress Eileen Ryan and the director and actor Leo Penn. His older brother, Michael, is a noted rock musician; his younger brother, Christopher, is an actor. Sean Penn grew up in an atmosphere of material affluence and in a "show-business milieu where life is a sunny back lot and time is a tracking shot," as the writer James Wolcott expressed it in his profile of Penn for *Vanity Fair* (March 1986). The Penns lived in a ranch-style house on a bluff overlooking the Pacific Ocean, only two blocks from the Santa Monica home of Martin Sheen, the celebrated film actor, whose four children have also pursued film careers. "The kids grew up together," Leo Penn told Martin Kasindorf of *New York Newsday* (May 1, 1988). "Their Charlie [Sheen] and our Christopher were friends from the first grade. Sean and Emilio [Estevez] were friends from junior high on. Their toys were Super-8 cameras."

Some journalists have suggested that the festering anger bottled up in Sean Penn that has occasionally burst into spasms of violence may stem from feelings of inauthenticity that haunt him because of his background as a child of southern California privilege and comfort. James Wolcott, for example, hypothesized that Penn had "learned to manufacture within himself the ghetto fury and battle smoke absent from the palmy environs of Westwood" by the time he became a student of the acting teacher Peggy Feury. "In the spirit of the late Sam Peckinpah," Wolcott wrote, "Penn seems to want to bleed any suggestion of frivolity or normality from his surfer-boy past in order to sheathe himself in a rugged weave of rattlesnake skin. There's a spot of middle-class softness that he seems to be armoring himself against."

Until he reached his senior year in high school, Sean Penn wanted to be a lawyer, but he was intrigued by his father's work as a filmmaker, and after studying with Peggy Feury he decided not to attend college. Instead, he joined the Los Angeles Repertory Theatre. He landed a few bit parts on television and in 1980 moved to New York City. Shortly after that, he was cast in the film *Tops* and in an Off-Broadway production entitled *Heartland*. In *Tops* (1981), he was widely praised for his performance as the sensible, down-to-earth best friend of an overwrought military academy cadet (Timothy Hutton) who incites a rebellion against the school's commanding officer (George C. Scott). In Kevin Heelan's *Heartland*, which was presented at the Century Theatre in early 1981, Penn played the learning-impaired son of a gun-toting small-town bully who, having terrorized his wife and son, decides to take the law into his own hands. A reviewer for *Variety* (February 25, 1981) dismissed *Heartland* as a "feeble and trite melodrama," though Clive Barnes of the *New York Post* (February 24, 1981) noted that "Sean Penn carrie[d] off the disturbed boy with a properly strange gusto."

It was his hilarious performance as the surfer-pothead Jeff Spicoli in the teen comedy *Fast Times at Ridgemont High* (1982) that "earned Penn a spot among Hollywood's most bankable young stars," as a writer for *Esquire* (December 1985) pointed out. Directed by Amy Heckerling, *Fast Times* was a raunch-and-roll comedy about a rowdy crew of Ridgemont High students who are determined to disencumber themselves of their virginity. Its notable cast of young actors included Jennifer Jason Leigh, Judge Reinhold, and Phoebe Cates as well as Sean Penn. "All these young people are relaxed, funny, and natural," Janet Maslin wrote in the *New York Times* (September 3, 1982). "But the movie's real scene stealer is Sean Penn, as a pink-eyed surfer named Jeff Spicoli who wouldn't dream of holding down a job. Spicoli's dream is to describe surfing to a television interviewer as 'a way of looking at that wave and saying, "Hey, Bud, let's party."'"

Penn avoided what one writer called "goofball typecasting" by undertaking next the role of a sixteen-year-old juvenile delinquent in *Bad Boys* (1983), Rick Rosenthal's exploration of the criminal subculture of American urban youth gangs. Penn was riveting as Mick O'Brien, a lower-middle-class hoodlum from Chicago who is imprisoned for running down the younger brother of a Hispanic gang leader, Paco Moreno. After raping Mick's devoted girlfriend, J. C. (Ally Sheedy), Paco, who is sworn to revenge, is incarcerated in the same institution that houses Mick. Although *Bad Boys* suffered from an overly melodramatic plot, Penn's performance was singled out as the "chief thing that separates *Bad Boys* from mere exploitation," as Janet Maslin wrote in the *New York Times* (March 25, 1983). In *New York* (March 28, 1983), resident film critic David Denby compared Sean Penn to James Cagney: "Like Cagney, he has the small man's volatility and a way of going a lot farther physically than anyone expects—his Mick triumphs out of daring. Though he doesn't move as gracefully as Cagney, or with anything like his amazing gaiety (Cagney always killed with pleasure), he has a comparable physical authority and the same ability to look ugly one minute, angelic the next."

On the Broadway stage in 1983, Penn appeared in John Byrne's semiautobiographical play *Slab Boys*, in the role of "Spanky" Farrell, a sardonic lad toiling amid grungy, Dickensian surroundings in a dead-end job as a paint mixer for a Glasgow carpet manufacturer. Although *Slab Boys* received generally tepid reviews, Penn and his costar, Kevin Bacon, who played Spanky's friend Phil McCann, came in for their share of praise. "While the humor, the dialogue, and the atmosphere are salty and vibrant," Frank Rich wrote in the *New York Times* (March 8, 1983), "*Slab Boys* becomes plodding when Mr. Byrne starts directly stating his points about his characters' domestic miseries and greater aspirations." Nevertheless, Rich found Penn "perfect as Spanky, forever transforming his seething bitterness into wounding sarcasm," and William A. Henry 3d of *Time* (March 28, 1983) observed that Penn "persuasively portrays a clever lad who is so defeated that he cannot imagine a light, or even an end to the tunnel."

Working with the noted director Louis Malle, Penn played the part of Dillard, a punk rocker from Texas who helps four other good-natured misfits burglarize a San Francisco pawnshop, in the film *Crackers* (1984), Malle's misguided remake of Mario Monicelli's 1958 comedy hit *Big Deal on Madonna Street*. Critics tended to agree with Leo Seligsohn of *New York Newsday* (February 17, 1984), who found Penn to be a "convincing sleazeball" but faulted a movie that "demonstrates a compulsive need to fidget over details" and "in the process . . . keeps losing its way."

Penn displayed his range and versatility once again in *Racing with the Moon* (1984), Richard Benjamin's understated and low-key film about life in a northern California coastal town in the winter of 1942–43. Penn played Henry ("Hopper") Nash, a nice young Marine recruit who is due to ship out in six weeks with his not-so-nice best friend, Nicky (Nicolas Cage), to "fight the Japs" in the Pacific. In those eventful weeks, Nicky impregnates his sluttish girlfriend, and Hopper falls in love with Caddie (Elizabeth McGovern), a new girl in town, who he thinks is rich but who is in fact the daughter of a wealthy family's maid. "It's a little heavy on forties atmosphere," Pauline Kael said of *Racing with the Moon* in the *New Yorker* (April 2, 1984), "but it has a pleasant, reminiscent texture, and Penn continues to be remarkable. He's a juvenile lead who approaches his roles like a character actor—he creates young, lived-in characters."

Director John Schlesinger's fact-based *The Falcon and the Snowman* (1985) dealt with the exploits of two upper-middle-class boys from southern California, Christopher Boyce (Timothy Hutton) and Daulton Lee (Sean Penn), who sold sensitive American spy-satellite intelligence to Soviet KGB agents in the mid-1970s. The character played by Penn was especially despicable—a dope-dealing "rodent of a suburban kid who betrays his country as easily as another kid might steal a hubcap, but with considerably less finesse," as David Ansen put it in his review for *Newsweek*

(February 4, 1985). In Ansen's view, Penn was "more than good" in the part: he was "astonishing. With his pathetic little mustache, bad Beatles haircut, and wormy bravado, Penn abandons all vanity to give us one of the most unglamorous—but scarily hilarious—portraits of callow youth ever. He may have the greatest range of any actor of his generation, so totally does he disappear into this creep incarnate." Vincent Canby, writing in the *New York Times* (January 25, 1985), agreed: "It's Mr. Penn who dominates the screen with a performance that, like the film, is . . . arresting in its bizarre details and as cold as ice."

Sean Penn met Madonna in February 1985, when he visited the set where the pop siren was filming the video for her song "Material Girl." They became friends, dated casually, and by that summer were engaged to be married. With scores of paparazzi ensconced in helicopters hovering overhead, the wedding ceremony, which took place at an oceanside bluff in Malibu, California on August 16, 1985, was turned into a bizarre celebrity media sideshow. Penn detested intrusions on his and Madonna's privacy, and over the stormy course of his short-lived marriage to one of the most photographed megastars in American show business, he became even more famous for his paparazzi-bashing than for his often incandescent screen presence. Worse, perhaps, were the epithets bestowed on him by the press, which reviled him as a "spoiled brat," a "poison Penn," and, "Mr. Madonna."

Penn's first bout with the paparazzi occurred in Nashville, Tennessee in June 1985, when he pelted a British photographer with a rock. At a Los Angeles nightclub in April 1986, he attacked David Wolinski, a songwriter, for the offense of kissing Madonna, an old acquaintance. The price Penn paid for that outburst was a $1,000 fine and a year's probation. A few months later, he slugged it out with two photographers who had stationed themselves outside the couple's New York City apartment. In April 1987, while filming *Colors*, he assaulted a movie extra who snapped a photograph of him without obtaining his permission. Just one month later, Penn was arrested in Los Angeles for reckless driving. Those probation violations earned him a sixty-day jail sentence; in September 1987 he was released for good behavior from the Los Angeles Central Jail after spending one month in protective custody. In 1988 Sean Penn and Madonna began divorce proceedings, ending a marriage that had been "catastrophic," as Lynn Darling put it in her *New York Newsday* profile of the actor. "I'm very fond of my ex-wife," Penn told Darling. "But at twenty-four I didn't realize the difference between a great first date and a lifetime commitment."

Before their divorce, Penn and Madonna had appeared together in 1986 in a New York City workshop production of the David Rabe play *Goose and Tomtom*. They also starred in a film together, the misbegotten *Shanghai Surprise* (1986), in which Penn played the Bogartian adventurer Glendon Wasey, a role for which the intense young Method actor was totally unsuited, and Madonna was miscast as Gloria Tatlock, a prim, puritanical, upper-class missionary in Shanghai in the 1930s.

At Close Range (1986), which involved the Johnston gang, a treacherous group of professional thieves, was loosely based on an actual incident that took place in Pennsylvania in 1978. Sean Penn played Brad Whitehood Jr., a young man who takes up a life of crime in imitation of his father (Christopher Walken), a charismatic sociopath specializing in the theft of heavy machinery. James Foley's brutal, melodramatic, and gripping film was something of a Penn family affair, since Sean's brother Christopher was cast in the role of Brad's younger brother, Tommy, and his mother, Eileen Ryan, played Brad's grandmother. Although Paul Attanasio of the *Washington Post* (June 20, 1986) felt that Sean Penn merely portrayed "all generalized emotion, vaguely registering whatever happens to Brad Jr.," the reviewer for *Newsweek* (June 9, 1986) credited him with giving "another extraordinary performance." "Listen to him asking, 'Is this the family gun, Dad?' and you hear the voice of a major American actor," the *Newsweek* critic wrote.

At Penn's request, his friend Dennis Hopper agreed to direct the film *Colors* (1988), a dramatic glimpse into the war waged in the ghetto neighborhoods of Los Angeles between the gangs known as the Crips and the Bloods. Penn played Danny McGarvin, a hot-headed young police officer who is taught the ropes by an older, more seasoned cop portrayed by Robert Duvall. With a large, racially mixed cast that included several actual members of the gangs, *Colors* emphasized the economic rivalries that fuel the hatred between gangs trafficking in rock cocaine. It became "the first movie to reflect the vicious escalation of gang violence in America," as Michael Reese reported in *Newsweek* (April 18, 1988). To Richard Corliss of *Time* (April 18, 1988), Penn seemed "stranded in the cliché of his role: a puppy dog who thinks he's a pit bull," but in the *New York Times* (April 15, 1988), Janet Maslin cited his "tightly controlled performance." The actor was directed by his father, Leo Penn, in *Judgment in Berlin* (1988), a fact-based story of the American courtroom trial of an East German man who in 1978 hijacked a Polish airliner in hopes of gaining political asylum in the West. Sean Penn had the small but pivotal role of Guenther X, a passenger who volunteers crucial testimony on behalf of the defendant. In 1989 Penn and Robert De Niro costarred in *We're No Angels*, an unsuccessful comedy about two ex-cons pretending to be priests in a small midwestern town during the Great Depression, which had little other than its title in common with the Humphrey Bogart and Peter Ustinov vehicle of 1955.

Also in 1989, Sean Penn and Michael J. Fox costarred in *Casualties of War*, Brian De Palma's ambitious film about a group of soldiers who crack under the strain of combat in Vietnam. Penn played Meserve, a brave unit leader who loses his moral sense after his best friend is killed in a fire fight, and Fox took the part of the "good guy," Eriksson, who turns in his comrades after Meserve orders the abduction and rape of a Vietnamese peasant girl. "Penn is truly scary as the hopped-up, supermacho sergeant, a man whose undeniable bravery has been twisted into obscene shapes," David Ansen wrote in *Newsweek* (August 21, 1988). "At moments his strutting 'business' seems actorish, but there's no denying his demonic charisma." In David Rabe's production of his play *Hurlyburly*, presented at the Westwood Playhouse in Los Angeles in the winter of 1988–89, Penn starred as a slick, fast-talking Hollywood agent. Again demonstrating his versatility, he turned in an understated but strong performance in *State of Grace* (1990), a gritty gangster film directed by Phil Joanou, in which Penn appeared as Terry Noonan, an undercover cop investigating a Hell's Kitchen gang that includes his best friend from childhood, the volatile Jackie Flannery (Gary Oldman). "Penn gives a superbly controlled portrait of a guy in over his head and slowly losing his grip," David Ansen commented in *Newsweek* (September 17, 1990). "He hasn't been this good since *The Falcon and the Snowman*."

In an interview with Joan E. Vadeboncoeur of the Newhouse News Service that was published on March 19, 1988, Penn said, "If I had known how high my visibility was going to be, I would not have done it [gone into the business]." In 1991 he declared that in the future he would work behind the camera as a director and would perform as an actor only if he were paid "some obscene amount of money" that he could use to finance films he might want to direct. "The problem was that I was mainly unhappy as an actor," Penn explained in an interview with Jay Scott of the Toronto *Globe and Mail* (September 13, 1991). "To be productive in my work was to be destructive in my life—my method of working was destructive to living a good life. . . . Had I gone on acting, I would have gone on being miserable."

Inspired by the song "Highway Patrolman" from Bruce Springsteen's *Nebraska* album, Penn wrote the script for the film *Indian Runner* (1991), which he also directed. "I heard 'Highway Patrolman' about eight years ago, and I got intrigued," Penn said when he spoke to Martha Frankel of *American Film* (August 1991). "It touches on lots of things that interest me but purposely leaves them unresolved. I say purposely, but what I really mean is, we don't know the answers. I wrote the script quickly, in about a month." Set in rural Nebraska in 1968, Penn's film followed the main outline of Springsteen's bleak and despairing song to tell the story of Joe Roberts (David Morse), an upright county sheriff and family man who wrestles with the conflict between his civic duties and his responsibility to his younger brother Frankie (Viggo Mortensen), a rampaging Vietnam veteran who, as Springsteen put it, "ain't no good."

After its premiere at the 1991 Cannes Film Festival, Sean Penn's movie opened to mixed reviews in North America. "Devoting more than two hours to the embroidering of a five-minute song, [Penn] has reached for a ragged emotional reality that recalls the films of John Cassavetes (one of those to whom *The Indian Runner* is dedicated), and he has framed even his film's most unruly episodes with unexpected delicacy," Janet Maslin reported in the *New York Times* (September 20, 1991). "Loose, rambling and sometimes rudderless as it is, *The Indian Runner* has a fundamental honesty that gives it real substance." But a reviewer for *Rolling Stone* (October 3, 1991) felt that Penn's "unrelentingly somber" film lacked "variety or humor," and Clifford Terry of the *Chicago Tribune* (October 4, 1991) wrote that it was "overlong and overwrought" and suffered from "a pacing that is so deliberate it is positively sluggish."

Sean Penn is five feet, eight inches tall and weighs about 150 pounds. "His is a face that a camera loves more than the naked eye," Julia Cameron wrote in the *Chicago Tribune* (April 20, 1986). "With its oddly compacted angles, small, thoughtful mouth, and quick, bright eyes, it is a fascinating face but not a conventionally handsome one." In his spare time Penn writes outlines for screenplays and poems influenced by one of his literary icons, Charles Bukowski, the so-called poet of booze. Penn and his companion, the actress Robin Wright, who played his love interest in *State of Grace*, are the parents of a two-year-old girl, Dylan Frances Penn, and an infant boy, Hopper Jack Penn.

Selected Biographical References: Am Film p18+ Ag '91 pors; Chicago Tribune XIII p4+ Ap 20 '86 pors, XIII p6+ F 28 '88 pors; Guardian p26 N 28 '91 por; Interview p96+ S '91 pors; N Y Newsday p50+ S 17 '91; N Y Times II p1+ N 6 '83 pors; Newsweek 101:74 Mr 28 '83 por; People 28:138+ D 14 '87 pors, 34:53 S 24 '90 por; Vanity Fair 49:70+ Mr '86 pors; Village Voice p66 S 18 '90 por; Vogue 178:284+ My '88 pors

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Popcorn, Faith

May 11, 1947(?)– Futurist. Address:
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Since 1974 the marketing consultant and trend forecaster Faith Popcorn has geared her company, BrainReserve, toward predicting a wide range of changing consumer-behavior patterns that affect the way American corporations do business. A former advertising director, she boasts an impressive roster of Fortune 500 clients who have entrusted the marketing of new products or the repositioning of familiar brands to her insight into the future. In the 1990s, Popcorn has maintained, home, health, the environment, risk-free adventure, individuality, simpler lifestyles, ethics and corporate accountability, and computerization will all assume greater importance in the lives of most Americans.

BrainReserve

Faith Popcorn

For a new product to be successful, she has argued, it must be "on trend" in at least four of the ten areas outlined in her best-selling book *The Popcorn Report: Faith Popcorn on the Future of Your Company, Your World, Your Life* (1991). In that book, she warned companies to keep up with the trends she has identified or be left behind in the ever more competitive scramble for consumer loyalty.

Faith Popcorn was born Faith Beryl Plotkin on May 11, 1947 on the Lower East Side of the New York City borough of Manhattan. (Some sources indicate that she was born in 1943.) Both her parents were lawyers: her father, George Plotkin, specialized in criminal law; her mother, Clara Storper, in negligence cases. "They were the perfect left-brain/right-brain combination," Popcorn wrote in her book. "My father was intuitive and my mother, all reason—qualities that, when balanced, matter the most in business." Popcorn spent her early years in Shanghai, China, where her father, who was then working for army intelligence, was stationed. To the consternation of her Orthodox Jewish grandmother, while there she attended the Sacred Heart Convent day school, because her parents believed it was the safest place for an American child in Shanghai. When Mao Zedong's Communist forces triumphed over the Nationalists in 1949, the Storper-Plotkins caught the last plane out of the country and returned to the United States. Back in New York City, Popcorn continued her education at a Hebrew school. "In the years dominated by the middle-class flight to the suburbs, I was the quintessential city kid," she recalled in *The Popcorn Report*. "I've since wondered whether being outside the mainstream later helped me view mainstream America with a more objective eye."

Faith and her younger sister, Mechele, were reared primarily by their maternal grandparents, who lived a few blocks away, where they owned a haberdashery and some tenements. From their Russian-born grandfather, the Storper-Plotkin sisters learned about the marketing value of eye-catching window displays; from their grandmother, who chatted with her tenants in Yiddish, Ukrainian, Russian, or German when they stopped by to pay their rent, they acquired a basic curiosity about people. "I did a lot of staring at people when I was a child," Popcorn told Suzanne Slesin, who interviewed her for the *New York Times* (October 3, 1991). "I like to listen to people talk, to watch their interaction—the way they carry their kids up the escalators." Perhaps most important, both parents and grandparents instilled in the girls the attitude that one's work could be successfully integrated into daily life. For the Storper-Plotkins, dinner-table conversation consisted of daily business concerns and bedtime stories turned into quizzes on constitutional law.

As a teenager, Popcorn dreamed of becoming an actress. To that end, she studied theatre at the High School for the Performing Arts and then at New York University (NYU). Although she entered advertising immediately upon her graduation from NYU, her dramatic training has nonetheless stood her in good stead. BrainReserve staff members still enjoy recounting the occasion when a potential client, a rather meek and reserved businessman representing a major consumer-goods company, came to the office to meet with Popcorn. "What would you like me to do with your coat?" she asked him. "I don't care," the executive is reported to have replied diffidently, whereupon Popcorn dramatically hurled the coat to the floor and trampled on it. After a few seconds of stunned silence, the man broke into peals of laughter; BrainReserve got the account.

During her first year in advertising, Popcorn interned at the Salit & Garlanda agency. From 1968 to 1974 Popcorn worked at the Smith-Greenland advertising agency, where she rose rapidly to the position of creative director. In her book, Popcorn described the world of advertising in the 1960s: "Advertising was the most creative business around. The consumer world was new, wide open; ads were all creativity, no research. I loved the business when I started in it." Among her lasting debts to the advertising business is her attention-getting surname. For years she had told interviewers that immigration authorities at Ellis Island had given the name Popcorn to her Italian grandfather upon his arrival in the United States, having misunderstood him when he said his name was "Papa Corne." (This fabrication, at first unquestioningly embraced by the media, has been called by some of Popcorn's friends her "best piece of work.") In truth, the moniker derived from the fact that her boss at Salit & Garlanda, Gino Garlanda, had never been able to remember or pronounce "Plotkin"; he had called her by such variations as "Potkin," "Papkin," and "Popkon" before playfully settling on "Popcorn." She liked it so much that in 1969 she adopted it as her legal name. "[I wanted to be] fabulous," Popcorn told Charles Gandee of *House & Garden* magazine (January 1992), "like Holly Golightly."

In 1974 Popcorn and a coworker, Stuart Pittman, left Smith-Greenland to start their own company. Their original idea was to call their firm Truth in Advertising and "advertise only the *best*—the best orange juice, the best car, the best detergent," as Popcorn noted in her book. "We would become known for telling the truth. [But] the truth idea was too early for 1974; consumers hadn't burned out yet on hype and novelty (plus we didn't have the backing we needed to set up the required product testing facilities)." Instead, they founded BrainReserve. The central concept behind BrainReserve was Popcorn's: to gather together a diverse group of intelligent, creative people for brainstorming, problem-solving sessions and to offer the results to corporate clients who wanted to know how to launch a new product or why a new item was failing with consumers.

Popcorn and Pittman set up shop with the help of only one assistant. As BrainReserve expanded, Popcorn hired her best friend, Lysbeth A. Marigold, a journalist, and her sister, Mechele Flaum, who now manages the operation. (In 1984 she bought out Pittman and gained full control.) In an interview with Sally Berkovic for *Lifestyles* (Summer 1992), Popcorn revealed the qualities she looks for in potential staff members, whose number had grown to forty by 1991: "I want people who like writing and thinking—people who go to the movies and understand what's happening out there." She also tends to hire women, who make up about 90 percent of the staff. "Women need to be more confident about what they can do . . . ," she told Dana Micucci of the *Chicago Tribune* (September 22, 1991). "I want women to make it and to stop blaming men, society, and the government for holding them back. When you stop blaming, you start winning."

BrainReserve's permanent staff is assisted by a computerized TalentBank of some 3,000 members who are leaders in their fields. "The consumer future doesn't come from thin air," Popcorn explained in her book, "but from a confluence of psycho-socio-demographic-economic factors. Experts from each discipline can glimpse maybe one or two parts of the puzzle of what's coming. Bring those experts together and the pieces fit together." Drawing on her early memories of her grandparents' harmonious working relationship, Popcorn tried to create an office atmosphere that would facilitate creative thinking. "I began by filling up the ranks of the company with my sister and her friends and my friends," she wrote. "Many of my former colleagues were horrified. . . . The point is that I never wanted a traditional corporation, with each employee sitting robotically in his or her office. I tried to create a community for thinking . . . for I believe what inspires productivity the most is freedom . . . and freedom begets creativity. Having a free and flexible environment provides a place where people can work together to focus on the future."

Within a decade, BrainReserve had become a well-established, highly successful venture. BrainReserve forecasts garnered media attention for the first time in 1980, when a feature entitled "Inside Consumers' Minds" appeared in the *New York Times*. In that article, Popcorn made a number of predictions for the decade of the 1980s, including a drop in the divorce rate and a renewed interest in family concerns, a shift from a cultural focus on youth to middle age and beyond, a big market for salt-free products, and a growing consumer demand for cars that were both practical and flashy. The *New York Times* labeled her views "controversial," but the ensuing years bore out her prognostications.

When Popcorn called Coca-Cola's launch of New Coke, in April 1985, "the marketing fiasco of the decade," she was proved right once again. Three months later, in announcing the resurrection of the old formula as Coca-Cola Classic, a company executive admitted that "all of the time and money and skill poured into consumer research on the new Coca-Cola couldn't measure or reveal the deep and abiding emotional attachment to original Coca-Cola." Indeed, Popcorn later revealed that her judgment was based on the company's failure to consult with its customers and its underestimation of the power of brand-name loyalty.

Popcorn has claimed that her forecasts are accurate 95 percent of the time. "I'm trying to think of a trend I've missed—it would be more credible if I could think of one," she told a writer for the *New Yorker* (July 7, 1986), although she conceded that, contrary to her prediction, a car designed especially for women—"the safest car in the world, with air bags, an SOS device, and built-in baby seats"—had not yet been developed. In 1988 Popcorn made a well-publicized, for-the-record miscalculation when she speculated that Americans would vote for a "nonflashy workaholic" like Michael S. Dukakis, the Democratic presidential nominee, after the glitz and greed of the era of President Ronald Reagan.

In contrast, the ten major trends that Popcorn identified in *The Popcorn Report* seem to be in full swing. The first trend enumerated in her book is also her best-known coinage: cocooning—the practice of withdrawing into the security of one's home in a dangerous world, or, as she put it, "the impulse to go *inside* when it just gets too tough and scary *outside*." She first observed the growing tendency among Americans to spend their leisure hours at home in the 1970s. Since then, video rentals, mail orders, and take-out food consumption have risen dramatically, as have the sales of home-entertainment centers and exercise equipment. In the face of soaring crime rates and the escalating costs of an evening out, more and more people decided to stay home or visit someone else's home, which Popcorn has labeled socialized cocooning.

Popcorn used similar shorthand terminology to describe the other nine trends of the 1990s. "Fantasy adventure," or vicarious, risk-free escapism, can be seen in the popularity of exotic fruits and vegetables as well as in fantasy hotel suites. "Small indulgences" are the 1990s version of the expensive car and luxurious home; rather than overextend themselves on big-ticket items, Popcorn explained, Americans were splurging on chocolate, perfume, all-cotton sheets, superpremium ice cream, or multiple shampoos and bath products in order to feel deserving, special, and rich in the midst of an economic recession. "Egonomics" refers to the consumer's demand for recognition of his or her individuality by means of customized products. "Cashing out" occurs when workers escape from the corporate rat race to a farm or a slower-paced, home-based business. "Down-aging" is Popcorn's term for the baby-boom generation's refusal to be bound by traditional expectations of age-based appropriate behavior, speech, dress, or activity levels. "Staying alive," or the intensified search for health and longevity, has replaced the "no pain, no gain" fitness fanaticism of the 1980s. The "vigilante consumer" is the well-informed, label-conscious shopper who holds corporations accountable for their politically incorrect investments or environmentally unsound policies. "Ninety-nine lives" characterizes the harried lifestyles of the men and women who try to do everything at once: raise children, excel at work, exercise daily, maintain an active social life, and keep up with the latest intellectual and popular trends. Several new trends that Popcorn has predicted for the 1990s, which she has dubbed the Decency Decade, are "S.O.S.," or "save our society," in which a children's crusade will lead the nation in addressing "the three critical E's: environment, education, and ethics"; "pleasure revenge," where consumers give in to high fat and low excercise; and "icon toppling," which celebrates small entrepreneurial ventures instead of the cold corporate thinking of the 1980s.

Detractors of the trend-forecasting industry in general and of Popcorn in particular claim that her prophecies and proclamations amount to little more than "a blinding glimpse of the obvious," in the words of Annetta Miller in *Newsweek* (June 15, 1987). Miller quoted one Madison Avenue executive as complaining, "I've heard people at dinner parties who have more insight into trends than people who make a fortune selling them." As examples of BrainReserve's more obvious prognostications, Miller cited its predictions that consumers would favor quality premium brands over generics; that working women would demand easy-to-prepare meals; that the concern over health and the environment would translate into the demand for physical training regimens and more natural foods; and that individuals would seek products that provide a greater sense of control and security as the outside world seemed to become ever more violent and chaotic.

Despite such criticism, Popcorn's roster of satisfied clients has continued to grow. One widely cited success story is her collaboration with Bacardi Imports in the creation of Bacardi Breezer, a low-alcohol, rum-based cooler with fruit juice; within a year of its introduction, it had become the third-largest seller among liquor brands in the nation. "Its phenomenal sales record is being touted in the press as a real 'shocker,'" Popcorn wrote in her book. "To non-trend observers, Bacardi Breezers appeared to be a courageous launch. Those who were trend-wise, however, saw the smarts behind the concept. . . . With Bacardi Breezers, you have a strong fantasy adventure statement backed up with nearly all nine remaining trends."

To help Popcorn come up with her trends and predictions, BrainReserve employees regularly scan some 300 newspapers and magazines and monitor the top twenty television shows, first-run movies, best-selling books, and popular music. In addition, they conduct 3,000 in-depth interviews with consumers each year. Popcorn and her colleagues then formulate what they see as emerging patterns of consumer behavior. Some people have been tempted to credit her with setting the trends in motion, but she has been quick to respond that her work is that of a keen observer, not an instigator. "No one is that powerful," she explained in her interview with Sally Berkovic. "I just observe trends. I really attempt to understand what makes people think and I offer them a vision. Sometimes it's too hard for the client to believe what we tell them, but people love the concept because we put them ahead of the game, and the game is surviving in the present."

For its advice, BrainReserve receives $75,000 to $1 million per assignment. To keep her clients up to date, Popcorn supplies them with bimonthly TrendPacks. A recent TrendPack, inspired by the growing fear of "toxic terrors," included a personal air ionizer, detox tea, home lead and water tests, and unbleached cotton products. Other TrendPacks have centered on the themes of humor, health food, or "world beat" music.

Faith Popcorn lives by herself in a ranch house on Long Island that is decorated with western and Indian artifacts. Her home's amenities include a swimming pool. "I don't go in it," she explained to Suzanne Slesin. "But I love the idea of pool parties and serving lemonade." She also maintains a rustic cottage as a summer weekend retreat. In the *New Yorker* interview, Popcorn admitted that she herself has succumbed to prevailing trends, such as hiring a personal trainer for her morning workouts. "I'm so embarrassed," she told the interviewer. "You realize it's horrifying and then you realize you're doing it."

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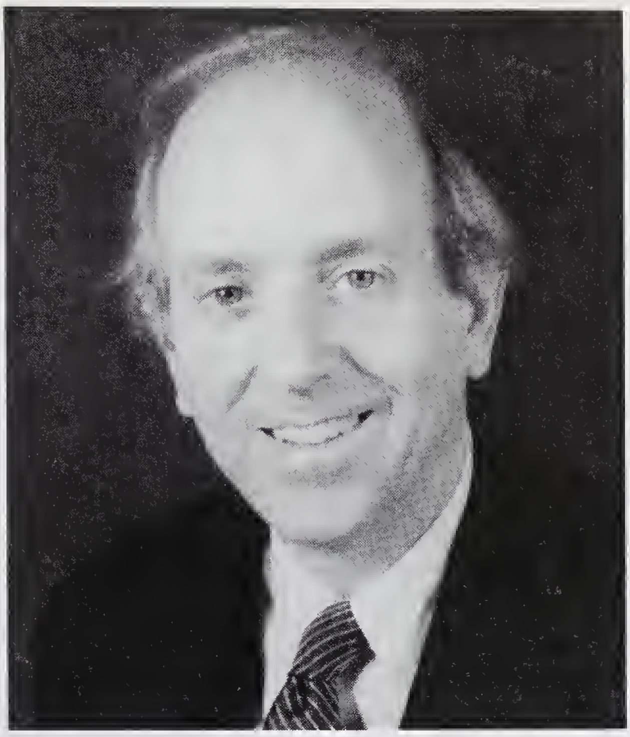

University of Chicago Press

Posner, Richard A.

Jan. 11, 1939– Jurist; writer; educator. Address: c/o United States Court of Appeals, Seventh Circuit, 219 S. Dearborn St., Chicago, IL 60604-1702

"I think it is a failing of legal academics that they tend to write in a mealy-mouthed way, always protecting their flanks, always posing as reasonable, balanced, moderate people," Richard A. Posner, a federal judge and former law professor, told David M. Margolick for the *New York Times* (November 20, 1981). "It's more constructive to state a definite position and follow its implications wherever it may lead and provide a wide target for people to aim at." The author of nearly twenty books and hundreds of articles, Posner has provided such a target by applying economic analysis to the law at every opportunity, including situations involving rape, abortion, or adoption.

Ever since his appointment in 1981 by President Ronald Reagan to the United States Court of Appeals for the Seventh Circuit in Chicago, Posner has confounded those who would label him conservative or liberal. His opinions range all over the political map, remaining true only to his economic models of rational choice. "What is relevant to Posner is showing how legal rules maximize consumer satisfaction and social welfare," the law professor Richard Epstein explained to James Warren for the *American Lawyer* (September 1983). In the opinion of one unnamed "veteran court observer," as quoted by John McLaughlin in the *National Review* (September 7, 1984), Posner has "the most imposing, the sharpest mind on the whole federal bench." Among those who disagree with that assessment is a prominent Chicago defense attorney, who told James Warren, "The guy is an absolute disaster, a true menace. He is arrogant and a radical in the true sense. He writes as if he is spilling forth the word of God."

Richard Allen Posner was born on January 11, 1939 in New York City to Max Posner and Blanche Posner. After earning his B.A. degree from Yale University in 1959, Posner went to Harvard Law School, where he was president of the Harvard *Law Review* during his third year. Upon graduating first in his class in 1962, he received a highly coveted judicial clerkship with the liberal United States Supreme Court justice William J. Brennan Jr., who once referred to Posner and Justice William O. Douglas as the only two geniuses he had known in his lifetime, according to the lawyer Philip Elman, a friend of Posner's.

In 1963 Posner landed a job as an attorney with the Federal Trade Commission, where he worked until 1965. He spent the next two years at the Justice Department as an assistant to the solicitor general, Thurgood Marshall. From 1967 to 1968 he served as general counsel for President Lyndon B. Johnson's Task Force on Communications Policy. Following his stint as a government lawyer, Posner embarked on an academic career, teaching antitrust and communications law in 1968–69 at Stanford University Law School before moving on to the University of Chicago School of Law, where from 1969 to 1981 he taught antitrust, torts, and economic analysis of law. (He remains a senior lecturer there.) While teaching at the University of Chicago, Posner also worked as a research associate with the National Bureau of Economic Research from 1971 to 1981. In 1977 he founded Lexecon, Inc., a Chicago-based consulting firm, whose clients included AT&T and Kodak, serving as president of the concern until 1981, and in 1972 he established the *Journal of Legal Studies*, which he edited until 1981.

Posner earned a reputation as what the editors of the *New Republic* called a "free-market fundamentalist" as early as 1969, when he was a member of a special commission of the American Bar Association charged by President Richard Nixon with evaluating the work of the Federal Trade Commission. In a statement appended to a report issued by his colleagues, Posner questioned the need "for a government agency charged with protecting consumers from deception or ignorance." Three years later Posner emerged as the leading proponent of the law and economics movement with the publication of his groundbreaking book *Economic Analysis of Law* (1972), which has since become a law-school classic. (A fourth edition was published in 1992.)

Asserting that cost-benefit analysis could be applied to any area of the law with worthwhile results, Posner criticized the exclusionary rule—by which illegally obtained evidence is inadmissible in court—for its inefficiency. He argued that if victims of unlawful search and seizure sued the police officers responsible and won large damage awards the police would be less likely to act rashly or illegally in the future. As his opponents pointed out, his argument failed to take into account the probability that if convicted, victims of warrantless searches would be hard-pressed to bring a successful suit from behind bars. Another controversial application of Posner's theory was his suggestion, first put forward in 1978, that babies be sold rather than adopted and that a child might be better off if it were more expensive to acquire. "In general, the more costly a purchase, the more care a purchaser will lavish on it," he wrote, as quoted by Aric Press in *Newsweek* (June 10, 1985).

The passage of time did little to diminish the zeal with which Posner applied economic analysis to judicial reasoning. In his most recent book, *Sex and Reason* (1992), for example, he argued that an evaluation of whether abortion should be banned could be made in purely utilitarian terms: "The benefits of the prohibition are . . . *v*, the value of one fetus saved, times .16n (.3/1.83 = .16), where n is the average number of abortions that would be performed each year but for prohibition." He acknowledged, however, that one cannot argue with the "unshakable moral belief[s]" of those who believe abortion is murder. Widely perceived as equally controversial was his economic explanation of rape, as recapitulated by Martha C. Nussbaum in her review of *Sex and Reason* for the *New Republic* (April 20, 1992): "He speculated about whether the special pleasure derived by the rapist from the nonconsensual nature of his act is or is not outweighed by the woman's loss in property rights in her body." But as Nussbaum went on to point out, "in none of his judicial opinions in the area of sexual conduct is there the slightest mention of economic notions, or even of cost-benefit analysis."

Posner's detractors have claimed that his influence is due more to his productivity and contentiousness than to his much-vaunted brilliance. "His reputation is largely a function of how prolific he is, not really how thoughtful," Vincent Blasi, a professor at Columbia University's School of Law explained to Aric Press. Guido Calabresi, the dean of Yale University Law School, told James Warren, "You simply could not write an article in an enormous number of areas without discussing his work. One *had* to refute him." Indeed, as the University of Chicago law professor Douglas Baird, for one, acknowledged to Aric Press, "More often than not, Posner has been the scholar setting the terms of the debate." Among President Reagan's coterie, Posner was known as "somebody with a powerful mind who reflected our views against judicial activism and who could very well influence other judges," according to a Justice Department official quoted by Warren.

It was therefore no surprise when Posner was nominated in 1981 to the United States Court of Appeals for the Seventh Circuit, despite the fact that his only trial experience had been in 1980 as an expert witness in antitrust law. In an attempt to downplay potential misgivings about his academic interests, which some feared might wreak havoc on the bench, Posner reassured David M. Margolick, "I think its fairly predictable that I'm not going to go on the court and have some incredible conversion from which I emerge some 1960s flower child. But for me to attempt to impress economics on the U.S. Code would not only be quixotic. It would mean that I'd have minimal impact on the public policy of the country, and I'd destroy my reputation as a judge." On September 29, 1993 Posner succeeded William Bauer as chief judge of the United States Court of Appeals for the Seventh Circuit, which is based in Chicago.

Although it might seem that a self-proclaimed opponent of judicial activism would be relatively unconcerned with making an "impact" on public policy by ignoring precedent, Posner has managed to get around that problem by finding that, in at least one old case, "what seemed like a precedent was not really important," as he explained to Warren. "It dealt with different facts," he said. "I've been amazed by the number of cases which I've heard which seem to me to raise novel issues. Judges have always pretended the law is more settled than it is." Another way in which Posner has enhanced his effectiveness on the bench has been by publishing almost twice as many majority opinions as his colleagues, often completing them within two weeks of oral argument. Unless the issues raised by an appellate decision are "new and intriguing," in Warren's phrase, an opinion is handed down as an unpublished order rather than a precedent-setting, published majority opinion; by treating many cases as singular situations, Posner published eighty-three majority opinions in 1982, in contrast to his colleagues' average of forty-five.

In one widely cited example of his rejection of precedent as well as his application of economic analysis, Posner dissented partially from a circuit-court ruling that granted court-appointed counsel to an inmate who was suing prison doctors for negligence that resulted in blindness in both eyes. Posner argued that if the prisoner "cannot retain a lawyer on a contingency-fee basis, the natural inference to draw is that he does not have a good case." By relying on free-market forces to dictate when a case is sound enough to attract lawyers to the plaintiff's side, Posner demonstrated only that he was "a little remote from the squalor of the real world," according to Norval Morris, a former dean of the University of Chicago Law School, as quoted by Warren. "He should visit a prison occasionally," Morris chided, explaining that most lawyers are reluctant to take on prisoners as clients no matter how worthy their cases.

Such criticism notwithstanding, Posner is undoubtedly among the more influential federal judges. His pioneering work in law and economics has led to much of the interdisciplinary scholarship that currently pervades the legal academy, and the blitzkrieg pace at which he has continued to publish has led him into new territory and assured him of a broader following than many of his peers. Expanding his purview beyond economics, Posner published *Law and Literature: A Misunderstood*

Relation (1988), in which he tried to quell the fervor of those who would apply the techniques of literary criticism to legal texts. "The proposition that literary critics can point the way to solving the puzzles of statutory and constitutional interpretation is the falsest of the false hopes of the law and literature movement," he wrote, because "works of literature are often much older, often foreign, often written by individuals from a radically different cultural milieu than that of the modern American reader."

Examining literature with legal themes, law as literature, and laws about literature (copyright, libel, and so on), *Law and Literature* was nominated for the 1988 National Book Critics Circle Award for criticism. Merle Rubin of the *Christian Science Monitor* (March 9, 1989) called the book "a remarkably comprehensive, acutely critical attempt to evaluate the law and literature movement. . . . [Posner] does a brilliant job of defending the universal resonance of literary masterpieces against the reductive interpretations some legal scholars have imposed on them." John Gross, writing in the *New York Times* (November 22, 1988), declared that Posner "gives evidence on every page of wide reading, sensitivity, and keen insight. The result is an outstanding work, as stimulating as it is intellectually distinguished."

In *The Problems of Jurisprudence* (1990), Posner argued "for a functional, policy-saturated, nonlegalistic, naturalistic, and skeptical, but decidedly not cynical, conception of the legal process; in a word, . . . for a *pragmatic* jurisprudence." Along the way, he reached several conclusions: "First, there is no such thing as 'legal reasoning.' Second, . . . the justification . . . of legal decisions—the demonstration that a decision is correct—often is impossible. Third, . . . difficult legal cases can rarely be decided objectively if objectivity is taken to mean more than reasonableness. Fourth, large changes in law often come about as a result of a nonrational process akin to conversion. Fifth, law is an activity rather than a concept or a group of concepts. Sixth, there is no longer a useful sense in which law is interpretive. Seventh, there are no overarching concepts of justice that our legal system can seize upon to give direction to the enterprise. And eighth, law is functional, not expressive or symbolic either in aspiration or . . . in effect."

Not everyone took Posner's declarations at face value. "In Judge Posner's 'pragmatism' one sees traces of the certitude earlier pragmatists associated with natural law," Calvin Woodard noted in his assessment of *The Problems of Jurisprudence* for the *New York Times Book Review* (September 9, 1990). "Judge Posner's penchant for taking well-known labels from ideas he opposes, and applying them to his own, is evident throughout the book. He has relabeled the traditional schools of jurisprudence so drastically that I myself am left unsure about the meaning of such basic notions as 'positivism,' 'natural law' and even 'legal realism.' I do know, however, that his 'jurisprudence without foundations,' far from portending a legal system adrift in a sea of relativism, is anchored securely in Judge Posner's own *Weltanschauung*."

One of Posner's contentions in *The Problems of Jurisprudence* is that "the soundness of legal interpretations is 'best gauged . . . by an examination of their consequences in the world of fact,'" as Robert A. Katzmann put it in the *Christian Science Monitor* (August 17, 1990). Prompted in part by the failure of the Supreme Court to examine adequately the consequences of its decision in *Bowers v. Hardwick* (1986) to uphold Georgia's sodomy statute, Posner provided judges with what he hoped was a primer on the legal history and behavioral, psychological, sociological, and anthropological aspects of sexuality in the form of his book *Sex and Reason* (1992). "There's still a great deal of ignorance in the United States about sex . . . ," he said in an interview with John Blades for the *Chicago Tribune* (April 14, 1992). "There are a lot of mistakes and a refusal to think about interesting questions."

Among the issues Posner tackled in his wide-ranging book are polygamy, the migration of homosexuals to the cities, and the Swedish emphasis on sex education, equality for women, and tolerance of homosexuality. "I expect us to move in the direction of a Swedish system" as more women move into the work force, he explained to Blades. "But as I say in the book," Posner added, "there are costs to that system. Sweden appears to have the highest level of family dissolution in the Western world, so kids are more likely to grow up in single-parent households than they are in the United States." Because they are based on an economic analysis of sexuality, some of his speculations are unusual to say the least. For example, he has maintained that women wear high heels not so much to render themselves more alluring per se but to symbolize, via their impeded mobility, their potential loyalty in marriage. "That high heels are a sign of sexual fidelity is a thought belonging in the field notebook of an amateur anthropologist from Mars," quipped Don Herzog, writing in the *New York Times Book Review* (April 26, 1992). Another example is his contention that prohibiting prostitution is economically efficient because if men were prevented from spending money on prostitutes they would instead spend it on their children.

Such notions aside, *Sex and Reason* garnered generally favorable comments. In her review for the *New Republic*, Martha C. Nussbaum called it "an ambitious and complex undertaking. . . . Like [George Bernard] Shaw, he combines a passion for exposing humbug and pseudoprofundity with an odd but genuine sort of social compassion, a delight in shocking the self-righteous with a love of human diversity and freedom—and all this, one must add, with a good deal of Shaw's inability to get inside the messier human emotions, with his tendency to think of emotion itself as a peculiar sort of religious dogma. . . . Long after the deeply flawed theories have been forgotten, we will remember, and profit by, the wit and the courage of his attacks on bigotry, folly, and cruelty."

As a judge during oral arguments, the most visible activity of an appeals court justice, Posner exhibits a well-crafted Socratic technique which can be at least partly attributed to his having been a law professor. His tendency to dominate proceedings with penetrating questions and probing hypothetical scenarios is legendary. On more than one occasion disgruntled attorneys have requested additional time because they felt that Posner had monopolized their own. He usually disallows their requests, contending that such disregard for the court's rules is disruptive. In one instance, he denied a written motion for an extension of time to file a brief with such vehemence that it caused, in his words, a "certain amount of unhappiness." He has admitted, however, that the scolding may have been unwarranted. "Maybe because I was new," he told James Warren, "I was more intolerant of this repeated flouting of the rules."

A voracious reader, Richard Posner takes advantage of every spare moment to indulge his penchant for literature, listening to Dickens or Swift on tape during his daily commute and reading Joyce at home. He spends most weeknights and weekends writing. "I'm an efficient worker," he has explained. "I don't waste time. I don't get interrupted much." He has often referred to Supreme Court Justice Oliver Wendell Holmes Jr., with whom he is sometimes compared, as his "hero." In fact, he has frequently cited Holmes's judicial philosophy as being similar to his own. When asked about the requirement to uphold legislation that he himself may consider ill-conceived or altogether wrong, Posner has been known to quote Holmes, who said that "if the people wanted to go to hell through their elected legislators, then it's my job to help them do it." In his introduction to *The Essential Holmes* (1992), a selection of the jurist's writings and opinions that he edited, Posner described Holmes as a "great judge because he was a great literary artist." "[He] was the closest thing to a genius in American law," he told John Blades, "and I don't think I'm on his level. He was much smarter than I am." Posner and his wife, the former Charlene Ruth Horn, whom he married in 1962, have two grown sons, Kenneth and Eric.

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Powell, Mike

Nov. 10, 1963– Long jumper. Address: Team Powell, P.O. Box 8000-354, Alta Loma, CA 91701

AP/Wide World Photos

On August 30, 1991 the longest-standing world record in track and field was shattered by the twenty-seven-year-old American long jumper Mike Powell. With a leap of 29 feet 4 1/2 inches, Powell surpassed by two inches the mark that had been set in the high altitude of Mexico City by Bob Beamon, who at the 1968 Summer Olympics soared almost two feet farther than had any long jumper up to that time. Beamon's feat was so extraordinary that some experts believed it would never be equaled, and others believed that the only person capable of surpassing it was the track superstar Carl Lewis. Powell's record-setting leap was the culmination of a fierce rivalry between him and Lewis, who had not lost a long-jump competition since February 1981. Although Powell was ranked number one in the world (perhaps in part because Lewis entered only selected meets) and had come close to beating Lewis in the past, he had always fallen just a little short. Undaunted, Powell was motivated both by living in Lewis's large shadow and by the ridicule brought by his belief that he could break Beamon's record. After proving his detractors wrong with his record-setting jump, Powell discussed his rivalry with Lewis in an interview with Christine Brennan of the *Washington Post* (September 1, 1991). "Probably the biggest reason I jumped as far as I did was we are both competitors and we didn't want to lose," Powell said. "I wasn't thinking so much about breaking the record as about beating him."

Michael Anthony Powell was born November 10, 1963 in Philadelphia, Pennsylvania, the third of the three children of John Preston Powell, a roofer, and Carolyn (Eaddy) Powell, an accountant. Even as a youngster, Mike exhibited an unusual leaping ability. As he recounted to Ray Didinger of the *Philadelphia Daily News* (June 24, 1992), he had little use for the front steps of his family's house in West Philadelphia: "I'd go out the front door and leap right over the steps onto the sidewalk. I could hear my mother shouting, 'Michaellllll.' The neighbors would call and say, 'Your son jumped over our car again.' I'd hear my mother say, 'I'll talk to him about it.' I'd think, 'Uh-oh, here comes another lecture.'" In the early 1970s the Powell family moved to another part of the Philadelphia area. Mike, however, remained in West Philadelphia with his maternal grandmother, Mary Lee Eaddy, so that he could continue attending Blackenburg Elementary School. A strict Baptist, Eaddy, whom Powell has called his lifelong mentor, took her young grandson to church every Sunday and told him that rewards would come his way if he was a decent and honest man.

John and Carolyn Powell divorced, and in 1974 Carolyn Powell moved with her children to West Covina, California, near Los Angeles. At Edgewood High School in West Covina, Mike Powell excelled in both athletics and academics. His first love was basketball (a point guard on the varsity team, he was able to dunk over opposing centers), but he showed even more promise in track and field, especially in the high jump, in which he had cleared seven feet, an outstanding accomplishment for a teenager. He also performed well in the triple jump and long jump. Given his accomplishments, Powell hoped to receive a basketball or track scholarship to a major university; to his disappointment, he received few offers. Scouts thought he lacked the necessary ball-handling skills to compete in Division I college basketball—a judgment call Powell could accept—but he was baffled when he was also passed over by the top schools for track scholarships. "Even people I had beaten were getting better scholarship offers than I was," he told Bruce Newman for *Sports Illustrated* (September 16, 1991). "I couldn't understand it. I had a 3.2 grade point average, scored over 1,000 on my SATs, and made academic All-America." Powell eventually accepted a track scholarship from the University of California at Irvine.

Forced to choose between basketball and track at UC-Irvine because the two seasons overlapped, Powell gave up basketball. He concentrated on the high jump during his freshman year, but after leaping a world-class distance of 26 feet 5 1/4 inches in the first competitive long jump of his sophomore season, he switched his focus. Encouraged by his college coach, Blair Clausen, who believed that he could eventually challenge the world record, Powell set his sights on making the 1984 United States Olympic track team as a long jumper. Although he showed flashes of natural long-jumping ability over the next several seasons, Powell's technique was ragged. Often misjudging his approach to the takeoff area, he became known among his fellow competitors as Mike Foul. His sixth-place finish at the 1984 United States Olympic trials was not good enough for him to compete in Los Angeles, the site of the Olympics that year, but Powell was able to experience the atmosphere of the games by working as a chauffeur for Swedish sports reporters.

In 1985, following his junior year, Powell took a year off from college so he could test his skill in international competitions. At one meet in Europe, after he failed to jump farther than 25 feet, the meet's promoter refused to pay him the $800 he had been promised. "That was life at the bottom of the barrel," Powell told Bruce Newman. Later in the season, however, he jumped 26 feet 9 3/4 inches to earn a spot among the top ten long jumpers in the world. Powell returned to college in 1986, transferring to the University of California at Los Angeles. Although his track season came to a premature end when he pulled a hamstring at the Pacific Ten conference championships, Powell was awarded the Ducky Drake Award as the university's most valuable athlete. Following his graduation from UCLA with a bachelor's degree in sociology, Powell took a succession of odd jobs to support his athletic career. He hoped to land a teaching job eventually, so that he would have summers off to compete in Europe.

With the help of the highly regarded coach Randy Huntington, Powell implemented a five-year plan geared toward the 1992 Olympics. Huntington worked mainly on Powell's approach technique in order to cut down on his fouls and increase his acceleration. Climbing to number six in the world in 1987, Powell finished first at the World University Games and broke the 27-foot threshold for the first time. Just six weeks before the 1988 United States Olympic trials, Powell underwent an emergency appendectomy, but he recovered in time to compete and, with his final jump, joined Carl Lewis, who had won the gold medal at the 1984 games and had dominated the event throughout the decade, and Larry Myricks, the most frequent runner-up to Lewis, on the United States Olympic team. At the 1988 Olympics in Seoul, South Korea, Lewis once again proved his superiority in the long jump, recording the three longest marks of the competition. Although he was overshadowed by Lewis, Powell jumped farther than he ever had before, winning a silver medal with a mark of 27 feet 10 1/4 inches. Myricks took the bronze to complete a sweep of the event for the United States.

Powell's performance in Seoul enabled him to demand higher fees for participating in track meets, so he no longer had to find other work to make ends meet. Despite his steady improvement, after the Olympics Powell decided to change his jumping style to match that of Lewis and Myricks, who used the double hitchkick technique, in which the jumper makes a pedaling motion while airborne. Powell's revamped style quickly produced results. In the spring of 1989, he became only the seventh person in history to jump 28 feet, when he notched a mark of 28 feet 3/4 inch at the Bruce Jenner Classic track meet in San Jose, California, and at a meet in Houston, Powell fouled on a jump that an official later told him would have equaled the world record.

Gradually adding distance in 1990, Powell had the best jump—28 feet 5 inches—of the year, in June. Even though Carl Lewis defeated Powell in the only two meets Lewis entered in 1990, Powell's fifteen victories catapulted him over his rival as the number-one long jumper in the world. Refusing to become complacent, he added mental conditioning to his already intense physical training. A high-strung competitor, he began seeing a sports psychologist to help him better control his emotions during meets. In 1991 Powell strengthened his hold on the number-one ranking by winning twelve meets prior to the national championships, although those victories were tarnished in the eyes of some observers because Carl Lewis had not competed in any of the meets that Powell won. At the national championships in New York, when he uncorked a leap of 28 feet 3 3/4 inches, Powell appeared to be on his way to his first triumph over Lewis, but on his final jump of the competition, Lewis exceeded Powell's mark by half an inch. Powell overcame that blow to his confidence at a meet in Sestriere, Italy, which Lewis did not enter. In the city's high altitude, which favors jumpers, Powell had two 29-foot fouls and a wind-aided jump of 28 feet 7 3/4 inches. After that series of tremendous jumps, Powell told Ruth Laney of *Track and Field News* (November 1991) that he "didn't fear Carl anymore."

That meet set the stage for perhaps the greatest long-jump showdown of all time, at the 1991 World Track and Field Championships in Tokyo. On the evening of August 30, an approaching storm charged the atmosphere at Japan's National Stadium as Mike Powell, Carl Lewis, and eleven other long jumpers prepared to square off in front of 60,000 spectators. Tokyo lacked the advantage of the thin, high-altitude Mexico City air, in which Bob Beamon flew 29 feet 2 1/2 inches in 1968, but the long-jump runway in Tokyo was perhaps the fastest in the world. Despite his sessions with a sports psychologist, Powell was so keyed up for the event that he hyperventilated before his first jump and could manage only a leap of 25 feet 9 1/4 inches, leaving him in eighth place after the first round. By contrast, Lewis opened with a jump of 28 feet 5 3/4 inches, which ranked among the fifteen best jumps of all time. Powell pulled himself together for a second-round effort of 28 feet 1/4 inch, which moved him into second place, and Lewis fouled his second-round jump. After Powell failed to improve in the third round, Lewis registered a wind-aided 28 feet 11 3/4 inches, his best distance up to that time. In the fourth round, Lewis flew 29 feet 2 3/4 inches, but since the tailwind exceeded 2.0 meters per second, the effort did not qualify as a new record. Powell had fouled his fourth-round jump, which appeared to be close to 29 feet.

As he prepared for his fifth-round effort, Powell stood at the end of the runway, meditating on his jump. He took four walking steps with his arms swinging loosely, gathered speed into a run, let out a yell, and took off about two inches short of the foul line. He reached a height of nearly seven feet at the apex of his jump. "I was just trying to explode upwards," he later told Christine Brennan for the *Washington Post* (September 1, 1991). "I was feeling so much control in my body at that point, I almost had the feeling of going to do a dunk." On the way down, Powell extended his legs perfectly and skidded toward the end of the pit. As he rose to his feet, he defiantly thrust his arms in the air. He knew he had produced an outstanding result, and the wind reading of 0.3 meters per second was well within the legal limit. Nervously pacing around the infield for thirty seconds, he waited for the official measurement: 29 feet 4 1/2 inches, a new world record. In jubilation, Powell hugged the first person he saw, a surprised foul judge, and then ran alongside the stands, pumping a fist into the air.

Lewis responded to the pressure of Powell's record-setting effort with the best legal jump of his career, 29 feet 1 1/4 inches, against a 0.2 meters-per-second headwind. In the sixth round Powell fouled, then watched as Lewis prepared for his final attempt of the night. "I thought he was going to beat me, to tell you the truth," Powell admitted to Christine Brennan of the *Washington Post* (August 31, 1991). "I've been conditioned so long for him to come from behind and win, I figured, 'Why not tonight?'" For the first time since 1981, it was not Lewis's night, for he again came up short of Powell, with a 29-foot final effort. In a single evening, Lewis had produced four of the seven best long jumps in history, yet he had come in second.

Powell's life changed overnight. In the seventy-two hours after his record jump, he managed no more than three consecutive hours of sleep, as he was bombarded with interview requests and contract offers from prospective sponsors. During that whirlwind period he had the opportunity to talk with Bob Beamon, the legendary athlete that he had supplanted, when both appeared on *CBS This Morning*. Following their meeting, Beamon had nothing but praise for the man who had erased his "unbreakable" record. "Mike is the kind of person I'd like for my son and daughter to emulate," Beamon told Ray Didinger of the *Philadelphia Daily News* (February 12, 1992). "He has great character and integrity." Powell said the biggest reward he gained from his world record was his grandmother's proud reaction. The record jump also brought more tangible accolades to Powell, among them the Sullivan Award, which is given each year to the United States' best amateur athlete, and the Jesse Owens International Trophy, an award named for the renowned Olympic athlete who held the long-jump world record from 1935 to 1960. At the awards dinner for the Owens Trophy, Powell received some important advice from Ralph Boston, a three-time Olympic medalist in the long jump, who advised him not to be distracted by his newfound popularity from preparing for the 1992 Olympic Games, in Barcelona, Spain.

In the first four meets Powell entered after his record jump, he failed to reach even 27 feet, but by the start of the 1992 outdoor season, he had regained his form. At a meet in Modesto, California, in May, he silenced skeptics, who had dismissed his Tokyo jump as a fluke, with wind-aided jumps of 28 feet 7 3/4 inches and 29 feet 2 1/2 inches. Unfortunately for Powell, he landed awkwardly on one of the Modesto jumps, causing a compressed vertebra that kept him out of action for a month. He was not able to resume jumping until a mere five days before the long-jump competition at the Olympic trials. Nevertheless, he managed to produce a jump of 28 feet 3 3/4 inches, to top Carl Lewis once again. Having finally gained an equal footing with his longtime nemesis, Powell felt that his animosity toward the athlete had eased. "In the past, I had even looked at him as Carl Lewis, bad guy," Powell told Jere Longman of the *Philadelphia Inquirer* (July 23, 1992). "I was using that to get myself ready to compete, to get myself fired up. After Tokyo I started thinking, 'Man, he's never really done anything bad to me, never really said anything bad about me, so I'm not going to do that anymore.' I'm not going to talk bad about him; he's an O.K. guy. He's not my best friend, but that's not what his job is."

In July 1992 Powell set the tone for the upcoming Olympics when he achieved a mark of 29 feet 6 inches, in the high altitude of Sestriere, Italy. (Because the jump was wind-aided, it did not count as a new record.) Although Powell was ranked as the favorite for the Olympic gold medal in the long jump, Lewis let it be known early on that he would not back down from the challenge. In the preliminary round of the Barcelona competition, Lewis leaped 28 feet 5 3/4 inches, the longest qualifying jump in Olympic history. Powell qualified for the final with a more commonplace effort, 26 feet 8 1/2 inches. In the finals Powell engaged in a little psychological gamesmanship by scratching a line in the sand at the nine-meter mark (29 feet 6 1/2 inches), a distance that had never been reached. Lewis drew a more convincing line when he went 28 feet 5 1/2 inches on his first jump. It was the longest first-round jump ever in an Olympic final.

Powell started slowly, but he improved steadily as the competition progressed. By the final round, he had reached 28 feet, whereas Lewis had failed to improve on his opening jump. In the sixth round Lewis again failed to improve, and Powell responded with his best jump of the night, but at 28 feet 4 1/4 inches, it was just short of Lewis's best effort, and Carl Lewis took the gold medal in the Olympic long jump for the third straight time. Powell settled for the silver, and Joe Greene won the bronze to complete the American sweep. At least partly because Lewis decided not to compete in the long jump, Powell has dominated the event since the 1992 Olympics. With a jump of 28 feet 2 inches at the World Track and Field Championships in Stuttgart, Germany, in August 1993, Powell racked up his twenty-third consecutive victory since Barcelona.

Mike Powell lives in Alta Loma, California, just east of Los Angeles. His grandmother, mother, brother, and sister, Linda Powell-Fitzgerald, who works as his manager, live nearby. Breaking the world record in 1991 allowed him to raise his appearance fee from $10,000 to $50,000 per meet. His increased fees, added to his endorsement contracts with Nike, Foot Locker sporting-goods stores, and RayBan sunglasses, brought his income into the seven figures in 1992. Powell has donated money to the United Negro College Fund, and he hopes to use his sociology degree and his celebrity to help disadvantaged youngsters. He won the Foot Locker Slam Fest basketball dunking title in 1990 and television's Superstars competition in 1992, and he has appeared in a fashion layout in GQ. In his spare time, Powell enjoys listening to music, bowling, playing basketball, and playing chess. He plans to compete in the 1996 Summer Olympics, in Atlanta.

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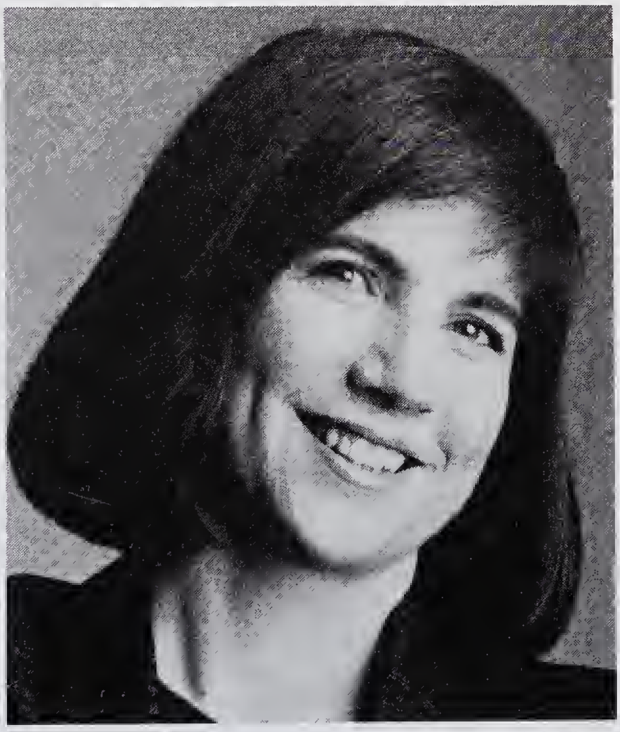

N.Y. Times

Quindlen, Anna

July 8, 1953– Writer. Address: c/o New York Times, 229 West 43rd St., New York, NY 10036

One of the few female superstars in her field, Anna Quindlen has in the past two decades established herself as one of the most successful newspaper columnists in the nation. Since 1990 she has been the author of the *New York Times* Op-Ed column "Public & Private," in which she offers a fresh perspective—some would say a distinctly female one—on such subjects as homelessness, abortion, the Persian Gulf war, and Supreme Court Justice Clarence Thomas's controversial confirmation hearings before the Senate Judiciary Committee. Her column has also revealed her conviction that the challenges faced by ordinary people in their homes are as deserving of journalistic treatment as are matters of national or international political importance. "Anybody who tries to convince me that foreign policy is more important than child rearing is doomed to failure," Quindlen told Sybil Steinberg in an interview for *Publishers Weekly* (March 15, 1991). "The personal has become the political in what I think is the most positive way."

Quindlen began her career as a columnist for the *New York Times* in the early 1980s, when she wrote the "About New York" column and, later, a series of essays for the paper's "Hers" column. She achieved her superstar status just a few years later, when she wrote the *Times*'s "Life in the 30's" column, which swiftly became a staple in the reading diet of millions of her fellow baby boomers. Quindlen's success has been all the more remarkable given that she has achieved it while fulfilling her ambitions as a mother and a wife. "It wasn't so much that I thought the kids needed me as it was that I felt I needed them and that I was going to miss good stuff if I was at the office too much," she once explained, with characteristic candor.

The best of Quindlen's writing has been informed by her keen intellect, her uncanny knack for intuiting the concerns of her readers, and her ability to speak directly to those concerns. More than sixty of her "Life in the 30s" columns were collected and republished in book form as *Living Out Loud* (1988). More recently, she completed a novel, *Object Lessons* (1991), about an Irish-Italian-American girl coming of age in a suburb of New York City, and in 1993 Random House published a collection of her "Public & Private" columns, *Thinking Out Loud*. Whether her subject is fact or fiction, Quindlen invariably relies on her instincts. "Whenever my response to an important subject is rational and completely cerebral, I know there is something wrong with it," Quindlen has written. "I have always been governed by my gut."

The oldest of the five children of Robert Quindlen, a management consultant, and Prudence Quindlen, a homemaker, Anna Quindlen was born on July 8, 1953 in Philadelphia, Pennsylvania. She grew up in a traditional Catholic household—her father was from an Irish West Philadelphia neighborhood, and her mother had been raised in the predominantly Italian neighborhood of South Philadelphia—and she attended Catholic schools in a suburb of Philadelphia and in West Virginia. Nevertheless, Quindlen did not receive a mainstream Catholic education, for she was exposed at an early age to ideas promoted by the liberal wing of the church. "I was educated by very liberal nuns and priests, by Holy Child nuns who tend to be extremely well educated and intellectually rigorous," she explained to Alexander Santora, who interviewed her for *Commonweal* (February 14, 1992). "Most of my priest connections were with Jesuits."

By the time she entered high school, Quindlen had matured into a young woman whose drive to excel was matched by her desire to fulfill the traditional role of a woman. On the one hand, her ambition enabled her to become the editor of the school newspaper. But she also joined the cheerleading squad and daydreamed about getting married. She took a step toward realizing that dream when, at the age of eighteen, she met her future husband, Gerald Krovatin. They were married in 1978.

The defining event of her early adulthood, however, was her mother's death from cancer, in 1972, when Quindlen was a student at Barnard College. In the following years, Quindlen managed to find time to take care of her four younger brothers and sisters, the youngest of whom was nine. "It was sort of like being thrown in at the deep end and learning how to swim," Quindlen recalled to Lisa Anderson in an interview for the *Chicago Tribune* (October 29, 1989). The turmoil she experienced as a result of her mother's death was compounded by her growing uncertainty about a number of moral issues, her religious beliefs, and the meaning of life. "I was left with a self to do with what I pleased," she wrote in the introduction of *Living Out Loud*. "I felt as though someone had handed me a grenade with the pin pulled."

For a time, Quindlen thought she would find answers to some of her questions through her career as a reporter, which began at the *New York Post*, where she worked part-time while attending college and where she found full-time work after taking her B.A. degree from Barnard in 1974. But she soon found that her experiences as a journalist raised more questions than they answered. At first, becoming a reporter also seemed to be a way to "support [her] fiction habit," as she told Sybil Steinberg. (She had had early ambitions of becoming a writer of fiction, and when she was a junior in college, *Seventeen* magazine published her first story.) It was not long, however, before she discovered that reporting was "fun." "I found it was more fun than anything in the world, that it was an end in itself, and also that it would be good for me as a fiction writer," she told Steinberg.

Quindlen's first important career move came in 1977, when she became a general assignment and city hall reporter at the *New York Times*. Her rise through the ranks at the *Times* in the following years was nothing less than meteoric. By drawing on her considerable gutsiness and exceptional journalistic talents, Quindlen occupied four of the most visible positions at the paper over the course of the following nine years. Her first coup occurred when she was just twenty-eight. After she urged her editors to let her write the paper's "About New York" column, they agreed, making her the youngest person ever promoted to the coveted position.

Referring to the column, she told Chris Lamb in an interview for *Editor & Publisher* (November 30, 1991), "I developed a voice of my own without using the first person and I developed the ability to come up with column ideas." Quindlen wrote the biweekly column until 1983, when she was promoted to deputy metropolitan editor, a position that made her one of the highest-ranking women at the *New York Times.* "I think the thing that has always motivated me in my work is to do something that I haven't done before," Quindlen told Lisa Anderson, reflecting on her frequent career moves. "I've always sort of jumped from what I was doing at various times. I haven't stayed on in one professional situation for more than two or three years."

Two years after becoming deputy metropolitan editor, Quindlen concluded that it was time to move on. What many of her colleagues found inexplicable, however, was the fact that she had decided to step down from her prestigious post at the *Times* to pursue a career as a novelist and to care for her two young sons—Quindlen, who was then three, and Christopher, who was then an infant. Leaving the paper was a difficult decision for Quindlen to make, at least partly because she viewed her personal success as a step forward for women in general. "That was a position where I really had the ability to assign women, to hire women, and to act as a role-model in an institution that didn't have a lot of women at role-model level," she told Molly Woulfe, who interviewed her for the *Chicago Tribune* (November 27, 1988). "I was real torn." She was also concerned that life away from the workplace would not suit her. "What shall I be now that I am a grown-up?" she recalled thinking at the time. "I worried that life was passing me by, although I suspected that life was really here, within these four walls, with these three people."

As it turned out, Quindlen's new circumstances suited her well. She spent her days caring for her children, working on her novel, and, at the *Times*'s request, writing freelance essays for the paper's "Hers" column, a weekly feature in its "Home" section. "I thought of the column as a way to make a little bit of money while writing my novel," she told Steinberg. "I was just trying hard not to disgrace myself." But, as her fans well know, the "Hers" pieces were far from a disgrace. The essays proved so popular that a number of competing newspapers offered Quindlen places on their staffs.

The *New York Times,* however, was not about to let Quindlen go without a fight. And when A. M. ("Abe") Rosenthal, then the paper's executive editor, learned of the job offers in the spring of 1986, he asked Quindlen if she would be interested in writing a column of her own at the *Times.* "Abe said, 'You can do it for us!'" Quindlen recalled to Melinda Beck in an interview for *Newsweek* (April 4, 1988). "'Write about anything you want.'" As Rosenthal himself told Beck, "I thought anything she had to say would be interesting." Quindlen wrote her first piece for the column in late 1986.

Like Quindlen's "Hers" pieces, "Life in the 30's" turned out to be immensely popular, with the result that, by 1988, some sixty newspapers were publishing the syndicated column. Its success was due at least in part to Quindlen's ability to offer the kinds of observations about life in the 1980s with which her readers could immediately identify. In writing the column, she drew to a large extent on her personal experiences as a mother, wife, and career woman. "When you read her column, it's almost like you're reading a letter from Anna," Abe Rosenthal told Michelle Murphy in an interview for *Washington Journalism Review* (October 1988). "Anna has a quality of talking directly to the reader about the things that are on her mind and in her heart. But you can't learn to do this; you either have it or you don't. She's got it." Margot Slade, who edited the column, agreed. "She writes about things that touch a button in everybody," Slade was quoted as saying in *Columbia* (November 1988). "Many of the letters [Quindlen receives from her readers] are very, very intimate. People write to Anna as if they know her as well as their own friends."

As might be expected, Quindlen's candor also attracted criticism. Following the publication of *Living Out Loud,* a collection of sixty-five of Quindlen's "Life in the 30's" columns, Meredith Tax, who reviewed the book for *Ms.* (September 1988), for instance, suggested that Quindlen's brand of feminism was suspect. "Though she sees the need, [she] cannot give us [a] radical vision," Tax wrote; "she is too much a creature of the eighties, genuflecting toward social change while yearning for a Latin mass." Quindlen bristles at the charge that she is not a true feminist. "I think this is what feminism has always looked like—ordinary women who want the best for themselves, the best for their daughters, and the best for their sons," she told Lisa Anderson. "Women who want to decide what that best is and don't want anybody saying, 'You can't stay home because that's not cool.'"

About eighteen months after she wrote her first "Life in the 30's" column, Quindlen began to think about moving on, at least partly because she believed that any columnist's capacity to continue to come up with fresh ideas is limited. "It seems to me that a lot of columnists outstay their welcome," she wrote in an article that appeared in the *Chicago Tribune* (November 27, 1988). "They start doing bad imitations of themselves. My real terror is to write a sentence that I think is crackerjack and then realize I've written it before. Aaaaagh! Professional hell." She had also begun to tire of revealing her innermost self to millions of readers. "It wasn't just that I was in the spotlight, it was like I was in the spotlight naked . . . ," she recalled to Alexander Santora. "'Life in the 30's' was where I became public property." What appeared to clinch Quindlen's decision to give up her column was the birth of her third child, Maria, and she wrote her "farewell" column on December 1, 1988.

As she had done after she resigned from the *New York Times* the first time, Quindlen planned to stay at home, care for her family, and complete her novel. But once again the *Times* wanted Quindlen back on its team, and in the autumn of 1989, before Maria's first birthday, the paper extended to Quindlen an offer she could not refuse: the opportunity to write a column on the Op-Ed page, beginning in early 1990. While Quindlen was somewhat taken aback by the celebrity that her new position conferred upon her, she remained philosophical about her unexpected success. "They were very careful to let me know that my office was the same size as Russell Baker's," Quindlen joked to Steinberg, referring to her fellow Op-Ed columnist. "I wanted to say, 'Hey, guys, I'll be happy as long as I have a wastebasket!'"

In her "Public & Private" column, as it is entitled, Quindlen confronts social and political issues with intellect, humor, and insight. Among the topics she has covered thus far are free speech and the presidential election campaign of Bill Clinton as well as such "women's issues" as child care, equal pay for equal work, and abortion. She has also defended her right as a practicing Catholic to speak out against those doctrines and teachings of the church (such as those dealing with abortion) with which she disagrees. "The clergy have the right to speak freely . . . ," she wrote in a column entitled "Church and State," which appeared in the February 17, 1993 issue of the *Times*. "But the price you pay for free speech is the free speech of others [including columnists like herself], coming back at you in kind. This should not be surprising, and it should not be dismissed as Catholic-bashing. It's the American way, a way that has benefited the American church richly."

Whatever her topic happens to be, Quindlen has informed her "Public & Private" columns with the same empathy for the concerns of her readers that made "Life in the 30's" such a success. "She knows what her butcher is thinking, as well as the checkout clerk in the supermarket and the teller at the bank," wrote Patricia Morrisroe for a profile in *New York* (December 24-31, 1990). "When she writes about politics or policy, she brings her considerable skills as a human-interest reporter to the job. Quindlen is particularly adept at zeroing in on small details—what she once described as 'the tiny dots that, taken together, make up the pointillistic picture of our lives.'"

In recognition of the excellence of her columns on abortion, the Clarence Thomas hearings, and the Persian Gulf war, Columbia University's Graduate School of Journalism awarded Quindlen a Pulitzer Prize for commentary in 1992, making her only the third woman in the history of the prize to win the award for commentary. "I think of a column as having a conversation with a person that it just so happens I can't see," Quindlen said to Alessandra Stanley during a discussion about her award for an article in the *New York Times* (April 8, 1992). "It's nice to know that my end of the conversation was heard." But not everyone agreed with the Pulitzer judges. Terry Eastland, writing in the *American Spectator* (June 1992), for instance, criticized Quindlen for setting herself up as a spokeswoman for all women: "In her insistent presentation of herself as a type—'a woman columnist with children and an urban feminist sensibility,' as she puts it—Quindlen betrays her lack of trust in herself as a writer capable of detachment even from womanhood, as a thinking human being with a mind that can get beyond the body."

Notwithstanding such criticisms, Quindlen has always remained confident in her abilities and has always been ready to defend her work. In response to the charge made by several reviewers of *Living Out Loud* that she had written less effectively about social issues than she had about domestic life, she said, as quoted by Lisa Anderson, "I think columnists do one of two things. They either tell you what they think and assure you that you ought to think the same way—the 'conclusory' brand of columnist. Or, they take you through their thought process so that you can go through thought processes of your own. There's no question in my mind what kind of columnist I am and what kind of columnist I want to be. I think [readers] want to say, 'Gee, you know that's an argument I haven't thought of.'"

About a year after she returned to the *Times* to write "Public & Private," Quindlen completed her first novel, *Object Lessons* (1991). Set in a town in Westchester, a county on the outskirts of New York City, and told from the perspective of twelve-year-old Maggie Scanlan, *Object Lessons* is a coming-of-age story that chronicles Maggie's efforts to cope with her parents' marital problems, her grandfather's stroke, and her cousin's pregnancy. The novel has received considerable praise. Anne Tyler, writing in the *New York Times Book Review* (April 14, 1991), for instance, described it as "intelligent, highly entertaining, and laced with acute perceptions about the nature of day-to-day family life." Quindlen's most recent book is *Thinking Out Loud* (1993), a collection of her "Public & Private" columns. The book was not widely reviewed.

In addition to the Pulitzer Prize for commentary, Quindlen has received many other awards, including the Mike Berger Prize, which she won in 1983 for her writing about New York City, and Columbia University's University Medal of Excellence. *Glamour* named her one of its ten "Women of the Year" for 1991 for "infusing journalistic debate with an honest new voice." She has also been honored by Women in Communications, the Associated Press, and the Society of Silurians.

With her simply styled, dark brown hair, rosy cheeks, and disarming candor, Anna Quindlen exudes an air of youthful confidence. She lives with her husband, Gerald Krovatin, an attorney, and their three children in a Victorian brownstone in Hoboken, New Jersey; while working in her study on the third floor, she often wears blue jeans and sneakers. As for the future of "Public & Private," Quindlen has said, "It really seems to me that the nineties is going to be a time when the issues that I care about most passionately are going to be at the forefront of American consciousness. I think child care and family planning and abortion and homelessness are some of those things that are really going to be some of the most pivotal issues of the next ten years and I certainly feel I can go on writing about them forever."

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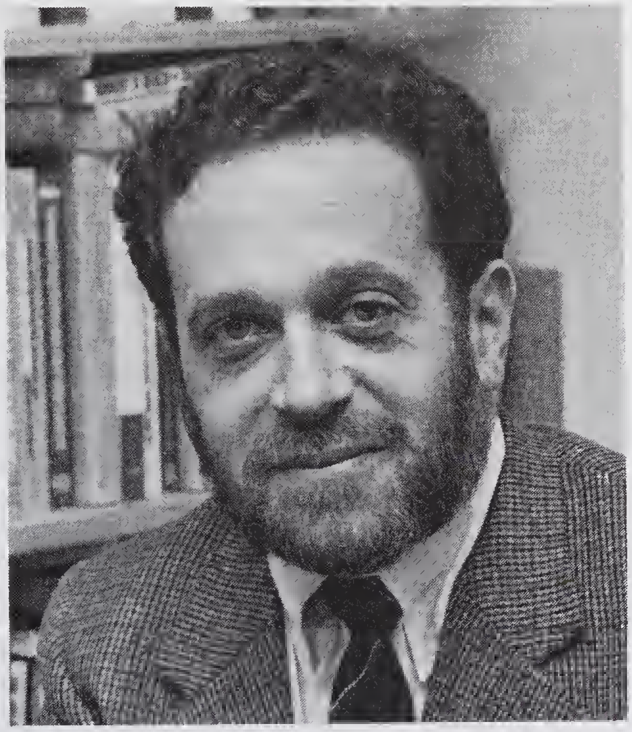

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Reich, Robert B.

(rīsh)

June 24, 1946- United States Secretary of Labor; political economist; writer; educator. Address: United States Department of Labor, 200 Constitution Ave. NW, Washington, DC 20210

When Robert B. Reich, who became the United States secretary of labor on January 22, 1993, was a law student at Yale in the early 1970s, he told a reporter, with self-deprecating wit, that his ambition was to become "a kind of cross between a philosopher and a political hack." In a way, he has succeeded in carving out a role on the national stage that falls roughly between the two. An untenured lecturer in political economics at Harvard University's John F. Kennedy School of Government since 1981, Reich has emerged in recent years as a leading neoliberal economic theorist whose thinking has influenced the last three Democratic presidential nominees.

In his first two books, *Minding America's Business* (1982) and *The Next American Frontier* (1983), Reich popularized the concept of a national industrial policy that would enable the federal government to help American companies become more competitive abroad by diverting financial incentives from declining industries to those exploring technologies of the future. In his most recent book, *The Work of Nations* (1991), he called for a government drive to educate and train an American work force flexible enough to adapt to new technologies and markets. Reich's views conform with those of Bill Clinton, who has been his friend since their days together as Rhodes scholars at Oxford University and for whom he often served as spokesman on economic matters throughout the 1992 presidential campaign. As chairman of Clinton's economic policy transition team, Reich was a key figure in making many of the most important appointments in the new administration. He is widely expected to be the most visible and effective secretary of labor since Frances Perkins, who played a crucial role in the administration of Franklin D. Roosevelt. Although his appointment rankled some conservative Republicans, it gladdened the hearts of most labor union leaders, who had seen their concerns placed on a back burner during the administrations of both Ronald Reagan and George Bush.

Robert Bernard Reich was born on June 24, 1946 in Scranton, Pennsylvania to Edwin Saul Reich and Mildred Dorf (Freshman) Reich. He grew up in South Salem, New York, in Westchester County, where his father owned two women's clothing stores. Edwin Reich's conservative views have moderated somewhat under his son's influence. "Probably my greatest political success in terms of persuading anybody of the rightness of my views has been in convincing my father to move from the extreme right to the center right," Robert Reich was quoted as saying by Louis Uchitelle of the *New York Times* (April 12, 1990).

A lifelong achiever, Reich was valedictorian of his high school graduating class of eighty students in 1964. He went on to Dartmouth College, in Hanover, New Hampshire, where he continued to maintain an "A" average yet still found time to direct school plays and serve as president of the student government. In his sophomore year, his thinking took a more serious turn, as he contemplated the future and, like many students during the Vietnam War era, began to question the values and policies of the establishment. When he was interviewed in his senior year by a reporter for *Time* (June 7, 1968) for a piece on campus life, Reich, impatient for radical change, criticized what he called "status quo-ism—the feeling that order and status quo are the most important things—in the ghetto, in Southeast Asia, and everywhere."

To help counter that way of thinking, Reich organized a tuition-free "university" that was open to all campus-area residents and that offered nontraditional courses for no credit. The program attracted hundreds of people. During the summer between his junior and senior years, he interned in the office of Senator Robert F. Kennedy of New York. An activist in the antiwar movement, he joined the march on the Pentagon in 1967 and recruited other students in a five-state area to campaign for Senator Eugene J. McCarthy of

Minnesota for the Democratic presidential nomination. He graduated from Dartmouth summa cum laude with a B.A. degree in 1968.

In the same year, Reich was awarded a Rhodes scholarship to Oxford University. On the ship bound for England, he met Bill Clinton when the future president offered him some homemade chicken soup and crackers as a palliative for his seasickness. It was at Oxford that Reich first forged the connection among politics, economics, and the law that was to inform his later writing; he also continued his activities in amateur theatricals. As he explained to an interviewer for a *Time* (May 17, 1971) follow-up piece to the 1968 story about student unrest, one of the most valuable lessons he learned during his time abroad was "[to have] more humility about what individuals can accomplish in a short period of time." After receiving a master's degree in political science and economics from Oxford in 1970, Reich returned to the United States to enroll at Yale Law School, in New Haven, Connecticut. He edited the *Yale Law Review* and, in his spare time, joined forces with other students at Yale and Harvard to form a "public policy union" that lobbied city and state leaders for social reform. By the time he received his J.D. degree, in 1973, he had decided against practicing law at either a traditional law firm or a legal-aid office.

After serving for one year as a law clerk to Frank M. Coffin, the chief judge on the United States Court of Appeals in Boston, Reich entered government service in 1974 as an assistant solicitor general with the Justice Department. Two years later he was appointed director of policy planning at the Federal Trade Commission, where he witnessed firsthand the growing foreign challenge to American industry. He also "brought [the FTC's] lawyers together to examine how their cases affected whole industries," as Howard Fineman reported in *Newsweek* (April 19, 1993). "No one had ever done that before," Reich told Fineman. In 1981, following the election of a Republican administration headed by Ronald Reagan, Reich joined the faculty of the John F. Kennedy School of Government at Harvard University. (He never received tenure because he lacks a doctoral degree.) As a lecturer on political economics, he was responsible for courses on public policy, business strategy, and public management. While maintaining a full teaching schedule, Reich still managed to work a few days a month as a corporate consultant and to advise the Democratic presidential nominees in 1984, 1988, and 1992: Walter F. Mondale, Michael S. Dukakis, and Bill Clinton, respectively. During both the Dukakis and Clinton campaigns, he often appeared on such public-television news programs as the *MacNeil-Lehrer NewsHour* and on National Public Radio, explaining and defending the economic proposals of the Democratic candidate.

Reich gained national attention with the publication in 1982 of his first book, *Minding America's Business: The Decline and Rise of the American Economy*, on which he had collaborated with Ira C. Magaziner, then the president of Telesis, an international consulting firm, and currently a senior adviser for policy development in the Clinton administration. The two men called for a national industrial policy, like that in Japan, in which the federal government, through incentives and penalties, would favor high-technology companies over languishing manufacturing industries. Conservative economists, particularly the supply-siders and monetarists who dominated the Reagan administration, denounced the plan as an excuse for more government intervention.

Responding to such criticism in an interview with Randall Rothenberg for *Esquire* (May 1983), Reich said, "No matter how much you explain and reveal that there was never a free market in this country, these people won't believe it. Government intervention sets the boundaries, decides what's going to be marketed, sets the rules of the game through procurement policies, tax credits, depreciation allowances, loans and loan guarantees, a thousand different schemes." At the same time, Reich and Magaziner cautioned against adopting too heavy-handed an approach: "An active government role does not, however, imply that a large, intrusive government bureaucracy is necessary. Nor does it suggest that government direction should be substituted for market signals. On the contrary, if an industrial policy is to enhance the economy's international competitiveness, it must do so with a scalpel rather than with a sledgehammer—through careful, discreet interventions that impose minimal dislocations. . . . Industrial policy should be an agent of global market forces in seeking to improve the responsiveness of labor and capital to new circumstances, such as technological changes, changes in relative productivity, the opening of new markets, and the migration of certain businesses to low-wage countries."

Reich dilated on that theme in *The Next American Frontier*, which was published in 1983. Drawing on his five years of experience at the Federal Trade Commission, he pointed out that American industry was still tooled for outdated manufacturing processes. When certain companies, like the Chrysler Corporation, seek federal aid to survive, Reich argued, the government should make such assistance contingent upon the company's willingness to modernize and, if necessary, to manufacture new, high-technology products. He criticized the short-term thinking of many American business leaders, urging a greater emphasis on research and development. Among the book's recommendations are tax incentives for companies that upgrade the skills of their workers or reach outside the plant to train the unemployed, a consumption tax to replace the income tax as a way to encourage individual savings, and, to curb the merger frenzy then underway, an end to tax deductions for interest on the debt incurred from acquiring another company. *The Next American Frontier* solidified Reich's position as the economic theorist most sought after by Democrats seeking a viable alternative to so-called Reaganomics. Former vice-president Walter F. Mondale, who was then campaigning for the presidency, called the book "one of the most important works of the decade."

In collaboration with John D. Donahue, an economic consultant, Reich presented an exhaustive analysis of the 1979 federal bailout of Chrysler in *New Deals: The Chrysler Revival and the American System* (1985). Although he applauded the rescue as an example of positive government intervention, he also warned against relying on the federal treasury as a kind of safety net for troubled companies. "An unexamined success is a perilous precedent," he wrote. "We risk applying phantom lessons to the next round of new deals wrought in the next economic crisis. The Chrysler episode offers evidence—illustrative, if not conclusive—on how we can step in to help preserve failing enterprises. Perhaps more valuably, it sharpens the debate on whether, and when, we should want to."

In *Tales of a New America* (1987), Reich presented four morality tales to illustrate how Americans can adapt to the rapidly changing global economy by abandoning their simplistic worldviews. He described four cherished myths: the "Mob at the Gates," which "depicts America as a beacon light of virtue in a world of darkness"; the "Triumphant Individual," or "the parable of the self-made man . . . who bucks the odds, spurns the naysayers, and shows what can be done with enough drive and guts"; the "Benevolent Community," which is "the story of neighbors and friends rolling up their sleeves and pitching in to help one another"; and the "Rot at the Top," Reich's phrase for "the malevolence of powerful elites, be they wealthy aristocrats, rapacious business leaders, or imperious government officials." All of those myths, save that of the Benevolent Community, contributed to an adversarial mindset, Reich argued, that has pitted management against labor. He maintained that Americans have to adopt what he called "collective entrepreneurialism," in which "people can pool efforts, insights, enthusiasms without fear of exploitation."

In reviewing *Tales of a New America* for the *Washington Monthly* (March 1987), Thomas J. Peters, the coauthor of *In Search of Excellence*, praised Reich for " perform[ing] a major service in moving beyond short-term policy choices and quarrels over competing management technologies." But, Peters continued, "his book has serious flaws. It is unnecessarily shrill in its denunciation of entrepreneurs, it overemphasizes the role of old and very big manufacturing firms, and it embraces significantly increased cooperation between Big Business, Big Labor, and Big Government without examining the down side of such major interest group collusion."

Following the defeat of Massachusetts governor Michael S. Dukakis by Vice-President George Bush in the 1988 presidential election, at a time when the Republican party seemed to have a virtual lock on the electoral vote and with it the presidency, Reich published *The Resurgent Liberal (And Other Unfashionable Prophecies)* (1989), a collection of maverick essays in which he decried what he perceived as "the fear and avarice" of the 1980s and anticipated the imminent return of liberal values. "With the liberal resurgence," he wrote, "will come a new appreciation of the importance to society of loyalty, collaboration, civic virtue, and responsibility to future generations. . . . Avarice will be discouraged (there will be no shame, for example, in enacting a very high marginal tax rate on princely incomes). The pain and fear of economic dislocation will be eased (through extended unemployment insurance, job training coupled with day care, health insurance for the unemployed and working poor, and similar programs)." First, however, Reich asserted, Democrats must learn to play political hardball. He elaborated on that theme during a roundtable discussion for *Harper's* (January 1990): "One of the great political sleights of hand in the 1980s has been the ability of Republicans to distance themselves from government while running it. Democrats, instead of sticking the Republicans' feet to the fire on issues such as the savings and loan scandals, act as if they're still running the government."

Of his latest book, *The Work of Nations: Preparing Ourselves for 21st Century Capitalism* (1991), Reich has said, "This was my hardest book, the most difficult to write. Sometimes my head hurt." Some of his discomfort may have grown out of his decision to jettison the concept of industrial policy that he had promoted in his first book as being vital to American competitiveness. Some critics dismissed his reversal as a cynical gesture. "What happened in ten years?" Robert J. Dowling of *Business Week* (March 18, 1991) asked when he reviewed the book. "Well, for one thing, liberal Democrats such as Reich found that voters aren't interested in industrial policy and declining competitiveness. But his efforts to disguise those issues with feel-good globalism doesn't work, either. The result is a muddled, jargon-filled book in which Reich puffs up some real international manufacturing trends into an unsupportable theory topped by a long wheeze about new international elitists."

For his part, Reich argued in *The Work of Nations* that an industrial policy was no longer relevant in a world in which the origin of manufactured goods has become unclear. Comparing the modern manufacturing process to a "global web," in which, for example, a car may be financed in Japan, designed in Italy, and assembled in the United States, Reich predicted an end to national economies and economic borders. He divided workers into three categories: symbolic analysts, or creative types who "solve, identify, and broker problems" and will thrive amid rapidly evolving technology; routine producers, such as factory workers, who cannot hope to compete with their low-paid counterparts in the Third World; and service workers, such as fast-food employees, the most rapidly growing segment of the work force but one whose wages are held down by automation and competition from recent immigrants. To help the United States meet the economic challenge of a changing world, Reich recommended, among other things, repairing the nation's infrastructure, improving the educational system, offering incentives to entice workers to competitive industries, and ending trade barriers to attract more foreign investment in American enterprises.

Reich has attempted to allay the anxieties of those who fear increasing foreign investment in the United States by outlining, for example, the benefits of such investment during a hypothetical national emergency. "Our national security is threatened to a far greater extent by an American company producing a strategic technology abroad than by a foreign company producing that same technology here in the United States," he told Merrill Goozner of the *Chicago Tribune* (March 17, 1991). "Should hostilities break out, there's a danger that the American facility abroad would be expropriated. But whatever activities are taking place on American soil are indubitably within our control."

Following his election as president in November 1992, Bill Clinton named Reich the leader of his economic policy transition team. When, on December 11, 1992, he chose Reich to be secretary of labor, Clinton described him as "one of [his] most trusted advisers and closest friends." Because of his relationship with the president and his involvement in the new administration's economic planning, Reich was enthusiastically endorsed by labor groups, including the AFL-CIO. During his confirmation hearing, which was held on January 7, 1993, Reich outlined to Senate Labor and Human Resources Committee members what he envisioned would be his priorities as labor secretary, among them job-skills training for those high school graduates who do not go on to college, a family and medical leave bill, and a 1.5 percent payroll tax to pay for job-training programs. He also reiterated his belief that companies perform best when they treat their employees as, in his words, their most "precious asset" and allow them to participate in decision making. "If you confirm me, I will ensure that the Department of Labor is the department of the American work force," Reich told the senators. His forthrightness and no-nonsense manner impressed legislators on both sides of the aisle, and on January 21, Reich was confirmed by a voice vote.

Since becoming secretary of labor, Reich "has taken to calling himself both the 'secretary of the American workplace' and the 'central banker of the nation's greatest resource,'" according to an article by James Risen in *Financial World* (August 3, 1993). That resource—"the only resource that remains uniquely American," as he has said—is the American people themselves. "Today, the most important asset we have is a skilled, adaptable, and innovative labor pool," he declared in an article for *Working Woman* (September 1993). "In short, our future wealth lies in our human capital." Currently, a significant portion of that capital is being neglected or used inefficiently, according to Reich, for reasons that he has enumerated in scores of speeches, interviews, and published articles. Increasingly, for instance, Americans who lose their jobs do not succeed in finding new ones in the same field, but they lack the expertise to find secure employment in another. Similarly, many of the three-quarters of Americans who have never attended or have not graduated from college lack marketable skills, and many of the jobs open to them, such as positions in fast-food restaurants, offer little more than the minimum wage and virtually no possibility of advancement. Meanwhile, because of such phenomena as technological strides, the transfer of production to countries where wages are far lower than those in the United States, and the collapse of industries that could not withstand competition from overseas companies, the number of factory and other blue-collar jobs has dwindled. The number of part-time, temporary, and contractual jobs, on the other hand, which in the vast majority of cases provide no job security and offer no benefits, has spiraled upward, a symptom of the growing tendency of corporate managers to focus solely on their balance sheets and to ignore such crucial components of productivity as employee morale.

During his first year in office, Reich played a role in such actions as the passage of the Family and Medical Leave Act, whereby large companies must permit workers facing family and medical emergencies to take up to twelve weeks of unpaid leave, and the lifting of the federal hiring ban on the air-traffic controllers who, during the administration of President Ronald Reagan, had been fired for striking. But he devoted most of his efforts to what he has referred to as "the development of our human resources" and "the Clinton administration's work-force strategy." In the *New York Times* (July 5, 1993), Peter T. Kilborn summarized the long-range goals of the work-force strategy: "remaking the American workplace, ending the hostility between workers and management, and producing millions of better-skilled workers for new high-paying jobs," all of which would ultimately increase the efficiency and competitiveness of American companies in the world market as well as enhance the lives of the nation's workpeople. Reich chose the Op-Ed page of the *New York Times* (July 20, 1993) as a forum for outlining his formula for the similarly long-range goal of correcting "the mismatch between the skills Americans have and the skills the economy requires." To develop those skills, he wrote, the country needs "a good basic education for all children, affordable college, school-to-work apprenticeships for young-people who don't go on to college, transition help to new jobs for displaced workers, and lifetime learning in the workplace."

Reich has proposed several measures as first steps toward reaching those long-range goals. Declaring that it was his intention to "restore a level playing field to labor-management relations," for example, he appointed a special committee, known as the Commission on the Future of Worker-Management Relations, to examine the fifty-eight-year-old National Labor Relations Act and its underlying assumptions and suggest possible reforms. In collaboration with Secretary of Education Richard W. Riley, he offered legislation aimed at improving the nation's public schools, including a proposal for a voluntary National Skills Standards program. He presented a plan for consolidating the government's unemployment-insurance schemes and an array of job retraining programs into one huge centralized system, through which jobless people would receive financial aid, career advice, training, and help in their search for employment. "This system won't just kick in when you're unemployed," he explained in a speech to the Center for National Policy on September 1, 1993. "It will feature universal access, so that those in dead-end jobs wishing to leave them, or those who simply wish to move in a different direction, can begin doing so *before* the trauma of unemployment hits, and have the same access to job banks and other job-search assistance as the unemployed."

In that speech Reich said, "The real choice in our democracy isn't whether government should intervene in the market—but rather, whether it should intervene to preserve the old or to usher in the new. If the watchword of the emerging economy is change, then a central mission of government must be to help citizens equip themselves to prosper in a world constantly being transformed." Two months before, during a conversation with Mark Memmot of *USA Today* (May 25, 1993), Reich admitted that effecting change was proving to be more difficult than he had anticipated. "I've been surprised by the degree of partisanship and polarization . . . ," he told Memmot. "These jobs take enormous patience. You're really trying to move icebergs by getting in the water and kicking your feet."

Robert B. Reich stands four feet, eleven inches tall, his diminutive stature resulting from a rare spinal disease. He often jokes about his height, with quips like "When I started studying economics, I was six-foot-two" and "You can see how much government service has worn me down." In the course of lecturing at the John F. Kennedy School of Government, he stood on a footstool in order to be seen above the lectern. Reich's face, which is framed by wavy, graying brown hair and a short beard, has been said to resemble images of Old Testament prophets. He has been described as chatty, engaging, humorous, and self-effacing but also as supremely self-confident. As he explained in the interview with Randall Rothenberg, "Early on I became convinced—this sounds awful to say, but I thought of my own power. Somehow I got the idea that I could change things around in a way a lot of other people couldn't. That's so deeply ingrained. I have a cockeyed sense of my own capacity to change people's minds, and to change institutions."

Reich and his wife, Clare Dalton, whom he met at Oxford University and who now teaches at Northeastern University School of Law, in Boston, have two sons, Adam and Samuel. Described by Steven Greenhouse of the *New York Times* as "an astute intellectual networker," Reich has been a board member of the Economic Policy Institute in Washington, D.C., chairman of the board of the magazine *American Prospect*, and a contributing editor of the *New Republic*, the weekly journal of opinion. He has also been a fixture on the Op-Ed pages of various newspapers across the country.

Selected Biographical References: New York 16:14+ Mr 14 '83 por: Esquire 99:94+ My '83 por; Guardian p10+ N 30 '92 por; N Y Times D p1 Ap 12 '90 por, p18 Ja 10 '93 por; Who's Who in America, 1992–93

AP/Wide World Photos, Inc.

Reno, Janet

July 21, 1938– Attorney General of the United States. Address: Department of Justice, Constitution Ave. and 10th St. NW, Washington, DC 20530

Janet Reno, who on March 12, 1993 was sworn in as the seventy-eighth attorney general of the United States and the first woman ever to hold that post, has in just a few months emerged as one of the most popular senior officials in the administration of President Bill Clinton. A hands-on administrator who is known as much for her no-nonsense manner as for her compassion, Reno won widespread praise early on in her first term for her handling of the crisis surrounding the Federal Bureau of Investigation's assault on the Branch Davidian cult compound at Waco, Texas, which ended with the deaths of dozens of cult members. She impressed both Washington officials and ordinary Americans with her candor and by taking full responsibility for the outcome of the raid.

The inner strength and devotion to duty that she demonstrated during the Waco crisis are characteristics that have marked Reno's entire legal career, and especially her tenure as the chief prosecutor for the Greater Miami area of Florida, which lasted from 1978 until her appointment as attorney general. Although she lost some important battles, including the case of four white policemen charged with the brutal slaying of Arthur McDuffie, an unarmed black businessman, in 1979, she always managed to land on her feet. The high esteem in which Reno, a Democrat, was held by the heavily Republican electorate of Dade County was confirmed and reconfirmed in five consecutive elections, including the most recent balloting, in 1992, in which she ran unopposed. "This is a truly experienced big-city prosecutor, a front-line warrior who has fought all the battles and faced all the slings and arrows," Seymour Gelber, the mayor of Miami Beach, who worked with Reno at the Dade County state attorney's office in the early 1970s, told Larry Rohter in an interview for the *New York Times* (February 12, 1993). "She is a tough, tough lady. She has a soft, genteel way about her, but she is an adversary of steel." Edward Shohat, a defense lawyer who has occasionally tangled with her, agreed. "I've had very serious run-ins with her, toe-to-toe, Louis and Dempsey arguments," he told Michael Tackett in an interview for the *Chicago Tribune* (March 8, 1993). "She can be very volatile and very strong-willed. But she will stand her ground and always stand behind the people who work for her."

Janet Reno, who was born on July 21, 1938 in the Coconut Grove section of Miami, Florida, owes her independent spirit in large measure to her parents, Henry Reno and Jane (Wood) Reno, one of the more colorful couples to make their home in Dade County. Her father, a Danish immigrant, was a police reporter for the *Miami Herald* for forty-three years before his death, in about 1967; her mother was an investigative reporter for the now-defunct *Miami News* who in the 1950s testified before a United States Senate committee about what she had uncovered while posing as a mother trying to sell her baby on the black market. A genuine eccentric who has been described as a sort of "intellectual Ma Kettle," Mrs. Reno, according to local legend, would wrestle with alligators one minute and recite poetry the next.

Jane Reno had an especially profound influence on Janet, instilling in her oldest child a rare sense of confidence and a drive to succeed. During interviews with reporters, Janet frequently recites her mother's oft-repeated homily: "Good, better, best. Don't ever rest until good is better and better is best." Jane Reno died on December 21, 1992 at age seventy-nine, leaving behind four very independent children. Janet's brother Robert is a columnist for *New York Newsday*; her sister, Maggie Hurchalla, is a Florida county commissioner; her brother Mark is a marine carpenter and sea captain working out of Florida.

When Janet Reno was about eight years old, the family settled on twenty acres of palmetto scrubland on what was then the edge of the Everglades, about twenty miles outside Miami, where her mother built the house they were to live in for decades thereafter. "She dug the foundation with her own hands, with a pick and shovel," Janet Reno recalled to David Johnston, who interviewed her for the *New York Times* (March 10, 1993). "She laid the brick, she put in the plumbing, and my father would help her with heavy work at night." Growing up without such modern conveniences as television or electric fans, Reno spent much of her time out-of-doors, and she quickly developed a passion for camping and canoeing. She also enjoyed visiting the Miccosukee Indians in the Everglades. (Her mother was made an honorary princess of the tribe.) As a girl Janet dreamed of becoming a baseball pitcher, a doctor, or possibly a marine biologist, but she eventually decided to become a lawyer because, by her own account, she "didn't want anybody telling me what to do."

Janet Reno attended public schools in Dade County, Florida, including Coral Gables High School, where she was a debating champion, and she went on to study at Cornell University, in Ithaca, New York, where she was president of the Women's Student Government and earned spending money as a waitress. After taking a degree in chemistry from Cornell in 1960, she enrolled at Harvard Law School. One of about sixteen women in a class of more than 500, she received her LL.B. degree three years later. Despite her impressive credentials, Reno encountered some difficulty in obtaining work as a lawyer: she was denied a position with one of Miami's large law firms because she was a woman. She ended up joining a smaller firm, Brigham and Brigham, and in 1967 she became the junior partner in the firm of Lewis and Reno. During that period she was opposed to the Vietnam War but took no part in demonstrations.

Reno received her first political appointment in 1971, when she was named staff director of the Judiciary Committee of the Florida House of Representatives. In that capacity, she helped to draft a revision of the state constitution, making possible a reorganization of the Florida court system. She entered the rough-and-tumble world of electoral politics in the following year, when she ran for a seat in the state legislature; her defeat was as painful as it was unexpected. Her disappointment was assuaged somewhat after she read a biography of Abraham Lincoln. "He's a man I greatly admire," Reno told Barbara Gordon, who profiled her for *Parade* (May 2, 1993). "His integrity and his wit. And I was cheered to learn that he had lost *his* first election." In 1973 she served as counsel for the state senate's Criminal Justice Committee for the Revision of Florida's Criminal Code.

In the same year (some sources say 1972), Reno took a job in the state attorney's office of the Eleventh Judicial Circuit of Florida, which has jurisdiction over Dade County, or the Greater Miami area. Her employment there was engineered by Richard

Gerstein, the Dade state attorney, who wanted her on his team, though before Reno accepted the job Gerstein first had to overcome her distrust of him. "My father was always convinced you were a crook," Reno told Gerstein, according to the *Miami* (Florida) *Herald* (February 14, 1993). "And I've always been a critic of yours." "That's just why I want to hire you," Gerstein responded. Gerstein's administrative assistant, Seymour Gelber, not quite sure what to do with Reno, assigned her what he thought was a dead-end job—organizing a juvenile division within the prosecutor's office. "It was an appendage nobody paid much attention to, so I sent Janet over there and figured she would dawdle around like everybody else and write another report," he was quoted as saying in the *Chicago Tribune* (February 12, 1993). "Instead, she pasted the juvenile court together in about two months."

Reno, who left the Dade state attorney's office in 1976 to become a partner in a private law firm in Miami, had made such an impression on Gerstein and his colleagues that when he stepped down as state attorney in Dade County, in 1978, he recommended that Governor Reubin Askew appoint her to succeed him, pending the next election. Askew took the advice, and as a result Reno became the first woman to head a county prosecutor's office in Florida. She was elected in her own right with 74 percent of the vote in November 1978, and she was returned to office in each of the four subsequent elections, even though she ran as a Democrat in a predominantly Republican county.

With 900 employees, including 238 attorneys, the Dade County prosecutor's office is the largest law office in the state, and it handles more than 120,000 cases a year on a budget of $30 million. Reno took over this unwieldy engine of justice at a time when racial tension, drug trafficking, and illegal immigration from the Caribbean were all on the rise. She was more than up to the challenges confronting her, and she went on to earn a reputation as a tough but fair prosecutor whose door was open to all. "As state attorney, people aren't going to love you always, but she is definitely respected and seen as fair," J. J. Plummer, a commissioner of Miami Beach, told Ronald Smothers of the *New York Times* (February 15, 1993). "You know, she has her home phone number listed and tells people to call her with complaints. It's her way of doing things, and I think there are damn few elected officials who would do that." She was also known as a demanding supervisor who kept a "little black book" in which she kept track of cases—and the lawyers working on those cases—that were of special interest to her.

Although Reno eventually became one of Dade County's most widely respected public servants, early on in her first term she ran into a buzz saw of criticism that nearly cut short her career. In 1980 her office was responsible for the prosecution of four white police officers who had been charged with beating to death Arthur McDuffie, a black insurance salesman who was unarmed and handcuffed, in late 1979. Although the officers' culpability seemed to be beyond question, prosecutors failed to present a convincing case to the all-white jury. When the officers were acquitted, the predominantly black Liberty City section of Miami erupted into rioting, precipitating eighteen deaths and $200 million in property damage. Angry residents blamed Reno for bungling what looked like an open-and-shut case.

Reno's critics were not limited to the black community and included such prominent officials as United States attorney general Benjamin R. Civiletti and Governor Bob Graham of Florida. The criticism that hurt Reno the most was that her mishandling of the case was born of racism. Reno, who was (and remains) a member of the National Association for the Advancement of Colored People, heatedly denied the charge, and in the months that followed she systematically set out to mend fences with the black community. She cropped up at every important social function in the black community and could be counted on to march in the annual Martin Luther King parade.

More substantively, she hired more blacks and Latinos and tackled issues important to minorities. "In the early 1980s, Janet Reno was probably the public official most criticized in the black community," H. T. Smith, a prominent black lawyer in Miami, told Larry Rohter in an interview for the *New York Times* profile. "She was the focal point of the dissatisfaction, disillusionment, and almost the disintegration of this town. But I have gone from being one of her strongest and most outspoken critics to a strong supporter." "She does not allow race or sex to play any part in her hiring decisions, nor in her decisions to prosecute," Smith told another interviewer. Some observers believe that Reno was chastened by the McDuffie case, for in the following years she shied away from police brutality cases, either calling for a judicial inquest, which places the burden for indictment on the judge, or deferring to the federal authorities for prosecution.

One case she could not avoid prosecuting was that of William Lozano, a former Miami police officer charged with killing a black motorcyclist in 1989. The shooting touched off rioting, bringing enormous pressure on Reno to return an indictment quickly. Although she succeeded in winning a conviction, it was overturned by an appellate judge in 1991 on the grounds that the officer should not have been tried locally (the judge reasoned that the jurors' verdict may have been influenced by "justifiable" fears that an acquittal would have led to more rioting in their community). A retrial was scheduled to begin in March 1993.

Reno was more successful in her advocacy of children's rights. She aggressively prosecuted child-abuse cases and reformed the juvenile justice system. Her relentless pursuit of delinquent fathers for child support won her respect not only among women's groups but within the black community as well. She was even immortalized in a rap song written by Luther Campbell and performed by Anquette: "Janet Reno comes to town, collecting all the money / You stayed one day then ran away and started acting funny / She chased you down on 15th Avenue, trying to hide your tail / She found your *** and locked you up. Now who can't post no bail?" Reno also established an innovative drug court, which has served as a model for dozens of other jurisdictions around the country, that steers nonviolent, first-time offenders away from prison and into counseling. Over half of all those who have completed the program appear to have remained drug free. "Janet has always identified with the problem of fighting crime in the early years and has struggled to get the resources for children and education," Seymour Gelber was quoted as saying in the *New York Times* (February 16, 1993).

Although Reno received wide praise for her work on behalf of children during her years as Dade state attorney, she was sharply criticized for her failure to tackle aggressively drug-trafficking and public-corruption cases. Police often complained that she plea-bargained too many cases and refused to prosecute many borderline cases that were winnable. Critics also pointed out that her conviction rate was lower than the state average. "She's a very good politician," Kenneth Harms, a private law-enforcement consultant and a former chief of police in Miami, told Larry Rohter in an interview for the *New York Times* (March 9, 1993). "But in terms of putting bad guys in jail, I'm not at all comfortable with her record. The bottom line is that there are too many damn criminals out on the street. . . . Reality suggests strongly that bad guys in South Florida are not too concerned with the idea that getting caught and convicted will result in any kind of substantial jail time, as opposed to them essentially walking through a revolving door."

Reno's admirers have countered such criticisms by maintaining that she handed complex cases to the federal authorities because she lacked the resources to do the job properly. Reno herself has said that Florida's rules on disclosure of evidence to defendants make it easier to obtain a conviction under federal laws. A possible explanation for Reno's low rate of conviction may lie in her philosophy of law enforcement: she has often said that she does not see imprisonment as the ultimate solution to the crime problem. "My highest priority is to protect the rights of the guilty, not to convict the guilty," she once declared, as quoted in the *New York Times* profile. And as she told Barbara Gordon, "You can't build enough prisons to house all the people who commit crimes for as long as you want to house them. So you have to keep prisons for people who are mean and bad people—you've got to keep *them* off the streets. But you've also got to develop alternative means, because most of the people we send to prison are coming back to the community anyway. Far better that you integrate them into the community in a sensible way and give them half a chance to succeed."

In the period between Bill Clinton's election and his inauguration, Janet Reno was among those attorneys contacted by the transition team to learn if they might be interested in becoming United States attorney general. At the time, Reno's mother was dying of lung cancer, and Janet was too busy caring for her to consider taking on such a responsibility. "We all knew Janet would never leave while her mother was still alive," Pat Seitz, a lawyer who has known Reno for more than twenty years, told Michael Tackett. Reno's mother died on December 21, 1992. Meanwhile, President Clinton was having some of the most turbulent first weeks in office experienced by a president in recent memory. His problems stemmed from, among other matters, his top choices for attorney general, Zoë Baird and Judge Kimba M. Wood, both of whom drew a firestorm of public criticism following disclosures that each had employed illegal immigrants in her home. It was not until February 11, 1993, after both candidates had withdrawn their names from consideration, that Clinton formally nominated Reno to the position. She accepted his offer.

Clinton had become familiar with Reno's work through Hugh Rodham, a public defender in the drug court established by Reno and the brother of the president's wife, Hillary Rodham Clinton. Clinton and his third nominee for attorney general reportedly hit it off during their first meeting. In announcing Reno's nomination to the post, Clinton said, as quoted in the *New York Times* (February 12, 1993), "I want to say to you that everyone I know who knows and has worked with Janet agrees that she possesses one quality most essential to being attorney general—unquestioned integrity. She's demonstrated throughout her career a commitment to principles that I want to see enshrined at the Justice Department. No one is above the law."

At her confirmation hearing before the Senate Judiciary Committee in March 1993, Reno deftly fielded questions touching on everything from illegal immigration to drug trafficking, drug rehabilitation programs, and gun control, reassuring the committee members with her self-confidence and appreciation for the complexity of the issues. Of great interest to the committee was her attitude toward the death penalty, for she was known to be personally opposed to it. Vowing to seek the penalty whenever applicable, she declared to the committee, as quoted in the *Washington Post* (March 10, 1993), "I have watched people at my office who we have prosecuted. . . . We have gotten the death penalty, and to find those people still in prison without that penalty carried out after ten and thirteen and fifteen years makes a mockery of the justice system and makes a mockery of what we try to do. It makes no sense." Confirmed unanimously by the Senate, she was sworn in on March 12.

Following the swearing-in ceremony, Reno, in her first action as attorney general, told reporters that she intended to protect women seeking abortions from physical harassment by antiabortion groups. She later testified before the Senate Labor and Human Resources Committee in support of a bill that, if passed, would make it a felony to obstruct the normal course of business at abortion clinics. She hit her first political snag on March 23, when she called for the resignations of all seventy-seven politically appointed United States attorneys across the country. Although Reno insisted that her action was routine, aimed merely at giving the new administration the opportunity to put its own team in place, some charged that it was designed to oust Jay B. Stephens, United States attorney for the District of Columbia, who was preparing to charge Democratic congressman Dan Rostenkowski of Illinois, a Clinton ally, with expense-account fraud. Reno denied the allegation and ordered Stephens's interim successor to go "full steam ahead" with the Rostenkowski investigation.

Reno made what may turn out to be the most difficult decision of her first year in office when, in April 1993, she ordered the Federal Bureau of Investigation to launch an assault on the Branch Davidian compound outside Waco, Texas, where David Koresh, the cult's leader, and his followers had been locked in tense confrontation with federal authorities for several weeks. Reno had decided to undertake the operation—which was designed to flush the cult members out of the compound with tear gas—after becoming convinced that the children inside the compound were being physically abused. But the attack did not proceed according to plan. Rather than surrender, some cult members apparently set fire to the compound; in the end, eighty-six people, including seventeen children, perished in the blaze.

Shortly thereafter, Reno, visibly distraught over the loss of life, held a news conference during which she took full responsibility for the tragedy; she later appeared on several television news programs. Her candor and obvious anguish touched the hearts of the American people. "What people saw was someone who had really cared and tried to do her best and had failed," Ann Lewis, a former Democratic party official and longtime friend of Reno's, told David Johnston. "People don't demand perfection. They demand values and effort, not someone who hides behind the trappings of office, press releases, and public relations."

Reno has on several occasions demonstrated her commitment to doing what she believes is right rather than what might be politically expedient. For instance, for several months she resisted considerable pressure to arrest Sheik Omar Abdel-Rahman, some of whose followers had been implicated in the plot to blow up the World Trade Center and other strategic sites in New York City in February 1993; she instead made the politically unpopular decision to weigh carefully the evidence against him, ordering his detention only after he made an attempt to flee. In August she approved the sheik's indictment. Reno is also one of the few attorney generals in recent years to support the federal independent counsel law, which provides for the appointment of an independent prosecutor to investigate possible wrongdoing of top administration officials. And she maintained her support for Lani Guinier's nomination as the head of the Justice Department's Civil Rights Division, even after the Clinton administration withdrew Guinier's name from consideration for the post.

While dealing with these and other issues that have demanded her immediate attention, Reno has also spent much of her time speaking publicly about an issue that has preoccupied her for years: finding ways to help children, especially disadvantaged children, grow up to be responsible, upstanding citizens. "We need to develop key points along the scale, both in terms of early-childhood care, focusing on parenting, really making a concerted effort to do something about teen pregnancy, so the parents are old enough, wise enough, and financially able to take care of children," she was quoted as saying in the *Christian Science Monitor* (July 13, 1993). "At the same time, [we must let] children know that there's no excuse [for] putting a gun up beside somebody's head, and that they'll face a reasonable share of punishment if they did so. If we combined punishment with prevention and well-thought-out continuums, we might really have an impact on violence." This goal is consistent with her plan to put together a crime package that places more of a premium on preventing crime than on punishing criminals.

Janet Reno is an utterly unpretentious woman who wears little makeup, regularly walks to work, and avoids the limelight whenever possible. She is also unusually blunt-spoken—she once reportedly called a group of judges "dunderheads." Well known for her near-obsession with avoiding the appearance of impropriety, she typically buys cars at the sticker price instead of negotiating a better deal, and she repeatedly turned down pay raises while she was Dade County state attorney. More recently, she insisted on paying her own way to Washington, D.C., to speak with the president about her nomination as attorney general.

Reno, who has never married, still lives in the home in which she grew up and which she shared with her widowed mother until the latter's death. She frequently entertains her seven nieces and nephews and her other relatives there and presides over a gaggle of thirty-five pet peacocks, all of whom are named Horace. She enjoys camping, hiking, and canoeing (she has reportedly paddled all of Florida's wilderness waterways) as well as reading the poetry of Samuel Taylor Coleridge, Rudyard Kipling, and Maya Angelou. Her musical tastes range from opera to country-and-western. She is fluent in Spanish.

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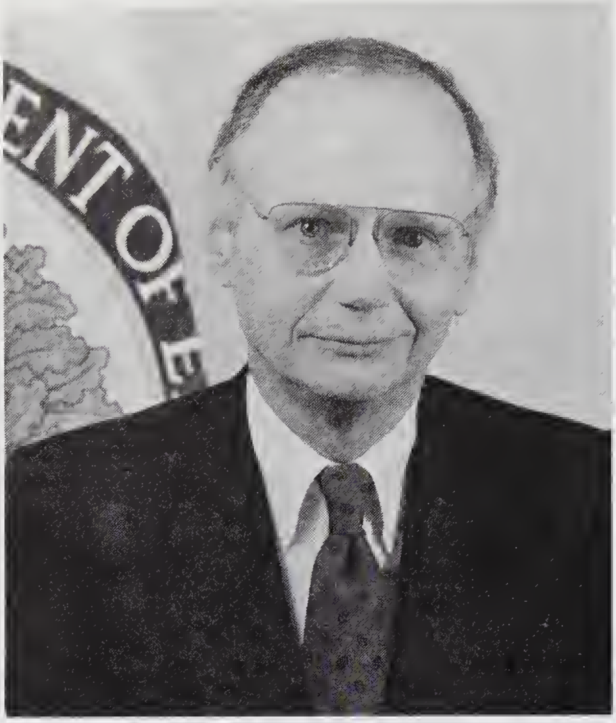

U. S. Department of Education

Riley, Richard W.

Jan. 2, 1933- United States Secretary of Education. Address: Department of Education, 400 Maryland Ave. SW, Washington, DC 20202

As long ago as 1986, before most Americans had ever heard of Bill Clinton, much less entertained the thought that he would one day reclaim the White House for the Democrats, Richard W. Riley, then the governor of South Carolina, was being talked about as a likely secretary of education in the next Democratic administration, a post to which President Clinton nominated him six years later, in December 1992. Such speculation arose from Riley's vigorous efforts to reform South Carolina's public school system and especially from his success in bringing to passage the Education Improvement Act of 1984, which a consultant to the Rand Corporation called "the most comprehensive" education reform legislation ever enacted by any state.

Unlike many public officials, Governor Riley did not merely come up with some great-sounding ideas; he managed to implement them, by winning the support of the most powerful constituencies in the state—from business leaders to educators to a skeptical public, groups with little history of working in tandem. "I'd rate him between excellent and outstanding," South Carolina House Speaker Robert J. Sheheen said of him at the end of Riley's second term as governor in an interview with Jerry Adams for the Columbia, South Carolina *State* (December 21, 1986). The secret to his success, according to Sheheen, was his "willingness to get out front on difficult issues and his ability to translate the influence of the office into political power and passage of his programs."

It was Riley's talent for translating ideas into concrete results that made him an especially attractive candidate for the post of United States secretary of education. "He knows how to energize and how to fight for change . . . even when the system seems against you," Clinton said of him, as quoted in Tamara Henry's *USA Today* (February 22, 1993) profile of Riley. In his current position, Riley is expected to work toward upgrading national academic standards and to place more of a premium on improving public education than on giving parents incentives to enroll their children in private schools, a policy that found favor within the administration of President George Bush. "What I would like to do is move this country forward where we have an education system that is universal, cohesive, and driven by high standards," Riley told Tamara Henry.

Richard Wilson Riley was born on January 2, 1933 in Greenville County, South Carolina, the son of Edward Patterson Riley and Martha Elizabeth (Dixon) Riley. His father, a lawyer, was a New Deal Democrat who served for a time as an assistant United States attorney and was active in the presidential campaign of John F. Kennedy in 1960. One of Riley's favorite extracurricular activities during high school was playing on the football team. "I was tough," he recalled to Tamara Henry. "My coach told me one time that I ran [in place] faster than anybody he had ever dealt with. I was fast, but I couldn't move out." After graduating from high school, he entered Furman University, in Greenville, from which he obtained his bachelor's degree in 1954.

Riley's colleagues and acquaintances have often been asked about the source of his extraordinary perseverance and tenacity, two of his distinguishing characteristics. They have invariably pointed to his long battle with a degenerative bone disease with which he was stricken while serving in the United States Navy, from 1954 until 1956. While at sea in about 1955, he developed back spasms and was eventually diagnosed as having rheumatoid spondylitis, a disabling disease in which bone spurs grow out from the backbone into the surrounding tissue, causing intense pain and some deformity. Refusing to become dependent on painkilling drugs, he stoically endured the disease (for which there was no cure) until it stabilized, fifteen years later. As the spurs fused together, his spine developed the curvature that now gives him the appearance of permanently leaning forward; he also lost the ability to turn his neck. Riley was able to minimize the deformity through rigorous exercise in which he regularly leaned back against his spine, causing even more pain.

Despite his infirmity, Riley was determined to pursue an active and fulfilling career. Following his discharge from the navy, in 1956, Riley entered the University of South Carolina law school. In 1960, a year after obtaining his LL.B degree, he joined his father's law firm, Riley and Riley, in Greenville, and is said to have never missed a day at the office. He also found time to serve as special assistant and legal counsel to a United States Senate judiciary subcommittee chaired by Olin D. Johnston of South Carolina, in 1960, and as vice-president of the Young Lawyers Club in Greenville, in 1961. Four years later he was named the outstanding young man of Greenville and South Carolina by the Junior Chamber of Commerce.

Riley's career in electoral politics began in 1963, when he became a member of the South Carolina House of Representatives. Four years later he was elected to the South Carolina state senate. During his decade-long tenure in the senate, Riley earned a reputation for being a "young Turk," a liberal who lent his support to some of the more progressive—and controversial—reforms then being implemented. For instance, in 1970, when a federal court ordered South Carolina to accelerate the pace of school desegregation, touching off a wave of protest among whites, Riley was among those who called for racial harmony and orderly compliance. Unlike many white parents, who hustled their children into private schools to avoid integration, Riley kept his own children in public schools. In 1975 Riley headed the South Carolina presidential campaign of Jimmy Carter. He retained his seat in the senate until the end of his second term, in 1977.

By then, Riley had his sights set on South Carolina's governorship. He made his first bid for the office in 1974, but he lost the Democratic nomination to United States congressman W. J. Bryan Dorn. Not one to relinquish his ambitions without a fight, Riley ran again for governor in 1978. He was clearly the underdog—he started out with a dismal 3 percent standing in early polling—but he managed to come in second in a three-man race, behind Lieutenant Governor W. Brantley Harvey Jr., thus forcing a runoff. He went on to defeat Harvey, 53 percent to 47 percent. In the general election, Riley carried every county in the state except one, and he was swept into office with 61 percent of the vote. He was sworn in as governor on January 10, 1979.

Governor Riley's first important initiative was to reform the way in which the Public Service Commission (PSC), the panel that regulates the state's utility rates, was selected. In July 1979 he created the Merit Selection Commission, which was to appoint members to the PSC on the basis of merit and not, as had been the tradition, on the basis of their ties to powerful state lawmakers. Although the new system led to the appointment of blacks and women to the PSC, it did not completely end cronyism there. Riley himself appointed many blacks and women to his staff.

Also during his first year in office, in March 1979, Governor Riley raised concerns about South Carolina's heavy dependence on nuclear power and its willingness to serve as a dumping ground for some 70 percent of the nuclear waste generated throughout the United States. In October 1979 he cut in half the amount of low-level nuclear waste that would be accepted at Barnwell, South Carolina, the only commercial nuclear waste disposal site in the country. His aim in doing so, he said, was to prod Congress to move forward on "a reasoned national policy on low-level nuclear waste."

One of Riley's early moves that was to have a far-reaching result was his successful effort to persuade the state legislature to pass a constitutional amendment permitting a sitting governor to run for a second term. Riley was the first governor to take advantage of the new law: with none of the state's leading Republicans willing to challenge him in 1982, he was easily reelected, 70 percent to 30 percent, over William D. Workman Jr., a retired newspaper editor.

By the time he stepped down as governor, on January 14, 1987, Riley was being hailed as the state's most popular politician, with polls indicating that if he were to run for a seat in the United States Senate, he could easily defeat either incumbent. He owed his popularity as much to his reputation for being a man of integrity as to his ability to realize his goals, however ambitious. A case in point was Riley's determination to reform the public school system, a goal he discussed often with another young governor first elected in 1978, Bill Clinton of Arkansas.

The South Carolina legislature rejected Riley's first education reform proposal in 1983. Rather than resubmit the package, in the following year Riley fashioned a new, stronger plan that incorporated the ideas of tens of thousands of citizens who had turned out to discuss education reform at local forums organized by Riley himself. His next step was to lauch an extensive campaign to build support for the plan. He first won endorsement for it from business leaders by reminding them that a functionally illiterate work force spelled trouble for commerce. He then approached educators, including teachers' unions, offering them a significant pay raise in exchange for their support for a longer school day and school year and for the principle of merit pay for quality teachers, policies many teachers opposed.

During a discussion with faculty members of Duke University in 1986, Riley talked about his strategy of enlisting the support of South Carolina's business leaders and educators. "It would have been easy to sit down with two or three top superintendents, my education adviser, and the state department superintendent and devise a grand plan," he said, as quoted in the *New York Times* (October 5, 1986). "But you've got no foundation then. The complication is to know the power sources. We had what we called the Technical Committee in the Educational Improvements Acts. A Greenville businessman, top businessman, who had been chairman of the school board—I got him to chair the committee. There were top lawyers, top superintendents and teachers. They came out with this grand program, and it was going to cost a couple hundred million dollars. To fund it they ended up recommending the penny tax."

With the business and education communities on board, Riley zeroed in on voters. He launched a massive public-relations campaign to win their support for a one-cent hike in the sales tax, which would finance the plan. As part of that campaign, Riley stumped the state, delivering 100 speeches in one month alone, to convince the electorate of the dire consequences that would befall South Carolina's youth if they failed to receive quality education. "Dick reinforced the message by doing these flying visits to every county fair and ribbon-cutting bridge ceremony in the state, at rallies with teachers, educators and other business people," Bob Thompson, a South Carolina textile executive, told Karen De Witt in an interview for the *New York Times* (December 22, 1992). "He had hotlines and advertising campaigns. He just chipped away at resistance. He mobilized people and didn't mind taking on influential opposition, including some of the textile mills, to do it." He also appeared in television ads, selling the plan with the clever slogan "A Penny for Their Thoughts."

After assembling a solid constituency for his education reform package, Riley girded for battle with state lawmakers who had rejected his earlier efforts. Reflecting on that tense legislative struggle in his interview with Jerry Adams, Riley said, "It was really trauma after trauma after trauma from a political standpoint. We went out on the floor with only twenty-two or twenty-three House members [out of 124] in strong support, and yet we had the balconies full of people, and the halls were full of people, and every legislator had fifteen or twenty telephone slips in their hand. All of that seemed exciting to the public, but in terms of a governor's relationship with the General Assembly, trying to work in many directions at the same time, it was a very traumatic [thing] day in, day out. I was there all night many nights. I thought we were beaten a thousand times, [but] we never quit. We kept on coming, and we told people if they beat us now, we'll be back next year, and if they beat us next year, we'll be back the next. Those were tough days, but I think it was all worth it."

The Education Improvement Act, which was passed into law in 1984, toughened standards for students, educators, and school administrators. Those school districts that were unable to demonstrate improvement, in terms of attendance rates and test scores, were subject to "intervention" by the state, which was authorized to replace the local superintendent and to withhold state funds unless changes were adopted. School districts showing improved attendance and test scores, on the other hand, were to be rewarded with grants. The law also established a basic skills program and an early childhood program to supplement Head Start, and it lowered the mandatory attendance age from six to five. The one-cent increase in the sales tax translated into an additional $240 million for education each year, or a 26 percent increase.

The people of South Carolina did not have to wait long before they began to see a marked improvement in the education of young people. Within a couple of years of the law's passage, school attendance jumped 30 percent, and for the first time, tenth-graders in South Carolina scored near the national average in reading, spelling, and mathematics. These were impressive results, given that South Carolina had trailed every other state in the country in every educational ranking for decades. By the early 1990s, according to Tamara Henry, high school students were continuing to show improvement in their Scholastic Aptitude Test scores, and about 47 percent of the high school seniors were enrolling in college. Riley's success in mustering statewide support for his education reform package, combined with its impressive results, led some commentators and politicians to speculate that Riley might one day become United States secretary of education.

As might be expected, Riley's crusade to reform the state's school system drew criticism from some quarters. In an interview with the editors of the Columbia, South Carolina *State* (August 10, 1986), Riley responded to charges that he had concentrated too much on reforming elementary and secondary education, at the expense of higher education. "I placed a major emphasis on [grades] K[indergarten] through twelve, and that's where the emphasis needed to be placed," he argued. "We were . . . flooding our colleges with young kids who could barely read and write, in many cases. We had a mediocre system, and we were having a mediocre product, consequently, mediocre higher education. . . . And just like in all prevention efforts, the future results will be multiplied many times over what the test scores show because a fourth-grader who moves into the fifth grade and makes gigantic leaps is going to be here for sixty-five to seventy years, producing better, being a better husband, being a better businessperson, being a better college student." Terry Peterson, who worked with Riley on the school reform package and who is now counselor to the secretary in the Education Department, recently defended his boss's record on higher education by pointing out that "the last time higher education in South Carolina approached being fully funded was when Riley was governor—seven years ago."

Riley's interest in education was not restricted to that of his fellow South Carolinians. As chairman of the National Governors' Association's Task Force on Readiness, he urged his fellow governors to follow his example in education reform. Among the task force's recommendations, released in 1986, were that states implement programs to teach poor parents how to prepare preschool-age children for the rigors of elementary school, that they offer remedial instruction to students who are deficient in basic skills and alternative educational and training programs to dropouts, and that they reward school districts that make progress and have a mechanism to deal with districts that fail to overhaul their school systems.

While Riley is best known for his efforts to reform his state's public school system (he has often been described as "the education governor"), he has involved himself in many other issues. In 1985, for instance, Riley won passage of the Medically Indigent Assistance Act, providing aid to tens of thousands of South Carolinians who were too poor to afford health insurance but too wealthy to qualify for Medicaid. Five years before, Riley was named chairman of the State Planning Council on Nuclear Waste Management, whose study led to passage of a law that year requiring states to dispose of their own nuclear waste either within their own borders or in regional compacts with neighboring states. For five years the law languished on the books without implementation. Fed up with the delay, Riley testified before a House Energy and Commerce subcommittee that he would close down the Barnwell facility altogether unless Congress came up with a workable solution. In December 1985 Congress enacted the Interstate Compact on low-level nuclear waste.

Riley has said that his biggest disappointment as governor was his failure to reform the penal system, and he was sometimes criticized for enacting crime legislation—such as the Prison Reform Act of 1981, the Emergency Powers Act of 1983, and the Omnibus Crime Bill of 1986—that was designed to alleviate prison overcrowding. Riley was also criticized for not bringing more industry into the state.

After leaving office, in 1987, Riley helped to form the law firm of Nelson, Mullins, Riley and Scarborough, with offices in Greenville, Columbia, and Myrtle Beach. Following Bill Clinton's electoral victory in the 1992 presidential election, Riley was asked to serve as personnel director of the Clinton-Gore transition team, with responsibility for selecting hundreds of sub-cabinet appointees for positions in the Clinton administration. On December 21, 1992, President-elect Clinton named Riley secretary of education, an appointment that drew bipartisan praise.

In his first important move as education secretary, in April 1993, Riley, together with Labor Secretary Robert B. Reich, publicly unveiled an education reform package that, if enacted, would set national standards for academic and occupational performance and provide incentives to schools that indicate a willingness to meet them. Earlier, in March, Secretary Riley endorsed race-based scholarships designed to benefit minority students and to correct past discrimination, thus reversing the policy of former assistant secretary Michael Williams of the Bush administration, who had called such scholarships a form of reverse discrimination. Together with President Clinton, Riley also succeeded in persuading Congress to pass a bill aimed at creating a less costly, streamlined lending system for college students.

Richard Riley is short and slender with a bearing and countenance that resemble those of the actor Wally Cox, who portrayed the wimpy title character on the popular 1950s television sitcom *Mr. Peepers.* He has perhaps been more appropriately compared to Fred Rogers, the creator and host of *Mister Rogers' Neighborhood,* and in fact he was recently featured in a "Mister Riley's Neighborhood," a segment of the PBS television show *Learning Matters.*

According to his friends and colleagues, Riley is hardworking, analytical, soft-spoken, willing to listen, and kind-hearted—as well as "tough as nails." "[He has a] Boy Scout, tenth-grade civics class view of government," an unidentified aide told Jack Hitt in an interview for the *Washington Monthly* (October 1986). "He passionately believes government can do good. He is patient, doesn't hear the word no, and when you screw him over in the assembly, he comes back and does you a favor."

Riley has been married to the former Ann Osteen Yarborough (known to friends as "Tunky") since August 23, 1957. The couple have four children—Anne, who is a schoolteacher, Richard, Hubert, and Theodore. In 1982 the Rileys received a conservation award for landscaping the governor's mansion grounds for the benefit of wildlife. In his leisure time, Riley enjoys playing poker, listening to country music, singing, dancing, fishing, traveling, and debating issues with friends. But his passion remains educating young people. "If I had to define anything that I am most proud of and would hope that I would be most remembered for [as governor]," Riley said during the interview with the editors of the Columbia, South Carolina *State,* "[it] would clearly be improving the quality of public education, consequently the quality of people's future, of people's capacity, of people's lives."

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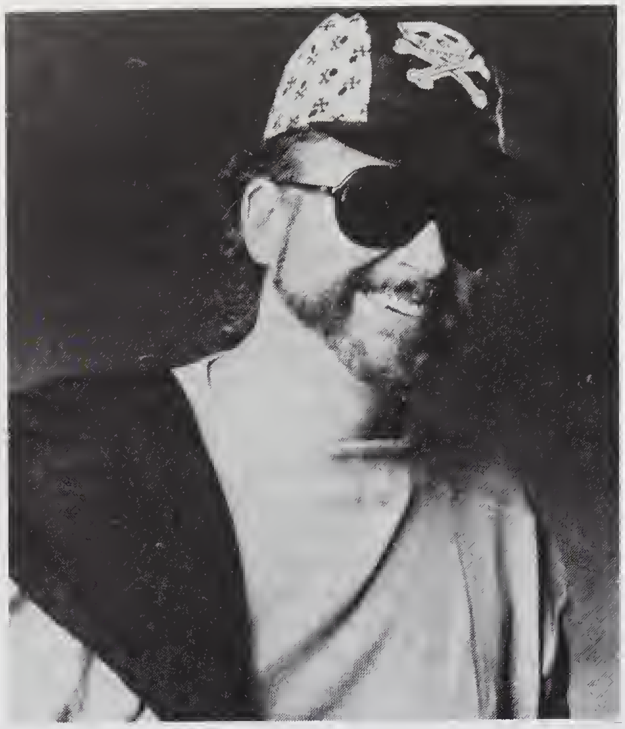
Robbins, Tom

July 22, 1936– Writer. Address: c/o Phoebe Larmore, 228 Main St., Venice, CA 90291

Tom Robbins quietly entered the literary world in 1971, when the hardcover edition of his first novel, *Another Roadside Attraction,* appeared. In terms of the number of copies sold, the book was not a success, and it seemed, for a time, that the mass-market paperback edition, which was published a year later, would not do much better. By the late 1970s, however, *Roadside* had gained a cult following numbering in the hundreds of thousands, and Robbins's second novel, *Even Cowgirls Get the Blues* (1976), proved even more popular than its predecessor among the college-age readers responsible for the impressive sales of the first book. Together, the two novels have earned Robbins a reputation as both "the Prince of the Paperback Literati" and the quintessential counterculture novelist.



Bantam Books

Tom Robbins

According to many readers, the immense appeal of *Roadside* and *Cowgirls* derived from their anti-establishment and feminist themes and the flamboyant, wildly inventive prose in which they are written, features that are prevalent in each of Robbins's three subsequent novels. All of Robbins's novels, moreover, reflect his penchant for chronicling the bizarre events that take place in a surreal world of his own imagining—a world populated with suitably eccentric characters (some of which are inanimate objects). Although his work at first glance appears lighthearted, his underlying goals have always been, by his own account, "deadly serious." "I write playfully, but I write to change people's lives," he explained to Mitchell S. Ross in an interview for the *New York Times Magazine* (February 12, 1976). "I can come to no other conclusion but that playfulness is a form of wisdom and not frivolity."

The oldest of the three children of a utility company executive, Thomas Eugene Robbins was born on July 22, 1936 in Blowing Rock, North Carolina. His mother, Katherine (Robinson) Robbins, wrote children's stories for religious magazines. Tom developed a passion for reading at an early age. "I was always reading as a kid," he told Larry McCaffery and Sinda Gregory, who interviewed him for *Alive and Writing: Interviews with American Authors of the 1980s* (1987). "I taught myself to read when I was five years old because I couldn't wait to get into books." At about the same time, he began "writing" stories of his own by dictating them to his mother. One such story involved a pilot who, after crashing on a deserted island, discovers a brown cow with yellow spots. "I wouldn't find that story out of place in what I'm doing now, and so I guess I haven't changed all that much," Robbins told Michael Rogers in an interview for *Rolling Stone* (November 17, 1977). "I had a very rich fantasy life as a child. And I still do as an adult."

Robbins's imagination was fueled by the transformation that Blowing Rock, "a Dogpatch town whose economic backbone was picking up empty beer bottles for returns," as he once described it, would undergo each summer, when it would become a luxurious resort village. Businessmen who lived during the rest of the year in Palm Beach, Florida and Paris would flock to Blowing Rock to open their exclusive boutiques while tourists drove through the streets in their expensive automobiles. "The dichotomy between the rich, sophisticated scene and the hillbilly scene affected me very much," he told Larry McCaffery and Sinda Gregory. "It showed me how the ordinary suddenly could be changed into the extraordinary . . . , instilling in me the romantic idea of another life."

In the mid-1940s Robbins's family moved to Virginia. It was there that Tom visited a circus for the first time and became fascinated with magic, a subject that would have an enormous influence on his writing. "I think maybe the carnival—the kind they had in the rural South—and the circuses were really the last vestiges of pagan celebrations. A dull, boring, vacant lot would suddenly fill with these strange people, and tents and banners and flags, and that night it would light up with neon," Robbins recalled to Michael Rogers. "It was a magical transformation, and I loved it." While working for the circus one summer, Robbins became infatuated with an exotic, blond co-worker, who wore black patent-leather riding boots and breeches. "She had this pet black snake and scars on her arm where it had bitten her," Robbins told Peter Whitmer in an interview for *Saturday Review* (January/February 1985). "I have always been a romantic—one of those people who believes that a woman in pink circus tights contains all the secrets of the universe."

While attending high school in Warsaw, Virginia, Robbins played basketball, dated cheerleaders, and gained a reputation as an outgoing and generally rebellious youth. He also read voraciously, though he felt compelled to conceal his intellectual bent from his peers because, as he told Mitchell Ross, in the rural South "to read at all was to be a laughingstock." Eventually, his behavior resulted in his expulsion from the school, which in turn led his parents to send him to Hargrave Military Academy. On graduating from the school, Robbins entered Washington and Lee University, in Lexington, Virginia, also known as "the Princeton of the South," where he was expected to mature into a more serious person. Two years later, however, Robbins withdrew from the university after he was kicked out of his fraternity for "lobbing biscuits at the housemother," he recalled to McCaffery and Gregory. As he explained to Michael Rogers, "It finally became apparent that I didn't have the makings of a southern gentleman."

Once freed from the constraints of a conventional university life, Robbins embarked on an existence as a peripatetic hippie, thumbing his way across the United States. "Hitching was a revelation," he recalled to Mari Edlin, who profiled him for *Publishers Weekly* (May 25, 1990). "I had always dreamed of travel, but I came from a family with no sense of mobility." His wandering lasted a decade, during which he crisscrossed the nation; at the same time, he also developed the literary voice that would later find expression in his fiction.

Robbins's first destination was Greenwich Village, in New York City, where he moved in 1956 with hopes of becoming a poet. He soon found, however, that he was unable to support himself with his writing, a realization that contributed to his decision to join the United States Air Force. The rigors of military life did little to reform his wayward tendencies: by his own account, Robbins, who was stationed in South Korea, spent much of his time operating a black-market ring that dealt in cigarettes, soap, and toothpaste. "Later I found out that most of it was going into Red China," he told Mari Edlin, "so I figure that for about thirteen months I was supplying Mao Tse-tung with all his Colgate."

On his return to the United States, Robbins enrolled at the Richmond Professional Institute, an art, drama, and music school that later became part of Virginia Commonwealth University. After graduating from the school, with academic honors and a grade-point average of 3.7, in 1960, Robbins took a job as a copy editor for the conservative *Richmond Times-Dispatch*, but he fit in no better there than he had in the military or at school. He first discovered that his journalistic instincts were out of sync with those of the paper's editors when, after illustrating Earl Wilson's syndicated music column with a photograph of the legendary black trumpeter Louis Armstrong, he was reprimanded by his boss. He was determined not to cater to the paper's racist editorial policies, however, and a few months later he defied the ban on featuring black musicians by running a photograph of Sammy Davis Jr. and his Scandinavian wife, May Britt. He also resolved to move as far away from Virginia as he could without leaving the United States, with the result that in 1962 he moved to Seattle, Washington. Another reason for his choice of Seattle was that the city had been the home of the painters Morris Graves and Mark Tobey. "I was intrigued about what kind of landscape could produce a school of mystic painters," Robbins told Michael Rogers.

Robbins's interest in mysticism led him to take courses in Eastern philosophy and Japanese at the University of Washington's Far East Institute. During that period he also began to experiment with LSD and other psychedelic drugs, his first such experience taking place on July 16, 1963, which he has since described as his most "rewarding day ever." By then, he was working at the *Seattle Times* as a copy editor and arts and entertainment critic. One day Robbins called in "well," explaining to his manager that he had been ill since beginning work at the paper but that now that he was well he would be staying at home. During his interview with McCaffery and Gregory, Robbins talked about the effect that his experimentation with drugs had on him: "Mainly, psychedelics left me less rigid, intellectually and emotionally. . . . The borderlines between so-called reality and so-called fantasy, between dream and wakefulness, animate and inanimate were no longer as distinct, and I made some use of this newfound mobility in my writing."

In 1963 Robbins moved back to Greenwich Village, where he met Timothy Leary, the psychologist who had become famous for his experiments with mind-altering substances. The nature of their encounter reflects the decidedly unconventional view of the world that the two men shared. "We were both at a vegetable stand and I was buying brussels sprouts," Robbins recalled to Peter Whitmer. "[Leary] said 'How can you tell the good ones?' I told him 'You pick the ones that are smiling.'" Leary and Robbins have remained friends ever since.

Within a year Robbins had returned to Seattle, where he took a job writing an art column for *Seattle* magazine and worked as a disc jockey for a rock music radio station. It was at about that time that Robbins began to wonder what would happen if Christ's mummy were stolen from the Roman catacombs. Thinking that the idea formed the basis for a novel, Robbins began to research the history of early Christianity, and before long he became a "walking encyclopedia" on the period. Meanwhile, in about 1968, an editor from Doubleday had expressed his admiration for Robbins's *Seattle* art columns and asked him if he was interested in writing a book of creative criticism. Robbins used the opportunity to pitch his idea for his novel about Christ, even though the novel did not yet exist. "Robbins told him [the manuscript] was still a little rough," Michael Rogers reported, "and promptly went home and started writing."

One of Robbins's aims in writing the book was to evoke the spirit of the psychedelic revolution, a goal that he achieved by conceiving a nonlinear story line that "radiates" simultaneously, as he has put it, in many different directions. Another of his aims was to promote the notion that Christianity and organized religion in general have prevented their practitioners from living truly spiritual lives. "You know, religion is organized spirituality," he told McCaffery and Gregory. "But there's an inherent contradiction there, because the moment you try to organize spirituality, you destroy its essence. So religion is spirituality in which the spiritual has been killed."

The completed novel, *Another Roadside Attraction* (1971), centers on Plucky Purcell, a somewhat shady character who steals the mummy of Jesus Christ from the Vatican catacombs and transports it back to the state of Washington, where Purcell and his friends live at a roadside zoo and hot dog stand. The novel's bizarre plot is enhanced by Robbins's self-consciously extravagant prose, and its unpredictable twists and turns are unified by its underlying theme, which, according to the author, is the notion that meaning in life can be found by simply choosing "joy in spite of everything." "My characters suffer, they die, they look the beast of totalitarianism straight in the chops and still opt for joy," he told Ross. "I think this is what is appealing to people."

Sam Vaughan was one of the many Doubleday executives who were impressed by the manuscript. "I've read lots of loose-limbed manuscripts, full of all the freedom and license and nonsense of the moment," Vaughan was quoted as saying in the *New York Times Magazine* article. "But the difference between Robbins's stuff and the others, published and unpublished, is how well he writes, how right he often is, and the precision of his language. . . . I think he is a more intelligible but still funnier Brautigan, a Swiftian Shulman for our times, a witty and talented man." Doubleday promptly agreed to publish Robbins's novel, and the hardcover edition of *Another Roadside Attraction* appeared in 1971.

To the astonishment—and deep chagrin—of Doubleday's editors, sales of the hardcover edition were meager, apparently because the book's target audience, the so-called youth market, found the price of the book too high. After Ballantine reissued the book as a much less expensive paperback in 1972, however, sales picked up, albeit slowly, and by the late 1970s some 700,000 copies had been sold. "There was no hype, no hard sell; the book just took off by word of mouth," Robbins recalled to Mari Edlin. "I made more in royalties in six months than during the previous seven years combined." Female readers in particular have identified with Robbins's characters; one of his fans was so moved by his work that she traveled from her home in Arkansas to Washington just to visit him. "A lot of women come by here," Robbins told Mitchell Ross. "It's one of the great fringe benefits of my life."

Meanwhile, Robbins had produced his second novel, *Even Cowgirls Get the Blues*, for which he received a $50,000 advance from his publisher, Bantam Books, in 1974. In an unorthodox move, Bantam then sold Houghton Mifflin the rights to publish both hardcover and quality paperback editions of the book, while Bantam came out with the mass-market paperback version a year later. (The usual practice is to publish a book in hardcover first.) Thanks in part to that strategy, *Cowgirls* became even more of a success than Robbins's first effort had been, selling some 1.3 million copies by 1980.

Cowgirls captured the imaginations of college-age readers for many of the same reasons that *Roadside* had: the book's meandering plot and antiestablishment themes are skillfully woven through a celebration of the bizarre. *Cowgirls* chronicles the adventures of Sissy Hankshaw, a beautiful, southern-born woman who, because she has abnormally large thumbs, is regarded as a freak by nearly everyone she meets. Sissy, however, is wise enough to realize that her strength lies in what makes her unique, and she goes on to become the country's greatest hitchhiker. One of the many places she visits is Rubber Rose Ranch, a health spa in North Dakota that has been taken over by a clan of feminist cowgirls who hope to turn the spa into the first female-run ranch. For many readers, and for the author as well, the book is first and foremost "a celebration of the feminine principle," Robbins told Mitchell Ross.

Buoyed by the enormous commercial success of Robbins's first two books, Bantam offered him an advance of $165,000 for his third novel. Following its release, *Still Life with Woodpecker: A Sort of a Love Story* (1980) was an immediate hit among his readers, and the book remains quite popular (it is still in print, thirteen years after its original publication). It revolves around a love affair between a modern environmentalist princess and a good-hearted terrorist whose alias is The Woodpecker. One of the messages of the novel is that to find meaning in life, an individual must realize that love and personal gratification are more important than collective happiness or the common good.

Robbins's fourth novel, *Jitterbug Perfume* (1984), was also a popular success; it quickly climbed the *New York Times* bestseller list, where it remained for several months. In this book, as in the others, Robbins weaves the mystical with the poetic, combines seriousness and silliness, and often finds meaning in the absurd. At the center of the novel is a concern with scents, their ability to arouse desire and call forth memory, and their connection to spirituality and the supernatural. One plot line involves Priscilla, a waitress in Seattle who stumbles upon the coveted formula for a powerfully sensual perfume; another focuses on a deposed medieval king and his lover as they confront violence, disease, and starvation on their way to gaining immortality. The novel ends with all of the characters meeting at a Mardi Gras celebration.

Rudy Rucker, writing in the *Washington Post* (November 25, 1984), discussed the merits of *Jitterbug Perfume* in the context of Robbins's artistic evolution over the previous dozen years. "*Another Roadside Attraction* and *Even Cowgirls Get the Blues* were sixties novels—filled with mushrooms and visions, radicals and police," Rucker observed. "*Still Life With Woodpecker* is about the seventies viewed as aftermath of the sixties. How does *Jitterbug Perfume* fit in? Has Tom Robbins moved into the eighties? Yes and no. Robbins is still very much his Pan-worshipping self, yet his new book is lovingly plotted, with every conceivable loose end nailed down tight. . . . The ideas are the same as ever, [but] the form is contemporary, neorealistic craftsmanship."

In Robbins's most recent novel, *Skinny Legs and All* (1990), the author once again expresses his skepticism about organized religion and his reverence for the mysterious power of female sexuality. The book tells the story of Ellen Cherry Charles, a struggling painter, and her husband, Boomer Petway, a redneck welder-turned-sculptor who, in spite of his lack of talent, achieves artistic stardom.

Robbins also introduces his readers to a band of inanimate objects that makes a pilgrimage to Jerusalem. Yet another of the many threads of the narrative concerns Salome, an exotic dancer whose performance of the Dance of the Seven Veils in a restaurant where Ellen works as a waitress constitutes the novel's climax. As she takes off the veils in which she is clothed, each of which represents an illusory aspect of life, she challenges both the audience and the reader to choose truth and life over deception and death.

Robbins himself has responded to that challenge by cultivating a positive outlook on life. "You can change the world by how you look at it," he told Edlin. "It will become primarily what you are looking for." Despite his carefree nature, Robbins is extremely self-disciplined. Because he writes only one draft of each novel and never uses an outline, he has been known to spend as much as thirty minutes on a sentence, and he rarely completes more than two pages a day. "I'm probably more interested in sentences than anything else in life," Robbins told Deirdre Donahue in an interview for *USA Today* (April 18, 1990). After completing a book, he usually takes a year-long holiday, during which he travels as far away from Western civilization as possible, to such places as eastern and southern Africa. Traveling, Robbins has explained, helps him appreciate the mystical, erotic, and romantic parts of life.

According to many of those who have met him, Tom Robbins is a soft-spoken man who cherishes his privacy. He lives in the fishing village of La Conner, Washington, sixty-five miles north of Seattle. "Being alone is one of the most difficult things to learn, but you can't succeed if you can't spend time by yourself," he told Mari Edlin. "It does, however, tend to make you abnormal." He no longer rides motorcycles, though he collects miniature replicas of motorcycles along with other toys and rubber stamps. His home is decorated with Andy Warhol silkscreens and lush plants. With his second wife, Terrie, he has one grown son, Fleetwood Star, whom he has called "the apple, the pineapple, the mango, the orchard of my eye." (The marriage ended in divorce in 1974.) Robbins's free spirit and love for life and women has not gone unnoticed by those close to him. As he recalled to Michael Rogers, one woman with whom he had a romantic relationship once told him, "The trouble with you, Tom, is that you have too much fun."

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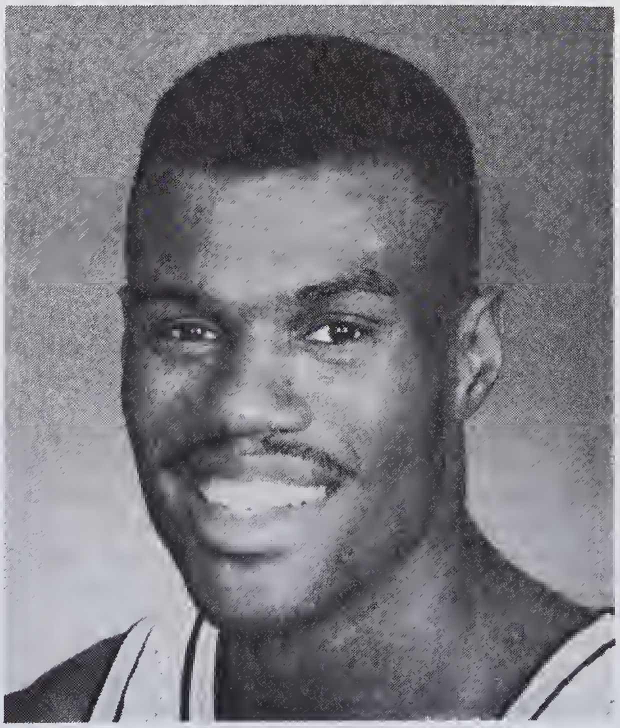
Robinson, David

Aug. 6, 1965– Basketball player. Address: c/o San Antonio Spurs, 600 E. Market St., Ste. 102, San Antonio, TX 78205



San Antonio Spurs

"Defense is what matters," the basketball star David Robinson has declared, as quoted by George Vecsey in the *New York Times* (January 12, 1990). "Scoring doesn't interest me." Employing that mindset on the basketball court, the seven-foot-one-inch Robinson, nicknamed "the Admiral," set NCAA records for blocked shots while playing for the United States Naval Academy and went on to become an NBA defensive player of the year, as a member of the San Antonio Spurs. Despite his proclaimed lack of interest in scoring, Robinson is also a potent offensive threat, consistently among the top ten in the NBA in scoring. One of the most agile big men in the history of the sport, he was a college basketball player of the year, and he is a mainstay in the NBA All-Star game. He is also one of the few basketball players to have played in two Olympics. Because of the military duties required of service academy graduates, few have succeeded as professional athletes, but after two years of active military duty, Robinson led San Antonio to the greatest single-season turnaround in league history, and he was named rookie of the year. Robinson has surpassed the high standard he set in his first season, but a string of serious injuries to key players and numerous coaching changes have prevented the Spurs from taking the final step toward becoming one of the elite teams in the NBA.

David Maurice Robinson was born on August 6, 1965 in Key West, Florida, the son of Ambrose Robinson, a career navy man, and his wife, Freda Robinson, a nurse. The middle-class family lived in Virginia Beach, Virginia until David was seventeen, when Ambrose Robinson was transferred to the Washington, D.C., area. Since their father was often away and their mother worked all day, David, his sister, Kimberly, and his brother, Chuck, had a lot of freedom, but they were also given responsibilities and were assigned many of the household tasks. Although he has named his father as the person he most admires, Robinson has described him as "demanding." "In junior high, once, I got an A, two B's, and a C," he recalled when speaking to Pat Jordan for a *GQ* (February 1991) profile, "and was grounded for six weeks for the C." Freda Robinson recalled to Jordan that David was a "normal, curious," and "very perceptive" boy. His father once bought a kit for a large-screen television that he planned to build during a break from sea duties, but he returned home to find that David had already completed the task. Basketball was only of minor interest to David while he was growing up. He also played tennis, golf, pool, and baseball, and he excelled in his school studies. Especially interested in science and mathematics, David was always put in classes for the intellectually gifted, and he scored 1320 on the SAT.

As a five-foot-nine-inch high school freshman, David Robinson quit the basketball team after spending what he considered to be too much time on the bench. By the time he transferred to Osbourn Park High School, in Manassas, Virginia, for his senior year, however, he had grown to a height of six feet seven inches, and he caught the eye of Osbourn Park's basketball coach, Art Payne, who asked him to join the team even though final cuts had already been made. Robinson became Osbourn Park's starting center, but with his slim frame and limited skills he was not in great demand as a college prospect. That did not trouble him, however, since his ambition was to attend the Naval Academy and since he was not so passionate about basketball that he would have missed it if he had to give it up. "I didn't care if I played basketball at the academy . . . ," he told Pat Jordan. "I just wanted to get good grades and fit in."

By the start of his freshman season at Annapolis, the left-handed Robinson had added two more inches to his height. Having broken his hand in boxing class, he missed the first four games of his freshman season, and after his recovery, he did not start any games and saw only limited playing time. Robinson was a great natural athlete, although he was not as devoted to the sport as his coach, Paul Evans, would have liked. Evans believed that Robinson might become an All-American if he worked harder to develop his skills, but Robinson always saw basketball as merely one aspect of his life. His head wasn't always in the game, and gradually his relationship with Evans deteriorated as the coach tried increasingly harsh motivational methods on his star pupil. "I felt I was coaching a freshman in high school, not college," Evans told Jordan. "He'd do great things, then for five or six minutes he wasn't there. He was a terrific kid, but I had to be hard on him." Evans left the naval academy after Robinson's junior year to become head coach at the University of Pittsburgh. His successor, Pete Herrmann, was less intense and allowed Robinson more latitude. Although he admitted to William C. Rhoden of the *New York Times* (December 7, 1986) that he sometimes found it "a little harder to get going because Coach Herrmann [didn't] yell at [him]," Robinson nevertheless flourished under the new leader. He was named college player of the year after his senior season.

By the time he graduated from the naval academy, with a bachelor's degree in mathematics, Robinson had grown to a height of seven feet one inch. The tallest midshipman ever, he had broken thirty-three school records and set the NCAA standards for blocked shots in a game (14), a season (207), and a career (516). He was also the first Division I college player to score over 2,500 points (2,669) and grab over 1,300 rebounds (1,314), while shooting better than 60 percent (61.3 percent) from the field, over a career. Behind Robinson's dominating performances, the Midshipmen had their finest seasons in years, compiling a 106–25 record. The team reached the NCAA tournament in Robinson's sophomore, junior, and senior years; in his junior year, Navy made it to the quarterfinals before being eliminated—the best showing in the history of the team. The final game of Robinson's college career was possibly his personal best, for he scored fifty points as his team fell to Michigan in the opening round of the 1987 NCAA tournament.

Although students at the Naval Academy are required to serve active duty for five years after graduation, Robinson could have avoided his military obligation and joined the NBA as soon as he wished by transferring, after his sophomore season, to one of the many basketball powerhouse schools that were interested in him, but he decided to stay at Annapolis. Despite some inevitable second thoughts, he has not regretted his decision. "When I came here, I wanted the discipline the navy would offer me," he told William Rhoden. "It's made me a stronger person and a much better leader. I was a shy person when I came here. Now, anything I'm a part of, I want to take charge of. Basically, this place teaches you that life isn't always easy." Fortunately for Robinson, the secretary of the navy, John F. Lehman Jr., ruled that since he was too tall for shipboard work, he could be released from active duty after just two years.

Robinson was unquestionably the number-one prospect in the 1987 NBA college draft, but his unusual circumstances made him a dangerous choice. Not only would the team who selected him have to wait until 1989 for his services, but whoever drafted Robinson would lose the rights to him if they did not sign him before the 1988 draft, and, knowing that he could not play for another two years anyway, Robinson had little incentive to sign. Nevertheless, the San Antonio Spurs used the first pick in the draft to take Robinson. The gamble paid off when he accepted the Spurs' offer, but his leverage enabled him to extract one of the biggest rookie contracts in sports history: $26 million over ten years, including $1 million for each of the two years he was not permitted to play.

Following his graduation from the academy, Robinson was assigned as a civil engineering officer to King's Bay Naval Base, in Georgia, where he came into contact with poverty and blatant racism for the first time in his life. The experience left him shaken. "There was no hope, no ambition," he told Pat Jordan. "I was scared to death. It was real life. I had always been judged on my abilities, never on whether I was black or white. I had been sheltered. I realized what a privileged life I had. I was a Big Brother to a young boy. But I was afraid to park my car at his house. It was all so sad. I got on my knees and asked God to give me a way to give back some of my blessings."

During his two-year hitch, Robinson played on the disappointing 1987 Pan American and 1988 Olympic teams. In the finals of the Pan American games, Robinson had a dominating performance but fouled out, because of two controversial calls, with over five minutes left in the game, and he was forced to sit and watch sharpshooter Oscar Schmidt lead Brazil to victory. Robinson averaged only 12.8 points and 6.8 rebounds in the Olympics, and the team had to settle for a bronze medal after losing to the Soviet Union. American teams had lost only once before in the history of Olympic basketball. The team's failure was attributed, to some extent, to Robinson's lackluster play. Again he had problems with the style of a demanding and unforgiving coach, Georgetown University's John Thompson, who told Paul Attner of the *Sporting News* (September 11, 1988) that he felt that the year away from basketball had set Robinson back a great deal. "It's good to be an exceptional talent," Thompson said, "but you have to stay within competition to best use that talent."

In preparation for Robinson's arrival, the Spurs' front office had hired a new head coach, Larry Brown, who had just led the Kansas Jayhawks to an NCAA championship, and had built a solid team for him to work with by drafting the 1989 college basketball player of the year, Sean Elliott, and by trading for power forward Terry Cummings, a veteran all-star. In the backcourt was Willie Anderson, a fine second-year scoring guard, and Rod Strickland, a promising young point guard who was dealt to the Spurs midway through the 1989–90 season. Once Robinson joined the Spurs, in 1989, he showed few signs of rust and immediately challenged Hakeem Olajuwon of the Houston Rockets and Patrick Ewing of the New York Knicks for the right to be called the best center in the game. In his first season Robinson averaged 24.3 points, 12.0 rebounds, and 3.9 blocks a game and made the All-Star team, and he was the unanimous choice for rookie of the year. According to his teammate Caldwell Jones, a sixteen-year NBA and ABA veteran who had played against Wilt Chamberlain, Moses Malone, and Kareem Abdul-Jabbar, Robinson was "phenomenal." "Whatever they paid David," Jones said, as quoted by Sam Smith of the *Chicago Tribune* (December 29, 1989), "he's worth it."

The Spurs' wins increased by thirty-five games over the previous season, three games better than the Boston Celtics' improvement in Larry Bird's first campaign, and with a 56–26 record, San Antonio captured their division. Robinson and the Spurs made it to the western conference semifinals, where they lost in overtime in the seventh game of a hard-fought series against the powerful Portland Trailblazers. "I thought we'd win that last game," Robinson told Pat Jordan. "We had come together as a team, and my game had come together." Still, San Antonio had their best showing in years, and with one of the youngest teams in the league, the future looked bright.

Robinson's second season was even better, for he improved in nearly every phase of the game. He was the only player in the top ten in four statistical categories. The top vote-getter for the West All-Star team, he was named to the All-NBA first team and All-NBA defensive first team, and he finished third in the most-valuable-player balloting, behind Michael Jordan and Earvin ("Magic") Johnson. Despite Robinson's outstanding play, the Spurs' 1990–91 performance did not live up to expectations. Their fifty-five wins were good enough to take their division by one game, but they fell quickly in the playoffs, losing to the Golden State Warriors, a heavy underdog, three games to one. It was especially disappointing because Golden State played without a legitimate center, and the Spurs' star had been expected to control the game. Although Robinson did have a strong series, shooting almost 70 percent and averaging twenty-five points a game, he alone could not offset the outside onslaught of Golden State's Tim Hardaway, Chris Mullin, and Mitch Richmond, all of whom averaged more than twenty points per game.

Robinson had another All-NBA year in 1991–92, but on March 16, 1992 he tore a ligament in his left hand. After undergoing surgery on the hand, he was forced to miss the playoffs, in which San Antonio lost in the first round. Despite the injury Robinson became only the third player in league history to place in the top ten in five categories for a season (first in blocks, fourth in rebounds, fifth in steals, sixth in field goal percentage, and eighth in scoring). He started in the All-Star game once again, and he was voted NBA defensive player of the year. The Spurs, who many thought might become the "team of the nineties," looked as if they were beginning to come apart at the seams, for Larry Brown had left during the season, and Terry Cummings and Willie Anderson had suffered career-threatening injuries.

By the summer of 1992, Robinson had recovered sufficiently from the surgery to help the United States Olympic basketball team make amends for the embarrassing loss in 1988 and reestablish American dominance in the sport. In 1989 the international governing organization for Olympic basketball had ruled that professional athletes were eligible to compete in the Olympics. The United States responded by forming the so-called Dream Team, comprised of eleven NBA superstars and one college player. Living up to expectations, Robinson and his teammates dominated the 1992 Olympics in Barcelona, Spain and easily won the gold medal.

Before the 1992–93 season, the Spurs hired a new coach, Jerry Tarkanian, the former head coach of the University of Nevada at Las Vegas. He was a successful, albeit controversial, college coach but had never been with a pro team. Fully recovered from his injury, Robinson was back in the pivot, but the team opened the year without Anderson and Cummings, who were both recuperating, and Strickland, who had defected to the Trailblazers, leaving the Spurs without a proven point guard. After the first few weeks, the team seemed to be going backwards, having won only nine of its first twenty games. Then, in December 1992, Tarkanian resigned abruptly. He was succeeded by John Lucas, a former NBA point guard who had no NBA coaching experience. Almost immediately the Spurs went on a long winning streak that put them at the top of their division. The team could not hold on to first place, but they did defeat the defending western conference champions, the Portland Trailblazers, in the first round of the playoffs before falling in six games to the Phoenix Suns, who, led by the league's most valuable player, Charles Barkley, had the best regular-season record in the NBA.

A handsome, articulate man with a squeaky clean image, Robinson is a natural for endorsements, and he has deals with Coca-Cola and Casio, among others. His Nike shoe commercials, "Mr. Robinson's Neighborhood," have been widely praised for their humor. His considerable income is overseen by the Robinson Group, which his parents administer. Very active in community work, Robinson supports Youth Alternatives, Inc., the Boys and Girls Clubs of San Antonio, and many other organizations. One of his favorite charities is the I Have a Dream Foundation, through which he has donated over $100,000 for the college educations of an entire class of ninety inner-city school children.

In December 1991 David Robinson married Valerie Hoggatt, and in January 1993 the couple celebrated the birth of their first child, David Maurice Jr. Robinson became a "born again" Christian in the summer of 1991, and he has credited his new faith with helping him cope with the tremendous pressures of the NBA. Even before those stabilizing influences, Robinson had maintained a very quiet lifestyle. "Some people think my life is boring," he told Pat Jordan, "but I wouldn't trade places with anyone. I think I'm having the best time in the world." Much of his free time is spent playing piano and saxophone and working with his teammate Terry Cummings on musical arrangements. He enjoys reading science fiction and scientific theory, and he studies the Bible regularly. He likes to watch sports on television and relax at home with his wife. Robinson has said that if he weren't a professional basketball player, he would probably be a scientist, a musician, or a baseball player.

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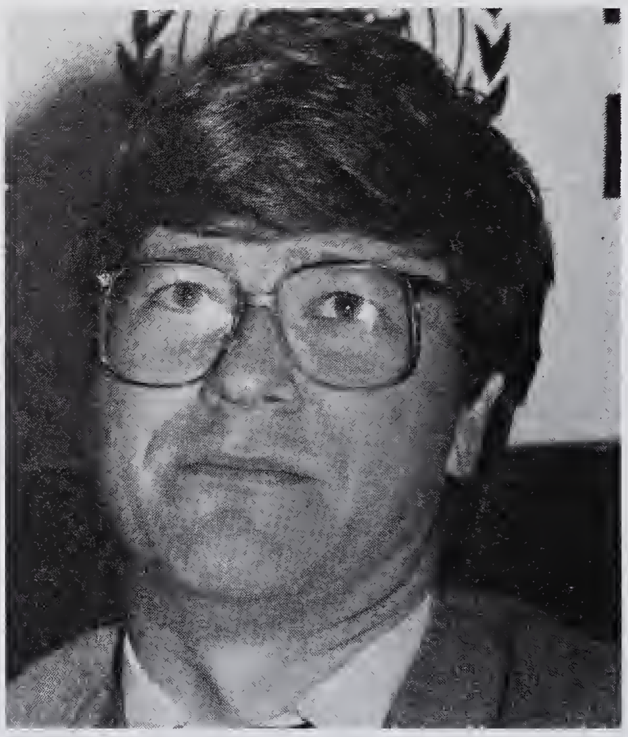

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He has been called the "wunderkind international economist," "the Indiana Jones of economics," "the world's highest-profile economic adviser," and "probably the most important economist in the world." What has earned Jeffrey D. Sachs such an exalted reputation has been his success in reviving, or at least in saving from imminent collapse, the grossly inefficient economies of several countries in Latin America and the former Soviet bloc. Working as a sort of freelance economic adviser to foreign governments since 1985, Sachs has tamed hyperinflation in Bolivia, slashed the national debts of Ecuador and Venezuela, and helped lead Poland down the never-before-traveled road from communism to capitalism. He has also advised the governments of Mongolia and Slovenia. In 1991 Sachs took on his most difficult assignment to date: that of helping the Russian government lift the newly independent country out of the fiscal morass in which it found itself following the so-called second Russian Revolution.

For these nations, Sachs's prescription for economic health has been a heavy dose of "shock therapy," or the rapid, as opposed to the gradual, restructuring of their economies according to free-market principles. At the heart of Sachs's bold program of economic reform is the belief that government's role in regard to economic matters should be limited to stabilizing prices, maintaining a realistic rate of foreign exchange, protecting private-property rights, and enforcing contracts while allowing the real engines of prosperity—workers and entrepreneurs—to go about their business within a secure framework for growth. An important corollary to the "Sachs Plan," as shock therapy is sometimes called, is that creditors should forgive, or write off, a large chunk of the debt owed by those countries that agree to undertake meaningful economic reform. This recommendation is perhaps the most hotly debated aspect of Sachs's program. Indeed, it has made him a virtual pariah within the international banking community.

In formulating his ideas about economic reform, Sachs has drawn heavily on his background as an academic. (In addition to his work as an adviser to foreign governments, Sachs has pursued a second, and equally distinguished, career as a professor of economics at Harvard University, and he has made a name for himself in both vocations before reaching the age of forty.) According to Homi Kharas, one of his colleagues, what has set Sachs apart from his fellow academics has been his ability to "translate complex theory into powerful and simple terms that persuade politicians and others to support a program." David Lipton, a deputy assistant secretary of the treasury, who worked with Sachs in Poland, agreed. "He does have that other element that many academics don't," Lipton told Margery Stein of *M, Inc.* magazine (September 1991). "He has a way of understanding how to build an economic program that will support political processes and make for political success."

Of all of the regions of the world that he has visited, Jeffrey David Sachs, who was born in Michigan in 1954, has the strongest ties to Eastern Europe. His great-grandparents emigrated from Byelorussia and Ukraine at the turn of the twentieth century and settled in Michigan, where they labored in stockyards and factories. Sachs made his first trip to the region at the age of sixteen, when he visited the Soviet Union with his father, Theodore Sachs, a prominent labor lawyer in Detroit, and his mother, a homemaker. Sachs has an older sister, Andrea.

Sachs's interest in politics and economics was sparked during that first trip to the Soviet Union. While there, he struck up an acquaintanceship with a youth from East Germany. "I had to start thinking about this whole question of different economic systems," Sachs recalled to John Sedgwick, who profiled him for *Boston Magazine* (May 1991). "The East German was a committed young Socialist, and it really struck me how much I didn't know, not only about that system but my own." Before graduating from Oak Park High School, in 1972, Sachs traveled throughout East Germany, reading the works of the political philosophers Karl Marx and Friedrich Engels along the way.

The more Sachs learned about Communist economic philosophy, the more he came to appreciate the virtues of capitalism. As a freshman at Harvard University, in Cambridge, Massachusetts, Sachs discovered the writings of the British economist John Maynard Keynes, whose ideas on the interrelationship between economics and politics he found especially compelling. Keynes also became an important role model for Sachs. "He's the best example we have of an economist who moved between politics and academia with great ease," he told Margery Stein. Sachs did so well during his freshman year at Harvard that he was permitted to take graduate-level courses as a sophomore.

One of those courses, in macroeconomics, was taught by Martin Feldstein, who became Sachs's mentor and who, after leaving the university, went on to serve as chairman of the Council of Economic Advisers under President Ronald Reagan. Thanks in part to Feldstein's influence, Sachs developed a keen interest in macroeconomic theory; he was especially fascinated by the impact that economists can have on the lives of ordinary people. "It just seemed amazing to me that you could change a whole economy by altering the money supply," he told John Sedgwick. "And it's not just an abstract exercise. If you pick the right exchange rate or interest rate, you can bring strawberries to Warsaw. To me, that is deeply fulfilling."

Sachs graduated from Harvard University in 1976, ranking third in a class of 1,650 students. By then he knew he wanted to become an economist, and he focused his energies on this goal with unwavering zeal. He entered Harvard's graduate program in economics, and within a year he had completed his course work for his doctorate. He was awarded his Ph.D. in about 1980, and in the following year he was invited to join the Harvard faculty. Two years later, when he was just twenty-nine years old, Harvard offered him tenure as a professor of economics. Sachs accepted the offer, and he has remained at Harvard ever since. He is now the Galen L. Stone professor of international trade.

Although he had reached, by many standards, the pinnacle of academic success in record time, Sachs was dissatisfied; he still yearned to use economic theory as a tool to solve real-life problems. An opportunity to do just that came in 1985, when a group of Bolivian government officials, led by David Blanco, a former finance minister and a former student of Sachs's, came to Harvard in dire need of economic advice. "Bolivia is the first country in history I'm aware of that had reached hyperinflation without having a war or a revolution first," Sachs has said of the crisis Bolivia was facing at the time. "The country just collapsed under the weight of mismanagement." Sachs stepped forward to offer a few suggestions, prompting one of the Bolivians to say, "If you believe that, why don't you come down here and try to apply it?" Sachs agreed to take on the challenge, and he thus launched his career as a sort of freelance adviser to countries in economic disarray.

Adopting a strategy that would eventually become known around the world as "shock therapy," Sachs advised the Bolivian government to slash wages and state spending. This was the only way, in Sachs's view, to reduce the country's runaway inflation, which had soared to an annual rate of at least 24,000 percent. Although the plan, if implemented, was certain to trigger massive job layoffs (in fact, tens of thousands of Bolivians ultimately lost their jobs, and at one point the government found it necessary to declare a state of siege to put down a worker revolt), the government managed to win the public's confidence and carried out Sachs's recommendations.

By 1987 both the Bolivian government and Jeffrey Sachs could declare success. Inflation had fallen to less than 15 percent, and the economy had begun to revive. Two years later the annual rate of inflation was less than 10 percent. Fernando Romero, a former Bolivian planning minister, credited Sachs for the turnaround. "[He] made our reform plan consistent and complete and found ways to cope with the often brutal social costs of readjustment," Romero was quoted as saying in *Omni* (June 1991).

One reason—perhaps the key reason—the Bolivians agreed to implement Sachs's plan was that it included a provision advising them to stop servicing their nation's debt to international creditors. During an interview with Charles Stein for the *Washington Post* (April 2, 1989), Sachs explained why he believed debt relief was necessary for his plan to work: "I was working with a government that wanted to do everything right. What became obvious, however, is that it is almost impossible to govern and stay in power in Latin America right now. The social tensions are unbelievable, the poverty massive. And when you add the weight of the debt to that, it just overwhelms the system." In other words, according to Sachs, the Bolivian government would not have been able to raise the taxes that would have been necessary to pay interest on loans from foreign banks while at the same time implementing an austerity program guaranteed to result in high unemployment.

As might be expected, the creditor banks did not look favorably upon this aspect of Sachs's strategy. "I think Sachs is misguided and naive . . . ," Richard Huber, an executive vice-president of Chase Manhattan Bank, told Charles Stein. "I would like to stop paying my mortgage. It's a pain in the neck. It cramps my style. Maybe if I were really smart, I'd go to Harvard, hire myself a professor as a debt consultant, and he would help me find ways not to pay." One of Sachs's harshest critics, Walter Wriston, the former chairman of Citibank, went so far as to call him a "paid flack for the countries of Latin America." (In fact, Sachs has made a point of never accepting payment from the governments that he serves as a consultant; he is paid by the United Nations and several private foundations.) Despite such opposition to the concept of debt restructuring, the Bolivian government, with Sachs's help, eventually managed to renegotiate its debt to the banks for eleven cents on the dollar. Sachs's success in Bolivia led to similar work for the governments of Ecuador, Venezuela, Mongolia, and Slovenia.

The Bolivian case marked the beginning of a long-running disagreement between the international banking community and Jeffrey Sachs on the issue of debt forgiveness that has yet to be resolved. For his part, Sachs has remained convinced that Third World nations that agree to undertake sound economic austerity programs should be relieved of the burden of repaying their debt. Over the years Sachs has argued in favor of debt forgiveness to Third World countries in numerous interviews for popular magazines and in many journals, including the *Journal of Economic Perspectives*, the *Columbia Journal of World Business*, and the *Brookings Papers on Economic Activity*.

One of Sachs's themes has been that the banks' continued insistence on the full servicing of debt in Latin America and Africa can undermine efforts in those countries to bring about economic and, equally important, democratic reforms. "It would be fatuous to destroy fragile democracies in order to collect the last cent of interest due to the commercial banks, particularly when much of the debt in Latin America is already written down in the books of the United States commercial banks, and in their stock market value, though almost none has been forgiven by the banks in their negotiations with the debtor countries," he wrote in the *Columbia Journal of World Business* (Fall 1986). During an interview with Anthony Liversidge for *Omni* (June 1991), Sachs made the same point in simpler terms: "In general these debts aren't collectable. I say it's better to recognize it legally and make the settlement, rather than pretend it isn't true and keep it on the books. . . . Domestically, that's why we have bankruptcy laws. But internationally, we lack the institutions that could bring about this kind of debt reduction." In 1989 President George Bush reversed the policy of his predecessor and adopted a debt-restructuring policy for Third World debtor nations that was consistent with Sachs's thinking.

By the late 1980s, thanks to his success in helping to revive the economies of Bolivia and several other countries, Sachs's reputation was soaring. It therefore came as no surprise when, in 1989, Sachs was invited by Poland's Solidarity-led government to act as an economic adviser. Sachs's unprecedented mandate was to help create the foundations of a free-market economy on the ruins of a

Socialist-style, centrally planned economic system—unprecedented because until then no country had ever attempted the transformation from communism to capitalism.

When Sachs arrived in Poland, the country's already poor economic conditions were worsening. "The normal markets weren't functioning at all," Sachs recalled to John Sedgwick. "You just couldn't buy things." Inflation was also becoming a problem: by the summer it had risen to the dangerously high rate of 35 percent a month. But Sachs remained undaunted, and with characteristic self-assurance he addressed the parliament in a speech in the summer of 1989 in which he spelled out his prescription for economic health. The government must immediately lift all subsidies and price controls and open the country to free trade with foreign countries, he declared, adding that only privatization of public enterprises should be phased in gradually.

During his interview with Anthony Liversidge, Sachs explained why speed was crucial for Poland to effectively make the transition from communism to capitalism: "Gradualism doesn't make sense. It's as if the British decided to shift from driving on the left to the right side of the road, and the more cautious said, 'Why don't we do it gradually? Let's move the trucks to the other side first!' The Socialist system is internally consistent. That's why it worked for a long time. It is so inferior to the Capitalist world in what it can produce. But if you make it inconsistent, it stops working altogether. Every time you try to mix the two, it leads to an explosion. Market socialism is a deeply destabilized system. You're free to operate with the state's property, but you have no real responsibility for it."

On January 1, 1990 the Polish government put Sachs's plan into effect. Contrary to Sachs's predictions, prices jumped, mainly because farmers, in the hope that prices would rise still higher, began to hoard their produce. But the farmers eventually brought their goods to market, and as the store shelves began to fill up, prices fell to the affordable range. Sachs knew his plan was working when he saw merchants selling strawberries and other "luxury" products that had not been seen in Poland since the pre-Communist era. As the months passed, exports climbed, small businesses proliferated, and the currency stabilized, making Poland's economy the fastest-growing in Eastern Europe.

Still, these successes came at a price. Unemployment, unheard-of under communism, rose steadily as inefficient, state-run enterprises went out of business. And with the elimination of government wage subsidies, salaries remained low. Compounding these problems was the fact that privatization of the state-owned enterprises got off to a slow start. "The question of ownership and privatization is the thorniest of all," Sachs explained to Gail Chaddock and David Mutch in an interview for the *Christian Science Monitor* (March 1, 1990). "Economists know a good deal about convertibility, about getting prices right, about ending hyperinflation. [But] how to distribute in a relatively short period of time the accumulated national physical capital, which happens to be in state hands now, where it should not be, is a tremendously difficult problem. . . . My own view is that part of the state property will remain in state hands for a long time."

As in the case of Bolivia, Sachs advised the Polish government to ask Western creditors to forgive a large portion of the nation's debt. In hopes of further reducing the economic dislocation caused by the reforms, Sachs also called on Western governments to provide financial assistance to Poland. (He has made a similar request in behalf of each of the countries in the former Communist bloc.) "External assistance can be vital in the perilous first years of change . . . ," Sachs wrote in an article that appeared in *Challenge* (September/October 1991). "The time is urgent for the West to throw a lifeline to the radical reformers. The glue holding together the reforms is the basic social consensus in Eastern Europe that success will be achieved by 'returning to Europe,' that is by becoming part of the mainstream of European democratic, capitalistic life. But if Western Europe shows that it doesn't really want the East to 'return,' then the consensus will break apart, and the intense pressures already facing the governments of the region are likely to undermine the reforms." Recent developments in Poland are eerily similar to Sachs's worst-case-scenario predictions: gains by former Communists in the September 1993 election have called into question the willingness of the Polish people to continue the reform program laid out by Sachs.

Sachs took on his most daunting challenge to date in 1991, when the Russian government, led by President Boris Yeltsin, asked him to help restructure the country's economy according to free-market principles. (Sachs had earlier rejected a similar job offer from Mikhail Gorbachev because he believed that the Soviet president was too beholden to the Communist hard-liners, and thus unlikely to achieve meaningful reform.) Based on Sachs's recommendations, on January 1, 1992 Yeltsin launched a series of bold reforms, including the abolition of the official exchange rate, which instantly devalued the Russian ruble, the lifting of food subsidies, and the imposition of a sales tax to pay down the deficit.

Severe economic dislocation ensued, threatening Yeltsin's political survival, though Russians eventually began to see store shelves fill up with an unprecedented array of goods. As part of the reform effort, Sachs called on Western governments to provide financial assistance to the country to cushion the effects of the reforms; he argued that $15 or $20 billion dollars would be necessary for aid to Russia over the next several years. "A deeper need for industrial retrenchment and restructuring will remain for years, even decades, as the former Soviet Union scales back its old heavy industry, not least its arms factories," Sachs wrote in an article that appeared in the *Economist* (January 3, 1992). "Patience and steadfastness will be needed, in East and West alike, to maintain the market reforms in the face of intense pressure for protection of the status quo. As postwar Germany and Japan, and more recently Chile and Mexico, have shown, the big payoffs come after five years of steady reform."

In addition to his consulting work and his responsibilities as a professor at Harvard, Sachs has written extensively on economic matters. With Michael Bruno, who went on to become governor of the central bank of Israel, he wrote *The Economics of Worldwide Stagflation* (1985), now a standard work. He also wrote *Social Conflict and Populist Policies in Latin America* (1990), *Global Linkages: Macroeconomic Interdependence and Cooperation in the World Economy* (with Warwick J. McKibbin, 1991), *Macroeconomics in a Global Economy* (with Felipe B. Larrain, 1992), and *Poland's Leap to the Market Economy* (1993). Sachs and Susan Collins edited *Developing Country Debt and Economic Performance*, a three-volume series of country studies, and he is coeditor of the forthcoming volume *The Transition in Eastern Europe*. Sachs has been a member of the Brookings Panel of Economists and Harvard's Society of Fellows and a research associate at the National Bureau of Economic Research. He has also served as a visiting professor of macroeconomic policy at the World Institute for Development Economics Research at the United Nations University in Helsinki.

Jeffrey Sachs is married to the former Sonia Ehrlich, a pediatrician, who in 1966, at age twelve, fled her native Czechoslovakia with her parents. The couple live in Newton Center, Massachusetts, with their two children, Lisa and Adam. Whenever possible Sachs takes his family along with him on extended business trips. Besides traveling, Sachs enjoys skiing, watching movies, and collecting old currency. A voracious reader, he reportedly consumes four newspapers and half a book each day. He is a Democrat.

Selected Biographical References: Boston 83:62+ My '91 por; Guardian p21 Mr 2 '92 por; M, Inc. 8:136 S '91; N Y Times III p1 O 1 '89 por; N Y Times Mag VI p20+ Je 27 '93 pors; Washington Post H p8 Ap 2 '89 por

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Sanders, Barry

July 16, 1968– Football player. Address: c/o The Detroit Lions, 1200 Featherstone Rd., Detroit, MI 48057

Barry Sanders has been a marquee running back in the National Football League since his rookie season, during which Walter Payton, the NFL's all-time leading rusher, declared, "I don't know if I was ever *that* good." Until the fall of 1988, Sanders was a little-known kick returner and backup tailback for the Oklahoma State University Cowboys, but by the end of the season, the five-foot-eight-inch junior had rewritten the NCAA single-season record book, rushing for an astonishing 2,628 yards and scoring thirty-nine touchdowns. A modest, unassuming young man who lives in accordance with rigorous Christian precepts, Sanders neither campaigned for nor seemed to want the Heisman Trophy he was awarded at the end of the 1988 college football season.

Drafted after his junior year by the Detroit Lions, Sanders was named the NFL rookie of the year in 1989, and he has gained more than 1,300 yards rushing and has earned a starting spot in the Pro Bowl in each of his four seasons as the lone running back in the Lions' run-and-shoot offense. "I don't know of a person with his kind of speed and [his] ability to do things on his own," Billie Matthews, Detroit's running-back coach, said in an interview with Dan Noxon for the *Chicago Tribune* (November 3, 1991). "Barry can move laterally at full speed. He can hit, spin, and come out of the spin with the ability to accelerate better than anybody I've ever been around or watched." "Defending him is different than defending anybody else," Jerry Burns, a former head coach of the Minnesota Vikings, told Noxon. "You can't have one guy spying on him because no one guy in the NFL can bring him down."

Detroit Lions

Barry Sanders was born in Wichita, Kansas on July 16, 1968, one of Shirley and William ("Willie") Sanders's eleven children (three sons and eight daughters). Willie Sanders, a self-employed construction worker and maintenance engineer, encouraged Barry and his brother Byron, who is one year older, to play sports, although he stressed the value of hard work in the classroom as well. According to Bill Plaschke, in *New York Newsday* (December 25, 1988), Willie Sanders, who had listened to people boast all his life, also taught Barry humility. "I told Barry one thing every Friday night before he went to the game," Willie Sanders recalled to Plaschke. "I told him he wasn't better than anybody else. He was just luckier." Shirley Sanders augmented her husband's lessons by insisting that Barry read the Bible regularly.

Another formative influence in Barry Sanders's life was his oldest brother, Boyd, who overcame a troubled youth to become a minister. While they were students at North High School, Barry and Byron avoided the pitfalls that Boyd had encountered by spending most of their free time working out and playing basketball. Instead of drinking with friends on Friday and Saturday nights, Barry and Byron spent those evenings running up and down the stadium stairs. In an interview with Rick Telander of *Sports Illustrated* (December 12, 1988), however, Barry Sanders admitted that he had not always been so self-disciplined: "I'm not perfect. When I was younger, people thought I was a bully. I got into fights and did a lot of wrong. My older brother Byron and I stole candy and got in a lot of fights at school. We'd throw rocks at cars."

Although basketball is his favorite sport, Sanders excelled at football from an early age. His uncanny ability to stop on a dime and make full-speed lateral cuts away from the flow of pursuing defenders is a natural gift that he began to perfect while playing sandlot football as a youngster in Wichita. "We played a lot of keep-away, you know, when one guy gets the ball and everybody tries to tackle him," Sanders told Dan Noxon. "Because I was smaller I had to learn real fast to avoid getting hit." Recognizing Barry's special abilities, Willie Sanders urged the North High coaching staff to give his son the ball, but his exhortations fell on deaf ears. Unimpressed by Barry's size and darting running style, the coaches used him primarily as a defensive back. "I never knew how good I could be because everyone was always telling me I was too small to be much," Sanders recalled when he spoke to Paul Attner for the *Sporting News* (December 19, 1988). "Everyone but my father. He told me I could be great. I know people think that is just a father talking, but he always told me the truth."

When Barry Sanders finally became the starting tailback for North High with just five games remaining in his senior season, he showed flashes of how good he could be, gaining more than a thousand yards in those five outings to end the season with 1,417 rushing yards. He wanted to play for the University of Oklahoma, where his hero, the running back Billy Sims, had won the Heisman Trophy in 1978, but no schools that were traditional football powers offered a scholarship to the relatively unknown Sanders. From the few schools that did recruit him, he elected to attend Oklahoma State University because, as he told Tom Kowalski of the *Sporting News* (January 15, 1990), he "wanted to be a business major, and Oklahoma State had the best business program."

Although, in 1986, Oklahoma State was deep at the running-back position with starter Thurman Thomas, who went on to become an All-Pro with the Buffalo Bills, and backup Mitch Nash, a former Oklahoma high school player of the year, the Cowboys' head coach, Pat Jones, did not redshirt the unheralded freshman from Wichita. "The more he got involved in things, the more he jumped out at us," Jones told Dan Noxon. "We had already decided to use him that year as a kick returner, to take the heat off Thurman. But we began realizing that we had to concoct some things to get him the ball." In his first season, Sanders returned nine punts and seven kickoffs and rushed seventy-four times from scrimmage for 350 yards and two touchdowns. Moreover, Sanders worked out strenuously, doing squat-lifts of more than 500 pounds to increase his leg strength. By the end of the year, he had increased his weight from 175 pounds to 200, with most of the added bulk located in his already muscular legs.

Sanders began to attract attention in the first two games of 1987. In the season opener, against Tulane, he returned a kickoff 100 yards for a touchdown; the following week, against the University of Houston, he scored on a sixty-eight-yard punt return. Before the end of his sophomore season, which ended with a thrilling 35–33 victory over West Virginia University in the Sun Bowl, Sanders and senior Thurman Thomas were alternating at tailback, with Sanders turning in 100-yard rushing performances in three of the final four regular-season games. Second in the nation in punt returns and first in kickoff returns, Sanders was named an All-American kick returner. He never complained about his role as a backup for the multitalented Thomas. "He waited," Dan Noxon noted. "He worked. And he learned." "I was completely content with what I was doing there," Sanders told Noxon. "I wasn't expected to play. But I remember my father always saying that the cream rises to the top."

Hard work and patience finally paid off in 1988, when Barry Sanders had, in the words of Paul Attner, the "greatest individual season in college football history." Sanders started his junior year by returning the opening kickoff of the first game for a touchdown, and he went on to amass thirty-four NCAA records. He shattered the old rushing standard of 2,342 yards, set in 1981 by Marcus Allen at the University of Southern California, by gaining 2,628 yards on 344 carries, for an incredible average of 7.6 yards per carry. Sanders's 3,250 all-purpose yards—he gained an additional 106 yards on pass receptions, 95 on punt returns, and 421 on kickoff returns—gave him an average of 295.5 per game. That figure eclipsed the longest-standing record in the books, the mark of 246.3 all-purpose yards per outing that had been established in 1937 by Byron R. ("Whizzer") White, who went on to become an associate justice of the United States Supreme Court, during his playing days at the University of Colorado. Sanders's thirty-nine touchdowns surpassed by ten the record that had been jointly held by Lydell Mitchell and Mike Rozier. Several backs have rushed for more than 300 yards in a game once in a career, but Sanders exceeded the 300-yard mark on four occasions in his junior season. His exploits propelled the Cowboys to 47.5 points per game, the fourth-highest scoring average in NCAA history.

During the 1988 season Sanders led his team to nine victories, a third-place Big Eight conference finish, and a 62–14 Holiday Bowl massacre of Wyoming, but it was his heroic play in the Cowboys' two losses—to the Big Eight's perennial national powers Nebraska and Oklahoma, schools that traditionally field dominating defenses against the run—that guaranteed him the coveted Heisman Trophy. Against Nebraska, Sanders scored four touchdowns and gained 189 yards on thirty-five carries; in the Oklahoma game he lugged the ball thirty-nine times for 215 yards and crossed the goal line twice. Uncomfortable with the intense media scrutiny and with being singled out for individual honors while playing a team sport, Sanders was a reluctant winner of the Heisman. He had even told reporters in late November 1988 that he hoped Rodney Peete, the University of Southern California's All-American quarterback, would win the award. Sanders was in Tokyo preparing for his final regular-season game when it was announced that he had won the trophy by a two-to-one margin over Peete. He graciously accepted the award on behalf of his teammates, especially his offensive line and blocking fullback, on television from the lobby of the Miyako Hotel. Later that evening he scored four touchdowns and rushed for 332 yards, carrying the Cowboys to a 45–42 victory over Texas Tech. Sanders was also named the college football player of the year by the *Sporting News*.

Sanders had planned to return to school for his senior year, but in early 1989 the NCAA placed Oklahoma State on probation for recruiting violations. With the backing of coach Pat Jones and the school's athletic department, Sanders sought an exemption from the National Football League policy that prohibited the drafting of underclassmen who had not yet exhausted their collegiate eligibility. Because of the severity of the NCAA sanctions, which banned the Cowboys from playing in televised games and in postseason bowls, and also because the NFL wished to avoid a lawsuit that might allow the courts to set the rules of the league's annual draft, the NFL commissioner, Pete Rozelle, granted Sanders an exemption. (The NFL has since changed its policy to allow juniors to enter the draft.)

In a workout for NFL coaches, Sanders ran the forty-yard dash in under 4.5 seconds, but it was his forty-inch vertical leap that turned the head of the Detroit Lions coach, Wayne Fontes. "[Kansas City head coach] Marty Schottenheimer told me he had only seen one other guy do that," Fontes recalled when he talked to Dan Noxon. "So he asks him to do one more for the heck of it. Sanders goes forty-two. Now you're talking Michael Jordan stuff." The Lions made Sanders the third pick overall in the first round of the 1989 draft, behind quarterback Troy Aikman and offensive lineman Tony Mandarich. Sanders stayed out of training camp while his five-year, $6.1 million contract was being negotiated, and he did not report to the team until three days before the season opener. Those fans and sports commentators who accused Sanders of greed were abruptly silenced when it became known that he had donated 10 percent of his $2.1 million signing bonus to his Baptist church in Wichita.

For most of the 1980s, Detroit had served as little more than a doormat for the Chicago Bears and the Minnesota Vikings in the National Football Conference's Central Division. In his first full season as head coach, Wayne Fontes installed a version of the pass-oriented run-and-shoot offense that was called the "silver stretch," for the way Detroit's four wide receivers and one running back were intended to stretch opposing defenses both vertically and horizontally. Primarily because of Sanders, the Lions improved in 1989, winning six of their last seven games to finish with seven victories and nine losses. Despite not starting in two games and missing parts of two others because of injury, Sanders gained 1,470 yards on 280 carries for an average of 5.3 yards per rush. He broke the Lion's single-season rushing record of 1,437 yards, which had been held by Billy Sims, and finished second in the league, behind the Kansas City Chiefs' Christian Okoye, who gained 1,480 yards but registered ninety more carries than Sanders. To the astonishment of most observers, Sanders left the field late in the season's final game so that backup runner Tony Paige could see some action. On the sideline, Fontes asked Sanders if he wanted to return and win the rushing title. "Coach, give the ball to Tony," Sanders replied. "Let's just win it and go home." Over the course of the season, Sanders scored fourteen touchdowns (breaking another club record that had been held by Sims) and was on the receiving end of twenty-four aerials for 282 yards. He won the NFL's rookie of the year award, made the All-Pro team, and was the starting running back for the National Conference in the Pro Bowl.

Although critics of the stretch offense, which does not utilize a fullback or a blocking tight end, feared that the Lions could not provide sufficient protection for Sanders, Fontes called the run-and-shoot "perfect for Barry." "If they try to stop the passing game, he's running against six defensive backs," Fontes explained to Tom Kowalski. Bill Belichick, the defensive coordinator for the New York Giants at the time, talked in an interview with George Willis of *New York Newsday* (September 17, 1989) about Sanders's role in the Lions' new offense: "They spread you out so much the running lanes are much bigger than they would normally be if they had tight ends in there and all that. There's no way they would get those type of holes with all those people in there." Indeed, the most effective play that Detroit runs for Sanders is the sprint draw, which allows him to receive the ball almost five yards deep in the backfield and then pick his running lane. "The play might be structured one way," Sanders told Dan Noxon. "But being successful might call for something else."

The Lions fell to six wins and ten losses in 1990, but Sanders had another All-Pro year and won the NFL rushing title, gaining 1,304 yards on 255 carries for an average of 5.1 yards per run. He scored thirteen touchdowns on the ground, and three of his thirty-six pass receptions also went for scores. In 1991 Detroit won the Central Division with a 12–4 record and advanced in the playoffs to the NFC title game, where they lost to the Washington Redskins, the eventual world champion. Despite missing the season opener because of a rib injury, Sanders led the league in touchdowns with seventeen. His 1,548 rushing yards on 342 attempts was second in the league, after the Dallas Cowboys' Emmitt Smith, who gained 1,563 yards but ran the ball twenty-three more times than Sanders. For the third year in a row Sanders made the All-Pro team and started in the Pro Bowl.

After falling just one game short of the Super Bowl in 1991, the Lions won only five games in 1992. Running behind a patchwork offensive line, Sanders had, by his standards, an "off year." Nevertheless, he gained 1,352 yards on 312 carries for an average of 4.3 per attempt and finished the season as the league's fourth-leading rusher. He also gained 225 yards on twenty-nine pass receptions and scored ten touchdowns. Although he failed to make first-team All-Pro for the first time in his career—he made second team—he nonetheless started in the Pro Bowl for the fourth consecutive year. Starting the 1993 season in top form, after seven games Sanders led the league in rushing with 726 yards, more than 150 yards ahead of his closest competitor (some teams have played only six games). Sanders's stellar performance has helped the Lions overcome a distracting quarterback controversy to compile a record of five wins and two losses for first place in their division.

The combination of his extreme quickness and the tremendous power generated by his tree-trunk-like legs, which are almost as large as those of his offensive linemen, makes Sanders one of the hardest-to-tackle backs in the NFL. "You have to tackle him with good technique," Mike Singletary, the former All-Pro linebacker for the Chicago Bears, told Austin Murphy for *Sports Illustrated* (September 10, 1990). "If you try to blast him, chances are he'll spin out of it and you'll end up looking a little silly." "I remember bracing myself to hit him," Bears defensive end Trace Armstrong recalled. "I knew I had him. He just stopped and turned, and he was gone. He's like a little sports car. He can stop on a dime and go zero to sixty in seconds." Like Thurman Thomas and Emmitt Smith, Sanders has a compact, blockish build that gives him a low center of gravity. "He runs so low to the ground and is so strong and elusive," Green Bay Packers linebacker Brian Noble told Murphy; "it makes it very difficult to get a piece of him. You never get the shot at him. Usually, when you get to him, he's not there anymore."

Barry Sanders makes no visible display of his devout Christian beliefs when he plays football. After scoring a touchdown, he does not kneel for an end-zone prayer, as some players are wont to do, but simply hands the ball to the nearest referee. He conducts chapel services on game-day mornings as well as weekly Bible study classes. "There is a notion that being a Christian makes an athlete soft, passive, and limp," Sanders acknowledged to Thomas George for a *New York Times* (October 20, 1991) article. "I believe a real man is a man of God. There is so much hypocrisy out there, though. I understand those who doubt." Despite receiving praise and attention from all directions, Sanders has maintained the humility that his father taught him. "I feel uncomfortable being valued because of how well I play football," he told Tom Kowalski. "It doesn't make any sense. . . . I'm an average person, I really am."

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Sasser, James R.

Sept. 30, 1936– United States Senator from Tennessee; lawyer. Address: b. 363 Russell Senate Office Bldg., Washington, DC 20510

For eleven of his, at present, sixteen years in the United States Senate, the Democrat Jim Sasser remained in quiet obscurity, concentrating on the minutiae of the legislative process while leaving issues of national interest to others. It was not until 1988, when he reluctantly agreed to become chairman of the Senate Budget Committee, after the top two ranking Democrats on the panel had refused to take on the position, that he began to emerge as a major player on Capitol Hill. During the budget summit negotiations between congressional leaders and the White House that took place in 1990, Sasser led the fight to force President George Bush to begin discussing tax increases as part of the agreement. As much as anyone, therefore, he was responsible for prodding Bush to renege on his famous "no new taxes" campaign pledge of 1988.

After the fall of communism in Eastern Europe, Sasser was among the first in the Senate to call for significant cuts in the defense budget, and he has helped to beat back Republican challenges to President Bill Clinton's economic program. Still, with his state's much more well known junior senator, Al Gore, running for president in 1988 and winning the vice-presidency in 1992, Sasser's image as

AP/Wide World Photos, Inc.

James R. Sasser

"Tennessee's other senator" has persisted. The vice-president's father, former senator Albert Gore Sr., admires Sasser's slow but steady rise through the Senate ranks. "With experience and seniority, he has gained courage and self-confidence," the elder Gore told Richard L. Berke of the *New York Times* (July 6, 1990). "He's coming along in a regular way."

James Ralph Sasser was born on September 30, 1936 in Memphis, Tennessee to Joseph Ralph Sasser and Mary Nell (Gray) Sasser. His father, an agricultural official, spent much of his time on Tennessee's back roads, visiting and advising the state's farmers. Jim Sasser attended public schools in Nashville, where his poor performance in and distaste for mathematics hardly foreshadowed his work as chairman of the Senate Budget Committee. On weekends and during school vacations, he helped out on his grandfather's peanut farm. After attending the University of Tennessee for one year, Sasser enrolled at Vanderbilt University, in Nashville, where he received a B.A. degree in 1958. Joining the United States Marine Corps Reserves that year, he rose to the rank of lance corporal by the time of his discharge, in 1965.

Meanwhile, as a student at Vanderbilt University School of Law, Sasser gained his first insight into political life when he was hired to serve as a driver for Senator Estes Kefauver whenever the lawmaker was in Nashville. Then near the end of his colorful and distinguished career, Kefauver discouraged young Sasser from choosing a life in politics, which he described as exhausting and thankless. Nevertheless, Sasser was fascinated by the stump style of the erudite but populist Tennessee senator, who was famous for campaigning in a coonskin cap. "From Kefauver, I learned the importance of retail, personal campaign politicking," Sasser told Richard L. Berke for the *New York Times* profile. "He was a great big bumbling sort of fellow, and everybody instantly took a liking to him and wanted to help him. I'm not any more polished than Estes was. He was a graduate of Yale Law School, and many people accused him of being an intellectual, masquerading as a bumpkin. People perceive me as mild-mannered, accommodating, nonthreatening."

On receiving his law degree and gaining admission to the Tennessee bar, in 1961, Sasser became a name partner in the law firm of Goodpasture, Carpenter, Woods and Sasser in Nashville. While practicing law over the next fifteen years, he became active in Democratic party affairs. From 1973 to 1976 he served as chairman of the Tennessee State Democratic Executive Committee, and from 1975 to 1976 he was southern vice-chairman of the Association of Democratic State Chairmen. The contacts that Sasser made during his three years as state party chairman may help to explain why he made the surprising decision to challenge the reelection of the Republican senator William Emerson Brock 3d in 1976. Although he was considered the underdog in the Democratic primary, in which he ran against John J. Hooker, a liberal businessman from Nashville who enjoyed strong name recognition from his two previous, unsuccessful attempts to run for governor, Sasser combined support from most of the state's local Democratic leaders with that of labor and blacks to score a stunning upset.

Sasser began the general election campaign thirty points behind Brock in the polls, but in the best tradition of Kefauver, he succeeded in casting himself as a populist candidate running against a patrician Republican who felt more at home at the country club than at a county fair. Brock, the heir to the Brock's candy fortune, was an ill-at-ease campaigner whose strained smile often seemed tinged with a slight air of condescension. Thus, Sasser easily established a rapport with crowds by referring to his opponent as "William E. Brock the 3d, the candy man from Lookout Mountain." Sasser asked voters, "How can a millionaire know the plight of the poor, the uneducated, the jobless, the sick?"

Perhaps the most devastating blow Brock suffered in the campaign was the revelation that he had paid just $2,000 in taxes on $51,000 of income in 1975. Sasser hammered away at the issue while his campaign staff distributed buttons that read, "I paid more taxes than Brock." Sasser also castigated Brock for being one of the diehard defenders of President Richard Nixon during the Watergate scandal. Brock struck back late in the campaign with ads that tried to link Sasser to the scandal-plagued administration of Tennessee governor Ray Blanton. Although Sasser, as state party chairman, had helped Blanton to win office, he had played no role in the administration and was untainted by the corruption.

Brock's nearly two-to-one advantage in campaign funds was offset by Sasser's close ties with the 1976 Democratic presidential nominee, Jimmy Carter, who came from the neighboring state of Georgia and whose coattails turned out to be broad enough for Sasser to upset Brock by a margin of 53 percent to 47 percent. In 1982 Sasser was reelected, 62 percent to 38 percent, over Republican Robin L. Beard. He might have been vulnerable in 1988 with Governor Michael S. Dukakis of Massachusetts at the top of the ticket, but Tennessee Republicans' best hope, the former governor Lamar Alexander, declined to challenge him, and Sasser had little trouble dispatching his eventual opponent, Bill Andersen, an obscure lawyer from Kingsport. He won a record ninety-four of the state's ninety-five counties in beating Andersen by a margin of 65 percent to 35 percent.

When Sasser entered the United States Senate, in 1977, he seemed perfectly content to remain on the sidelines while mastering the intricacies of the legislative process. "If I had come in here the first two or three years and tried to be a pretty flashy and superficial type of senator, I think it would have diminished my effectiveness in the long run," he explained to Richard L. Berke. Loyally supporting the new Carter administration, he even voted for the controversial 1978 treaties turning over control of the Panama Canal to Panama by the end of the century, despite the unpopularity of those treaties back home. He was disappointed, however, to learn that the administration would not reward his loyalty with approval of the Tellico Dam project, which it rejected because of environmental concerns.

In his role as chairman of the Appropriations Subcommittee on the Legislative Branch, Sasser gained a measure of recognition among Washington insiders for exposing government waste and abuse. In January 1979 he arranged for the Government Accounting Office to install a toll-free phone number to receive reports of government waste, fraud, or other illegal activity. Although many of the tips received on the so-called fraud hot line proved to be useless, the remainder reportedly saved the government $500 million by exposing bribery, income tax evasion, welfare fraud, and excessive travel expenditures by government employees. The most prominent fish caught in Sasser's net was the wife of Attorney General William French Smith, who used a government car for grocery shopping at a cost to taxpayers of $11,000.

Sasser generally opposed the foreign policy initiatives of the administration of President Ronald Reagan. A consistent opponent of Reagan's support of the Contra rebels in their struggle to topple the Marxist-led Sandinista regime in Nicaragua, a policy that Sasser feared would make for another Vietnam, he introduced a plan in 1986 to place Reagan's requested aid in escrow for six months as an incentive for Nicaragua to negotiate a peaceful settlement with the Contras. Although the compromise plan failed to satisfy either those who wanted immediate aid for the Contras or those who wanted to continue imposing a congressional ban on such funding, Sasser's involvement in the issue prompted the Democratic leadership to choose him to deliver the party's response to President Reagan's address on Nicaragua. In his speech, Sasser implored the president to think carefully before committing the United States to another interventionist military adventure. "As the father of a seventeen-year-old son, I say, Mr. President, let's not rush blindly into that quagmire," he declared, as reported in the *New York Times* (March 18, 1986). "We've done that before."

As the ranking Democrat on the Appropriations Subcommittee on Military Construction, Sasser also took issue with the Reagan administration's plans to build a military airfield in Honduras. After long, tedious questioning of Defense Department officials in 1984, Sasser became convinced that the administration was prepared to use such bases to establish a secret and illegal American military presence in Central America. His proposal to kill the construction program was defeated by eight votes. Sasser also led the subcommittee in blocking the army's plans to expand research into chemical and biological warfare. For the most part, he opposed the defense buildup of the Reagan administration; for example, he voted against development of the MX missile and of the space-based antimissile system popularly known as Star Wars.

In 1987 Sasser was one of three senators dispatched to the Persian Gulf to inspect damage to the U.S.S. *Stark*, which had been attacked, apparently by mistake, by an Iraqi fighter jet. With the deaths of thirty-seven of the ship's crew fresh in his mind, Sasser returned from the trip to criticize the Reagan administration for failing, during its protection of shipping lanes in the Iran-Iraq war, to enlist the aid of allies who rely on Middle East oil to a far greater extent than does the United States. He also questioned the wisdom of the administration's plans to reflag the Kuwaiti tankers plying the region.

"I took on [Secretary of Defense Caspar W.] Weinberger," he explained in an interview with James Pratt of the *Nashville Tennessean* (May 31, 1987), "on the proposition that we authorize operating . . . in the Persian Gulf as escorts for Kuwaiti tankers . . . in an area where there have been seventy ships lost or damaged in the past six months. That puts us right in the middle of the Iran-Iraq war, with no consultation with Congress, to protect an oil lifeline for Japan and Western Europe. We get 3 percent of our oil out of the Persian Gulf. The Japanese get 90 percent of theirs, the Europeans get 50 percent—but not a single European naval vessel is in the Persian Gulf protecting that lifeline, not a single Japanese vessel. . . . My view is that we've got to examine these policies carefully before we hold ourselves out as the bodyguard or the Rambo of the world." In 1991, following Iraq's invasion of Kuwait, Sasser was among the minority who voted against authorizing President George Bush to use armed force to expel Iraq.

On domestic issues, Sasser established a moderately liberal record. He supported abortion rights, at great political risk back in his home state. During the heat of his reelection campaign in 1982, he cast the tie-breaking vote against a bill sponsored by Senator Jesse A. Helms of North Carolina that would have banned virtually all abortions. Sasser's vote enraged right-to-life groups, who poured money—in vain, as it turned out—into the campaign of his opponent. On the other hand, Sasser pleased conservatives by supporting a Helms measure that would have permitted voluntary prayer in public schools. Although he has generally opposed gun-control laws, he voted to ban cheap plastic pistols and certain semiautomatic weapons. He supported the Gramm-Rudman deficit reduction law and a constitutional amendment that would have mandated a balanced budget. He voted against the nominations of both William H. Rehnquist, as chief justice of the United States Supreme Court, in 1986, and Robert H. Bork, as associate justice of the Court, in 1988. In recent years Sasser has introduced legislation to improve childhood nutrition and to fund research and training in geriatric diseases.

With the retirement, in 1988, of Senator Lawton Chiles of Florida, the chairmanship of the Senate Budget Committee was to fall to the ranking Democrat, Ernest F. Hollings of South Carolina, but when both he and the second-ranking Democrat on that committee, F. Bennett Johnston of Louisiana, turned down the opportunity to fill the post, it was offered to Sasser. Although he was at first reluctant to accept it because the budget problem seemed to him intractable, he met the challenge and thus belatedly found his way onto the national stage. In an interview with Irvin Molotosky of the *New York Times* (December 19, 1988), he discussed his new assignment: "My basic priorities are addressing the deficit forcefully without destroying the government programs that contributed to this country's economic strength and well-being. That may mean shifting emphasis from the massive defense buildup of the 1980s to some of the domestic problems that were neglected during that period." To that end, he immediately began urging the newly elected Bush administration to trim as much as 4 percent more from the defense budget than it had originally planned. At a committee hearing he commented, as reported in the *New York Times* (March 9, 1989), "The impediments to achieving a real peacetime defense budget are managerial, bureaucratic, sometimes political. They have little to do with the threats we face from without and a lot to do with the inertia we must overcome from within."

A year later, as the Communist governments of Eastern Europe fell one by one, he blamed both the Reagan and Bush administrations for making it so difficult to squeeze a peace dividend from the military. "This refusal to make hard choices between competing [defense] programs is perhaps the inevitable corollary to the Reagan administration's indiscriminate across-the-board buildup," he wrote in *USA Today* magazine (July 1990). "The Reagan Pentagon refused to set priorities for the buildup, and the Bush Pentagon is at an equal loss to set them for the build-down. Rather than make clear choices, Reagan gave the Pentagon bureaucracy a loose rein to produce everything and to do so through stretch-outs in its budget. The philosophy was: 'Get it into the pipeline now and proceed as quickly as future outlays permit.' Once the roots spread, it becomes hard to pull up the plant." Among those items in the pipeline that Sasser thought should be cut were the B-2 bomber, the C-17 transport plane, the F-22 advanced tactical fighter, and Star Wars research. "We can't have every high-dollar, high-tech toy we fancy," he argued in an Op-Ed piece for the *New York Times* (July 29, 1991).

Sasser emerged as a key player in the 1990 budget negotiations with the White House that ended with President Bush reneging on his oft-repeated "no new taxes" pledge. Often appearing in the media to keep pressuring the White House to produce a practical solution to the deficit crisis, he reportedly began to get under Bush's skin with each sharply partisan attack. When the administration eventually submitted a revised deficit reduction plan that proposed even deeper cuts in domestic programs but had no provision for imposing new taxes, Sasser scoffed, as quoted in the *Washington Post* (June 26, 1990), "Simply putting a new suit on that old corpse isn't going to revive it. . . . It's like building a room on a house that's already collapsed."

With the prospect of Bill Clinton's victory at hand in 1992, Sasser discussed his plans for the future with Gordon Trowbridge of the *Jackson* (Tennessee) *Sun* (September 13, 1992): "There are really three things I want to focus on primarily. One is to bring the budget deficit down considerably. I think we can do that between now and 1994, and that's going to require that we get our economy going, so I'm very much interested in economic growth and job creation. As part of that, long term, we've got to get into education of the work force, converting defense establishments to civilian industries, and . . . trying to solve the problem of health-care accessibility and health-care cost." He helped to steer to passage parts of Clinton's five-year deficit reduction package.

A personable man with a ready smile, Jim Sasser has been described as witty, genial, self-assured yet modest, and as an attentive listener. He speaks in the slow drawl of his native Tennessee. Since August 18, 1962 he has been married to the former Mary Ballantine Gorman, a native Kentuckian. They have two children: James Gray and Elizabeth Ballantine. Sasser enjoys boating, reading history, restoring classic cars, and listening to country and bluegrass music. He keeps fit by hiking and bicycling.

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Charles Nesbit/Warner Books

Schwartz, Felice N.

Jan. 16, 1925– Administrator; social activist; writer. Address: c/o Catalyst, 250 Park Ave. S., New York, NY 10003

In 1989 Felice N. Schwartz, the founding president and chief executive officer of Catalyst, a not-for-profit organization that works with businesses to effect change for women, ignited a controversy that reverberated throughout the feminist community, corporate America, and the national media by stating, in the opening sentence of an article for the *Harvard Business Review* (January/February 1989), that "the cost of employing women in management is greater than the cost of employing men." Observing that more women than men leave the work force for extended periods in order to rear children and that most corporations do not have effective strategies in place for retaining those women, Schwartz added, "The greater cost of employing women is not a function of inescapable gender differences. Women *are* different from men, but what increases their cost to the corporation is principally the clash of their perceptions, attitudes, and behavior with those of men, which is to say, with the policies and practices of male-led corporations." Therefore, as she told Beth Brophy for *U.S. News & World Report* (March 13, 1989), "changing the attitudes of employers can reduce additional costs dramatically," to the mutual advantage of corporations and women.

Schwartz set out to do just that by taking the necessary but painful first step of challenging two powerful, competing orthodoxies: that of business, which associated all women with child-rearing and low levels of commitment to their careers, and that of feminism, which preferred to treat men and women as though they were the same as well as equal. In her article for the *Harvard Business Review*, Schwartz focused on two types of women in the corporate environment: the "career-primary" woman and the "career-and-family" woman, who represent opposite ends of a continuum along which there are as many variations as there are individuals. She proposed that corporations recognize that the two types of women have different agendas and that companies design flexible programs to accommodate those women who choose both career and family. In referring to her ideas, a reporter for the *New York Times* coined the phrase "mommy track," which became the focus of a long and often bitter debate in which Schwartz was alternately cast as a maverick bravely spotlighting issues that corporations were afraid to tackle and as a traitor to feminist principles.

Felice Nierenberg Schwartz was born on January 16, 1925 in New York City, the only daughter of Albert Nierenberg, who owned Etched Products Corporation, a metal-engraving and etching plant in Long Island City that produced decorative trim for automobiles, refrigerators, and other industrial products, and Rose (Kaplan) Nierenberg, a homemaker. In accordance with her father's wish that she become a doctor, Schwartz was a premed major at Smith College in Northampton, Massachusetts. Despite her lack of interest in her science courses, she dutifully applied to medical school, but, although she was accepted, she declined to attend, for in the meantime she had come under the influence of Ralph Harlow, the chairman of Smith's religion department, whom she has described as a "social activist with a marvelous moral imperative to his life." Harlow strengthened Schwartz's determination to spend her life trying to change things that affronted her sense of justice, such as the fact that black students made up only .25 percent of Smith's enrollment.

After graduating from college in 1945, Schwartz accepted a job with the National Association for the Advancement of Colored People. Frustrated by the slow, bureaucratic pace she encountered there, she left the NAACP after nine months to found her own organization, the National Scholarship Service and Fund for Negro Students (NSSFNS). Based in Harlem, the NSSFNS was devoted to opening the doors of higher education to black students. To that end, Schwartz wrote and published *A Guide for Negro College Students to Interracial Colleges*, the first directory of its kind. She catalogued over $14 million in available scholarships and established a fund to supplement existing scholarships. By 1947 she had placed 750 black students in schools that had previously accepted few or none. For her efforts, she was honored with a *Mademoiselle* Merit Award in education in 1950.

In 1951 the death of her father prompted Schwartz to give up her position as executive director of the NSSFNS in order to rescue the family company, which employed 750 people, from failure; Schwartz's brother, who was in charge of sales, invited her to step in as vice-president of production. The experience was very gratifying for Schwartz, as she explained in her book *Breaking with Tradition: Women and Work, the New Facts of Life* (1992): "Unencumbered by too much knowledge, I was able to go from one area to another . . . : from purchasing, to production control, to cost accounting, to negotiating a labor contract with seventeen male shop stewards." With an office on the factory floor, Schwartz established herself as a visible, active presence who was unfazed by the shop stewards' sexist remarks. "You can make a class-action suit out of it, or you can laugh at it," she observed in an interview with Julie Lawlor for *USA Today* (March 23, 1992). After three and a half years, the company was sold for a modest profit.

At that time Felice Schwartz, who had married Irving L. Schwartz when she was twenty and moved to the suburbs, was pregnant with the second of their three children. For the next eight years, she stayed at home as a full-time mother. She was not concerned or anxious about returning to the workplace. "I felt secure that when I wanted to go to work I'd know what to do and it would work out," she has said. But she noticed that such was not the case for many of her peers. "I saw a lot of frustration and a lot of anxiety," she told Ellen Hopkins in an interview for *Working Woman* (October 1990). "What were these women going to do when the kids went on to college? What would the second half of their lives be like? I became consumed with wanting to do something about this terrible waste of talent." Thus, the same observations that inspired Betty Friedan to write *The Feminine Mystique* (1963) induced Schwartz to found Catalyst in 1962. Her husband, a physician, had just been named to a post at a medical school in Cincinnati. Realizing that New York City was the most logical place to base her efforts, Schwartz returned there with her children, and her husband flew out to see them every weekend for two years. "A lot of people thought it very odd," Irving Schwartz told Julie Lawlor. "But it didn't occur to me to stop her or oppose her idea of an agency that could be a real service to people." Like many other working women at that time, Felice Schwartz suffered her share of guilt for choosing to go to work as soon as her youngest child entered nursery school, as she explained to *Current Biography*: "I did feel massively guilty. There was no other way to feel. [It was thought that] you were being irresponsible. You were not really a woman. There was something wrong."

Nonetheless, in 1962, at the age of thirty-seven, Schwartz embarked on a cross-country journey to meet with nine college presidents whom she had targeted as potential founding board members for Catalyst. Headquartered in her suburban home, Catalyst was created "to bring to our country's needs the unused abilities of intelligent women who want to combine family and work," according to Schwartz. From the beginning, Catalyst was "a facilitating rather than a confrontational organization," as Schwartz has said, adding that "much more can be accomplished by opening doors . . . than by breaking them down." She established a nationwide network of 250 resource centers as well as a counseling library that served twelve million women per year, and she wrote and distributed forty pamphlets that tailored job-hunting strategies to women's needs.

"What we were trying to do in the early days," Schwartz has said, "was to demonstrate the feasibility and advantage of part-time work, because that's what women then wanted." At that time, her efforts centered on the public sector, because its traditionally low-paying positions normally attracted only one or two applicants per job opening. When the Boston Department of Public Welfare agreed in 1963 to fill twenty-five full-time positions with fifty half-time caseworkers, it received responses from more than 1,600 women, enabling the department to hire only the most qualified individuals rather than settle for anyone who requested an application.

Not satisfied to limit her endeavors to the public sector, Schwartz turned to the world of private enterprise. "I always wanted to work in the corporation," she told *Current Biography*, "because that's the powerful arena. Change that's effected there ripples across society." But corporate executives, faced with an abundance of male workers, were not motivated to hire women, and women themselves often experienced conflict when contemplating the prospect of "deserting" their husbands and children to go off to work. Schwartz addressed some of those issues in her first book, *How to Go to Work When Your Husband Is Against It, Your Children Aren't Old Enough and There's Nothing You Can Do Anyhow* (1968).

The following decade was a transitional period both for Catalyst and for women in the workplace. Women who chose to go to work were being joined in increasing numbers by women who were forced to go to work out of economic necessity due to the recession of 1973–74 and the stagflation—an unprecedented combination of inflation and unemployment—of the late 1970s. Having focused on the career-counseling needs of individual women in the 1960s, Catalyst began to move into the corporate community in the 1970s. It conducted numerous groundbreaking studies on the availability of and demand for child care, the feasibility and usefulness of parental leave, and the complications faced by two-career families, including relocation and implementation of benefits. Catalyst disseminated the conclusions of its research in the 1980s in order to help employers deal with work and family issues by educating them in the proactive cultivation of women's leadership skills and the removal of obstacles to their advancement. In the 1990s the $2.5 million organization began serving its corporate contributors primarily in an advisory capacity as a solution-oriented problem solver rather than merely as a gatherer, synthesizer, and provider of information.

Over the course of her three decades at the helm of Catalyst, Schwartz had become a highly reliable and widely respected expert on work-and-family issues, had established credibility with the business executives who contributed to Catalyst, and had been honored by feminist groups for the unique nature of her organization's contribution to rendering the corporate climate more amenable to the needs of professional women. Ironically, Schwartz was attacked by feminists, as well as by some business executives, in the wake of the publication of her *Harvard Business Review* article for advocating the very conditions that she had spent a lifetime trying to eradicate—namely, the relegation of female professionals to lower-paying staff positions and middle management while their male peers rose through the ranks of revenue-producing line positions to corporate leadership posts. According to John Leo, writing in *U.S. News & World Report* (April 3, 1989), much of the criticism directed at Schwartz derived from misunderstandings spawned by the disparaging shorthand phrase "mommy track," which had been coined by Tamar Lewin of the *New York Times* (March 8, 1989) to describe the stagnant career path onto which Schwartz's "career-and-family" women would be shunted once they had been identified. "This is not a plan to dump all mothers onto the slow track," Leo wrote. "It's a way of giving people options on how long and hard they want to work and on what level. What's wrong with that?"

Schwartz conceded, in an interview with Lewin, that perhaps "at first, employers are going to be shocked and they're going to say, 'Let's not employ women,' but then they're going to realize that's ridiculous, that they absolutely depend on women." Given the fertility rate in the United States, which, according to the National Center for Health Statistics at the Department of Health and Human Services, declined from 25.3 live births per 1,000 people in 1957 to 15.6 in 1972 and was holding at 15.9 as of 1988, Schwartz told Beth Brophy that "the result will be a tremendous shortage of able, talented, educated, competent individuals." Moreover, more women than men are earning bachelor's, master's, and accounting degrees, and a third of M.B.A. degrees and nearly half of law degrees are awarded to women. In an article for *Fortune* (June 8, 1987), Schwartz had already provided corporate culture with a bottom-line rationale for enabling women to rise above middle management by removing the barriers to their advancement: "so that the company can capture the best people for leadership positions. Skimming the cream from both the male and female barrels, rather than digging deeper into the male barrel, pays off in quality gains that far outweigh the larger investment the company must make in women."

While many in the business community applauded Schwartz's efforts to draw attention to the differences between men and women, other corporate leaders objected. In a letter to the *Harvard Business Review*, Deborah Biodolillo, a vice-president of human resources for Apple Computer, wrote: "Schwartz's recommendation for early identification of an individual's career path becomes not only impossible but also undesirable. It establishes barriers instead of providing the options people need." In another letter, Michael Maccoby, the president of the Maccoby Group, maintained that "business should not prejudge or categorize a woman by her attitude toward mothering but rather by her ambition, talent, and ability to balance values." But perhaps the most stinging commentary came from within the feminist movement. Betty Friedan wrote, "It is dangerous and deplorable for the *Harvard Business Review* and Ms. Schwartz to say that women managers have to make a choice between career and family. At a time when 95 percent of male executives have children but the majority of female executives are childless, it is dangerous to affirm the policies and attitudes that created just that situation."

In an interview with Diana Kunde for the *Dallas Morning News* (May 7, 1991), Schwartz admitted, "I had a couple of difficult months of adjusting to being accused of things I not only didn't say—but don't believe." Defending her position in an article for the *New York Times* (March 22, 1989), Schwartz argued that her main purposes were "to urge employers to create policies that help mothers balance career and family responsibilities and to eliminate barriers to female productivity and advancement." Barbara Presley Noble quoted her in the *New York Times* (February 23, 1992) as saying, "I was one of the first victims of political correctness. I dared to violate the party line that women are not different from men." "There is a conspiracy of silence that prevents us from putting the issues [of maternity leave, parenthood, and flexible working arrangements] on the table," she told Lisa Anderson for the *Chicago Tribune* (May 3, 1992). "Unless we put them on the table we can't analyze them and we can't address them. We will just continue in the way we are, with a deepening sense of discouragement on the part of employers and of frustration and anger on the part of women."

In *Breaking with Tradition*, which received a much more balanced hearing than had her article, Schwartz expanded on her ideas about the ways in which corporations can best address the taboo issues surrounding women in the workplace that (usually male) employers and women have been reluctant to confront for fear of litigation and discrimination, respectively. Perhaps the most controversial tip Schwartz offers young women in her book is to tell prospective employers their family plans. Maintaining in her interview with Ellen Hopkins that she understands the vulnerability of a job applicant who chooses to reveal whether she intends to have children, Schwartz said, "What that young woman doesn't understand is that simply because of her age and her sex she's suspect. And unless she initiates the conversation, the person on the other side of the desk is free to imagine the worst. I *know* that because I talk to corporate leaders."

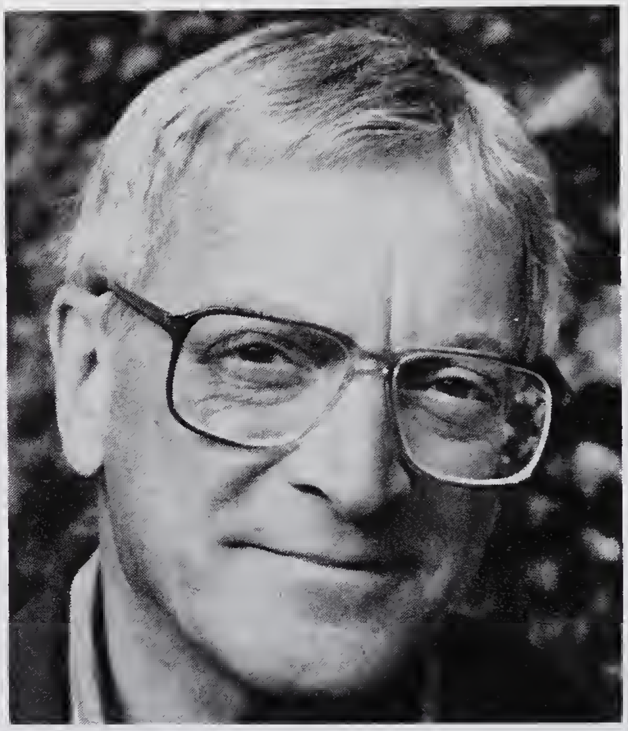
Some of Schwartz's opponents believe that her close ties to corporate higher-ups influence Catalyst's findings and conclusions on women's issues. Ellen Hopkins quoted a former Catalyst employee as saying that Schwartz fails to see that "most people aren't in a position, either professionally or economically, to take the risks that Felice wants them to take in order to effect societal change." One of Schwartz's associates told Hopkins, "She's never been an employee, she's always been the boss. That's a weakness in that she doesn't understand readily what it's like to be vulnerable to the whims of your employer. On the other hand, it's the reason CEOs listen to her, they have the sense that Catalyst is willing to balance the advancement of women with what works for the company."

The recipient of Honorary Doctor of Humane Letters degrees from Pace University (1980), Smith College (1981), and Chatham College (1990) and an Honorary Doctor of Laws degree from Marietta College (1989), Schwartz was voted the Human Resources Professional of the Year in 1983 by the International Association for Personnel Women, and in 1987 she received the Excellence in Leadership Boehm Soaring Eagle Award from the National Women's Economic Alliance Foundation. In March 1990 she was one of 126 world leaders, thinkers, and trendsetters featured in *Fortune* magazine's sixtieth anniversary issue. In November 1992 she was admitted as a fellow at the National Academy of Human Resources. Schwartz serves on the advisory boards of the National Women's Political Caucus, the National Network of Hispanic Women, the Foundation for Student Communications, the General Motors Institute, and the Business Council of New York State, among other organizations, and she chairs the Nominating Committee of the Board of Planned Parenthood of America.

Planning to retire as president and CEO of Catalyst in May 1993, Schwartz will remain on the organization's board of directors and will continue to write and lecture. Her goal, she told Lisa Anderson, was "to make gender no longer an issue in the workplace." She has donated the proceeds from her book *Breaking with Tradition* to the Felice N. Schwartz Fund for the Advancement of Women in Business and the Professions, which is intended to ensure the continuation of key research projects already in progress at Catalyst. "Although I've loved every year better than every other year, and I think I've been privileged to have seen the whole thing, I'm ready to take this load off my back," she said in her interview with *Current Biography*. "My life will continue to be one that's addressed to social change, at a more modest intensity level, and with more time for my grandchildren and my children."

Felice Schwartz lives in New York City with her husband, Irving, who is Emeritus Dean of the Graduate Faculty and Lamport Distinguished Professor at the Mount Sinai School of Medicine of the City University of New York. They have three children, Cornelia Ann, Tony, and James Oliver, two granddaughters, and two grandsons.

Selected Biographical References: Chicago Tribune VI p3 My 3 '92 por; Working Woman 15:116+ O '90 por; USA Today B p1 Mr 23 '92 por; Who's Who of American Women, 1991–92



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Selzer, Richard

June 24, 1928– Writer; surgeon. Address: 6 St. Ronan Terr., New Haven, CT 06511

Like Rabelais, Anton Chekhov, W. Somerset Maugham, Lewis Thomas, and a handful of other well-known figures, Richard Selzer is a physician who is also a writer. But unlike many of the members of that select group, Selzer has also practiced medicine, as a general surgeon. And even more rare, he has written about his experiences in that role, "show[ing] the surgeon as a man, and not as a god . . . ," as he put it, "and reveal[ing] the fact that surgeons suffer, and are afraid, and that they fail." Writing with the sensibilities of an artist and humanist and a man of both science and letters, he has offered readers not case histories in the tradition of medical journalism but literary works that imbue the hard facts of anatomy, disease, pain, and death with mystery, spirituality, and wonder. His work "forces the reader to confront and endure his terror and acknowledge his own vulnerability," Lawrence Shainberg wrote in the *New York Times*

Book Review (January 9, 1977), and, in that same publication (August 29, 1982), Fitzhugh Mullan declared, "His marvelous insight and potent imagery make his tales of surgery and medicine both works of art and splendid tools of instruction."

Richard Selzer's medical education, in the broadest sense, began during his childhood in a depressed industrial city, where, as the son of a family doctor and as a sensitive boy endowed with acute powers of observation, he learned early on about illness, physical and emotional suffering, and death. His knowledge of the human condition deepened through his service in an army medical unit in Korea. He began writing at the age of forty, after working as a surgeon and teacher for fifteen years. For the next eighteen years, until retiring from surgery to write full-time, he pursued both his medical vocation and his literary career. In addition to two book-length memoirs, he has written more than six dozen stories, essays, and autobiographical sketches, which have been published in such periodicals as *Esquire*, *Harper's*, *Life*, *Redbook*, the *New York Times Magazine*, and *Antaeus* and in his six books of collected works.

The younger of the two sons of Julius Louis Selzer and Gertrude (Schneider) Selzer, Richard Alan Selzer was born in Troy, New York on June 24, 1928. His brother, Bill, was a year and a half his senior. The Selzer household also included the boys' maternal grandfather and, for a time, according to one source, their paternal grandmother. To young Dickie, as Richard was called, Gertrude Selzer represented "the world of art," as he wrote in his memoir *Down from Troy: A Doctor Comes of Age* (1992). A somewhat eccentric and melodramatic "artiste," she would burst into song "a hundred times a day," Selzer has recalled; she also sang in amateur productions in the Troy Music Hall.

Julius Selzer, on the other hand, "embodied the world of science" to Dickie; he was a physician, a popular general practitioner whose patients included many of the prostitutes for which Troy was then known and many victims of tuberculosis, which was rampant in Troy at that time. Like other family doctors of the day, Dr. Selzer offered a wide range of services, including setting broken bones, delivering babies, and performing surgery. His office was located in what would have been the parlor of the Selzers' home. "From my earliest days I sat on the landing and listened to the moans and cries that floated up the staircase," Richard Selzer has recalled. On summer vacations, Dickie sometimes accompanied his father on house calls and on visits to the hospital with which Dr. Selzer was associated. He often recalls his father's reverence for the operating room. "It seemed to him a holy place," he told Keiko Beppu and M. Teresa Tavormina, who interviewed him for the *Centennial Review* (Winter 1981).

During Dr. Selzer's off-hours, Dickie and his brother often sneaked into their father's office to peruse medical texts. "It was then that I first became aware of the rich, alliterative language of medicine," Selzer has said. "I remember that some of the best words began with the letter *C*"—words like *cerebellum*, *carcinoma*, and *choledochojejunostomy*. The last term especially fired his imagination, he wrote in *Down from Troy*: "All those syllables marching across the page, ending in that terminal *y*. It didn't matter what it meant—if that was the way surgeons talked, I was going to be one of them." At night, in the bedroom they shared, he and Billy amused themselves by calling out interesting-sounding words, and at the supper table, their parents encouraged the boys to recite poetry and report on additions to their vocabulary or other things they had learned.

Three evenings a week, Dickie visited the local public library, returning home—even when he was as young as seven—with an armload of books. He was especially enamored of fairy tales, Aesop's fables, and Greek myths, which he would read in bed "far into the night," in his words. Selzer believes that his early exposure to fairy tales engendered within him what he has described as "a state of exalted sentimentality that has persisted throughout a lifetime of scientific study and surgery." "I like to think [fairy tales] are also responsible for a certain state of wonder," he wrote in *Down from Troy*.

As a child, Selzer further satisfied his thirst for stories at a tavern located around the corner from his house. His father would sometimes send him there on errands involving patients who frequented the place. Its resident bard, a man named Duffy, had "an immense repertoire of stories, which he told with something like genius," Selzer wrote in *Down from Troy*. The young Selzer relished the way Duffy "entered his stories, moved about inside them, all the while tasting them, feeling the color and smell of his words. It was like listening to Homer." And he learned that "in telling a story, suspense, humor, and the grotesque were all instruments of illumination," instruments that Selzer would later employ with eminent success in his own fiction. (Even in his nonfiction, his voice is that of a storyteller enlivening his text through development of mood and character, dramatic exposition, and other narrative techniques.) Until he graduated from college, Selzer visited Duffy in the tavern whenever he could.

As Selzer grew older, his literary interests broadened to include the works of Edgar Allan Poe, Robert Louis Stevenson, Sir Walter Scott, and Rafael Sabatini, and he became "obsessed," as he has put it, with the heroes of the *Iliad* and the *Odyssey*. A voracious reader to this day, Selzer has cited many other writers as especially influential for him, among them Virgil, Shakespeare, Nathaniel Hawthorne, the French Symbolists, Gabriel García Márquez, Pablo Neruda, Patrick White, and various physician-writers, including Rabelais (his favorite), Sir Thomas Browne (to whom he has said he feels the closest), Chekhov, Maugham, William Carlos Williams, Louis Ferdinand Céline, Arthur Schnitzler, and Walker Percy. The chapter on affliction in Simone Weil's book *Waiting for God* and the letters of Catherine Benincasa (St. Catherine of Siena) also impressed him deeply.

While Selzer's mother encouraged her young son's immersion in literary works of the imagination in the hope that he would become a writer, Julius Selzer, with equal intensity, wanted Dickie to follow in his footsteps. "He has a surgeon's hands. Both strong and delicate," he told his wife. Selzer has said that he realized, even while growing up, that in their conflicting ambitions for him, his parents were actually battling each other; they had transformed their feelings of resentment toward each other into a "civilized rivalry" for nothing less than his soul. That rivalry ended abruptly in April 1940, as Richard Selzer reported in *Down from Troy*: "When I was twelve and it appeared to Father that he might be losing, he committed the supreme act of seduction: He died." Immediately after Dr. Selzer's death from a heart attack, Richard decided that he would become a physician. "It was then and there that I gave myself to medicine the way a monk gives himself to God," he wrote. "Not to have done so would have seemed an act of filial impiety. Since I could not find him in the flesh, I would find him in the work he did." In his book *Letters to a Young Doctor* (1982), which is dedicated to the memory of his father, Selzer wrote that he became a doctor "to prolong [his] father's life."

After graduating from Troy High School, Selzer enrolled at Union College, in Schenectady, New York, where he earned a B.S. degree in 1948. He then entered Albany Medical College, also in New York, where, on first walking into the anatomy laboratory, he told Keiko Beppu and M. Teresa Tavormina, he "instantly" felt "profoundly happy." "I had a sense that I had returned to a place from which I had been exiled, in a sense, and where I belonged in an important way . . . ," he told the interviewers. "And every day that I went to the anatomy laboratory, . . . I had the same feeling of happiness."

Selzer received his M.D. degree from Albany Medical College in 1953, and in the same year he entered the Yale University School of Medicine, in New Haven, Connecticut, to begin his internship and residency. His first year of his surgical internship was interrupted in March 1955, when he was recruited for military service in Korea. Commissioned as a lieutenant with an army medical company, Selzer spent thirteen months in Korea, tending American soldiers and Korean refugees and peasants. While he was stationed there, he fell victim to both malaria and amoebic dysentery. Before being discharged from the army, as a captain, he spent more than a year in Japan, where he was sent to regain his strength.

In 1958 Selzer returned to Yale to complete his residency, and in 1961 he accepted a job there as an instructor in surgery (he eventually rose to the rank of assistant professor, a position he held for two decades), teaching while going on his hospital rounds or during surgery rather than in the lecture hall. He began a private practice in general surgery in 1960, forming a partnership in 1962 with Bernie S. Siegel (the author of *Love, Medicine, and Miracles*, among other books) that later, with the addition of three more surgeons, became a group practice. In an article for *Medical Heritage* (January/February 1985), Donald W. Faulkner quoted one nurse as saying that Selzer was "the most attentive and caring surgeon" among the doctors with whom she worked. "It would take heaven and earth to move him away from being in the recovery room with one of his patients," she told Faulkner.

For about twenty years, beginning in the late 1940s, Selzer's literary intake was confined almost solely to the information found in medical textbooks and journals, but he "kept one eye open to the delights of language provided by even the most mundane of medical texts," as he told Faulkner. His storytelling was limited to bedtime tales that he fabricated for his children, and his writing, to medical reports; even composing a letter seemed "tedious" to him, as he told an interviewer. Then, one day in 1968, he "felt a certain restlessness," as he has put it, and he took up a pen and wrote a story. (In speaking of his unanticipated return to literary pursuits, he told a reporter a few years later that he had "felt a sudden harnessing of [his] imagination and the energy to do it.") On completing the story—an imaginative rendering of the Biblical tale of Jonah and the whale—he "knew immediately that [he] was a writer," as he told Keiko Beppu and M. Teresa Tavormina. That assessment was reinforced when he showed the renowned biographer and literary critic Richard Ellmann, his neighbor and friend, more samples of his work, and Ellmann responded by urging him to continue writing.

Almost all of Selzer's maiden efforts were horror stories. His first published short story appeared in the January 1971 issue of *Ellery Queen's Mystery Magazine*. Entitled "A Single Minute of Fear," it was praised by the magazine's editor as "an exceptional 'first story,' filled with suspense and a growing sense of terror." His third story, published in the same year in *New American Review*, attracted the attention of an *Esquire* editor, and in 1972 *Esquire* published the first of the dozen nonfiction pieces by Selzer that were to appear in that magazine by the end of 1979. Those essays, which included "Drinking Man's Liver," "Belly," "Knife," "Skin," and "Kidney Stone," focused on the human body and on Selzer's experiences as a surgeon—subjects to which he had turned within a few years of launching his second career.

The *Esquire* essays displayed not only Selzer's intimate acquaintance with human anatomy and physiology and his empathetic understanding of human suffering but also his extensive knowledge of history, literature, and myth, his obvious delight in manipulating words, and what Charles I. Schuster, in an essay that appeared in *Literary Nonfiction: Theory, Criticism, Pedagogy* (1989), edited by Chris Anderson, called his "poet's vision," "the ability—even the compulsion—to transform reality through image." A passage from "Kidney Stone" illustrates that vision, knowledge, and understanding: "Lifted whole from the magic forest of the body and considered apart, the organs of urination resemble the head of a strangely sweet-faced creature. Here are the twin ears of the kidneys, blooming above the slender ureteral stalks. . . . Both wear, with Napoleonic panache, the tricolored hat of the adrenal gland. . . . What risks the urinary system takes!—paying for the fragile beauty of its structure by daring obstruction at any of a number of its tapered straits. . . . Not Jason and the Argonauts in their passage between the crushing Symplegades, nor Ulysses at the Bosporus, pursued by the ill-tempered malignant Wandering Rocks, surpassed in their voyages the hazards of the urinary flow through the narrows of the prostatic urethra." After reminding his readers that Montaigne, Samuel Pepys, Horace Walpole, and Benjamin Franklin had all experienced the excruciating pain caused by kidney stones, he observed, "Suffering is the bond that transcends time and place."

In 1976 Selzer's *Esquire* essays, along with some slice-of-life medical anecdotes and autobiographical pieces, appeared in his second book, *Mortal Lessons: Notes on the Art of Surgery*. His previous book, *Rituals of Surgery* (1974), a collection of medically grounded fictional pieces, had been well received, but only a handful of critics had reviewed it. The publication of *Mortal Lessons*, which followed on the heels of Selzer's winning a National Magazine Award for his *Esquire* essays, in 1975, attracted much more attention in literary circles; it garnered generally laudatory reviews in some three dozen newspapers and periodicals.

In a *National Observer* (March 19, 1977) review, for example, Bill Marvel compared *Mortal Lessons* to Annie Dillard's Pulitzer Prize-winning *Pilgrim at Tinker Creek*: "Selzer is . . . a kind of Annie Dillard of Inner Space," he wrote. Writing in *Time* (January 24, 1977), Peter Stoler advised would-be surgeons to read *Mortal Lessons*; Selzer, he declared, "forces physicians to think about the morality of medicine—and to search for meaning in the rituals of an art 'at once murderous, painful, healing, and full of love,'" and he suggested that although the book "will not make any surgeon a better technician . . . it just might make him a healer."

The enthusiasm generated by *Mortal Lessons* was echoed to a large degree in reviews of Selzer's next three collections: *Confessions of a Knife* (1979), *Letters to a Young Doctor* (1982), and *Taking the World in for Repairs* (1986), books that solidified his reputation as a masterful essayist and storyteller. Many critics remarked upon his uncommon subject matter, his idiosyncratic writing style and point of view, his keen sensibilities, and his ability to strike a spiritual chord in the reader. In her review of *Confessions of a Knife* in *Newsweek* (September 3, 1979), for instance, Elizabeth Peer wrote that the author's "rather Biblical cadences work extremely well when he's focused on mortality. . . . Selzer is not for the squeamish—and that is a large part of his achievement. He forces us to look at what is fearsome and disgusting through his own inventive optic, to view human decay as invested with sensuality, irony, bathos, low comedy, and high terror. By dwelling on the mechanics of death, he celebrates life." Diane Ackerman, who reviewed *Taking the World in for Repairs* for the *New York Times Book Review* (October 5, 1986), described its contents as "really memoirs of a scientist searching for romance, myth, faith, and all those other ephemera we throw into a poke and call meaning." Selzer, she wrote, "jots down his observations with a surgeon's cunning and a stylist's zest."

"A doctor walks in and out of a dozen stories a day," according to Richard Selzer. "It is irresistible to write them down." Indeed, many of Selzer's tales and essays have sprouted from his experiences as a surgeon; they have "a central core of truth" that is expressed through the use of many "fictional techniques," as he has said. In "The Masked Marvel's Last Toehold," for example, which appeared in *Confessions of a Knife*, the author discovers that the man whose leg he must amputate was a wrestler who, during his prime, fought a match to which Selzer, as a ten-year-old, was taken by his uncle. In the operating room, the surgeon remembers his uncle yelling to the wrestler's opponent, "Tear off a leg. Throw it up here." "And I think that forty years later I am making the catch," he wrote in his story. "Sarcophagus," also in *Confessions of a Knife*, describes with painful, even brutal, realism the death of one of Selzer's patients, which occurred on the operating table after the surgeon's futile attempt to repair tissue that proved to have been totally destroyed by cancer. The piece also captures the reactions of the others present in the operating room and of the cancer victim's family.

Selzer has also taken his inspiration from his trips to Europe and Central and South America; his experiences as a volunteer with Interplast (International Plastic Surgeons, Inc.), performing reconstructive surgery on poor people in developing countries; his memories of his boyhood in Troy; and even his dreams. During the years that he worked as a surgeon full-time, he has said, he tapped into his dreams frequently because he used to write in the middle of the night. In an autobiographical article that appeared in the *New York Times Magazine* (August 21, 1988), he explained that unless a family commitment prevented him from doing so, he would go to bed every evening at 8:30 P.M. and awaken by means of his internal clock at 1:00 A.M. Then, in his kitchen, he would write in longhand until 3:00 A.M., when he would go back to bed and promptly fall asleep, rising again at 6:00 A.M. to begin his day as a surgeon and teacher.

During an interview for the *New York Times* (September 28, 1979) after the publication of *Confessions of a Knife*, Thomas Lask asked Selzer whether he would like to retire from the medical profession and devote himself completely to writing. Selzer answered, "If I withdraw from surgery, I would not have another word to write." But seven years later, he gave up both his surgical practice and his teaching position at Yale so that he could write full-time. He disclosed his reasons for doing so in *Down from Troy*: "In the operating room the patient is anesthetized so he will feel no pain. The surgeon, too, must be in a sense anesthetized so he can be at some remove from the emotional heat of the event. After all, take away the purpose of the surgery, and the laying open of the body of a fellow human being becomes an act of assault and battery. Throughout his long period of training, the surgeon dons a carapace that serves to insulate him from horror. The writer wears no such carapace but must perceive events and report them back to the waiting world in the most compelling language he can find. The surgeon who writes must not only perform the deed but perceive it fully, thus stripping off his own insulation, weakening his resolve. It was time to go." Since his retirement Selzer has written, in addition to *Down from Troy* and magazine articles, a book of short fiction entitled *Imagine a Woman* (1990) and *Raising the Dead* (1993), an account of his near-death from Legionnaires' disease in 1991 and his slow recovery. He has also become a popular figure on the lecture circuit.

According to Donald W. Faulkner, Richard Selzer is "short, slim—almost gaunt—and ruddy, with a hawk's beak of a nose." In a *Publishers Weekly* (August 10, 1992) profile, Sybil S. Steinberg noted that "Selzer's hair is silver, and so is his tongue, which summons metaphors as fluently as it does facts." Keiko Beppu and M. Teresa Tavormina commented on his "unassuming friendliness and genuine interest in the people around him." "His soft-spoken, occasionally self-deprecating manner belies the unabashed intensity of his memories and enthusiasms," they wrote. With his wife, the former Janet White, to whom he has been married since February 13, 1955, Selzer lives in an old clapboard house in New Haven, Connecticut, near the campus of Yale University. The Selzers have three adult children—Jonathan, Lawrence, and Gretchen—and four grandchildren.

Selzer holds honorary degrees from the University of Pennsylvania Medical College, Georgetown Medical School, and two of his alma maters, Union College and Albany Medical College, among other institutions. He won the Pushcart Prize for fiction in 1982, the American Medical Writer's Award in 1983 for *Letters to a Young Doctor*, and a Guggenheim Fellowship in 1985. He has been awarded residencies to work at Yaddo, the artist's retreat in Saratoga Springs, New York, and the Rockefeller Foundation's Bellagio Study Center, in Italy.

When his first book was published, Richard Selzer has recalled, his colleagues reacted unfavorably "because it was as though a member of a priesthood was revealing the secrets of that priesthood." "As my works became better known, and more widely distributed, doctors from all over the world have written to me . . . ," he told Beppu and Tavormina. "And it made me feel wonderful, because to be a voice . . . for your colleagues is a great privilege." The greatest of all the satisfactions he has had in his life, he has said, has been fulfilling the ambitions that each of his parents set for him.

Selected Biographical References: Bulletin of Bibliography 47:3+ Mr '90; Centennial R 25:20+ Winter '81; Medical Heritage 1:12+ J/F '85; N Y Times C p24 S 28 '79 por; N Y Times Mag p30+ Ag 21 '88 por; Pub W 239:48+ Ag 10 '92 por; Contemporary Authors new rev vol 14 (1985); Who's Who in America, 1990–91

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Sheehy, Gail

Nov. 26, 1937– Journalist. Address: 300 East 57th St., Ste. 18D, New York NY 10022

"I'm interested in human behavior and human growth," the journalist Gail Sheehy has said. "I'm very hopeful about long-term maturing of civilized people[s], so I'm always fascinated by tracking how it happens in individuals." In the course of her exploration of character development, Sheehy has examined the lives of presidential candidates, world leaders, Cambodian refugees, and middle-class Americans for clues to their successful navigation of life's challenges. The author of ten books, she is best known for helping to popularize the concept of the midlife crisis, the parameters of which she delineated in *Passages: Predictable Crises of Adult Life* (1976), which came in ninth in a 1991 survey conducted by the Library of Congress and the Book-of-the-Month Club to determine which books have most influenced people. As a contributing political editor of *Vanity Fair* since 1988, she has written about former president

George Bush, Iraqi president Saddam Hussein, and former British prime minister Margaret Thatcher, among others, and has broadened the scope of her human-development research to encompass such previously ignored subjects as "male menopause." Admired for her ability to elicit confidential information, her tenacity as a reporter, and the accessibility of her award-winning nonfiction, she has nevertheless been accused of relying too heavily on buzz words, substituting "psychobabble" for disciplined reporting, and injecting herself intrusively into her narratives. As Susan Jacoby observed in the *New York Times* (October 4, 1981), "Sheehy's work stands squarely in the American tradition of Thoreau, Emerson, Dale Carnegie, and Norman Vincent Peale—with all the positive and negative qualities those names bring to mind."

Gail Henion Sheehy was born on November 26, 1937 in Mamaroneck, New York, the first of the two daughters of Harold Merritt Henion, an advertising executive, and Lillian Rainey (Paquin) Henion, who had been a beauty consultant before becoming a full-time homemaker when Gail was born. (Gail's sister, Patricia, was born nine years later.) "My mother had tremendous artistic talent . . . ," Sheehy told Stephanie Mansfield in an interview for the *Washington Post* (August 5, 1988). "She fed all that into me and made sure I had dancing lessons and piano lessons, and my father worked out his need for a son, so I got both sides of it. . . . He taught me how to play baseball. . . . I learned about competition and not to be afraid of it."

Sheehy's mother, who had taken singing lessons and who eventually owned a motel, drank excessively to cope with her frustrated ambitions, according to Sheehy, who remembered "dark, kind of irrational outlashings that would occur sometimes," as she recalled to Mansfield. Finding solace in writing stories and putting on plays at home, Sheehy cultivated an active imagination. "I'd trespass on somebody's estate and go sit on the rocks and with my little pad, write away, and the tide would come in and I'd be stranded on my rock and have to swim in with notebook over my head," she told Mansfield.

In 1958 Sheehy graduated from the University of Vermont in Burlington with a bachelor's degree in home economics, according to the registrar's office, but Sheehy told Mansfield that she majored in English, with home economics as a "backup." "At that time, it was the closest thing to business school for a female," she explained. After working as a traveling home economist for J. C. Penney & Company for two years following her graduation from college, she married Albert F. Sheehy, who was then a premed student at Columbia University. In 1960 the couple moved to Rochester, New York, where she worked as a fashion consultant at a local department store for a year before embarking on a two-year stint as a fashion editor for the Rochester *Democrat and Chronicle*. From 1963 to 1966 Sheehy served as a feature writer for the *New York Herald Tribune*, where her penchant for gutsy reporting first became apparent in an exposé about public maternity clinics in New York City. In 1970 she won a fellowship to do graduate work at Columbia University under the anthropologist Margaret Mead, who became one of her mentors. Sheehy's other mentor around that time was Clay S. Felker, who in 1968 founded *New York* magazine and hired Sheehy as a contributing editor; she held that position until 1977. (Having divorced Albert Sheehy around 1967 or 1968, Gail Sheehy married Felker in 1985.) Since 1968 she has concurrently pursued a career as a freelance journalist.

In 1970 she published her only novel, *Lovesounds*, a thinly veiled version of the termination of her first marriage. Eschewing the dualistic schema typical of most divorce stories, in which one spouse is portrayed as good and the other as evil, Sheehy achieved "a good study of the pure emotions involved," according to Judith Martin of the *Washington Post* (August 29, 1970). But Paul D. Zimmerman complained in *Newsweek* (August 10, 1970) that the precepts of journalism are perhaps not suited to fiction. "The rules of the novel are different," he observed. "The subject stands inside the characters, not across the table taking notes, and the language that serves so well to capture the surface tensions of a tow-away depot or the anxieties of a student revolutionary cannot necessarily handle the swollen emotions of inner life bursting apart."

In the following year, Sheehy published *Speed Is of the Essence* and *Panthermania: The Clash of Black Against Black in One American City*. *Panthermania* dealt with the trial of Bobby Seale and Ericka Huggins, members of the Black Panthers, on charges of conspiring to murder Alex Rackley in New Haven, Connecticut. The book, a variation of which was originally published in *New York* magazine, evoked a range of responses from critics. In the opinion of J. A. Avant, writing in the *Library Journal* (August 1971), "*Panthermania* reads like a bad novel in which neither events nor characters are believable; Sheehy tries to blend revolutionary jargon and gross sentimentality into a supercool narrative style, but straight reporting would probably have been better." Going even further, a writer for the *Saturday Review* (July 24, 1971) declared, "Sheehy set about the task of 'exposing' the Panther myth to save the black community from its own mistakes, a bizarre revival of plantation liberalism. Under the cover of her radical-chick rhetoric she writes with cold, vicious malice." In contrast, E. J. Lineham, writing in *Best Sellers* (August 1, 1971), found an absence of "any demeaning sensationalism" in the work: "The author writes with power. . . . This is reporting at its best."

National attention first descended on Sheehy in 1971, when she wrote a five-part series of articles on prostitution for *New York* that prompted *Newsweek* to label her "the hooker's Boswell." One of those reports, a profile of a prostitute, failed to reveal that Sheehy had created a "composite" character in lieu of describing a certain prostitute who had refused to be interviewed; unbeknownst to Sheehy, her editor, Felker, had deleted her explanation of that circumstance because he felt that it impeded the narrative flow of her story, according to Stephanie Mansfield. In 1973 Sheehy parlayed the series into the book *Hustling: Prostitution in Our Wide Open Society* (1973), which two years later was made into a television movie starring Jill Clayburgh as a prostitute and Lee Remick as a reporter. (The latter character was patterned after Sheehy.)

In 1976 Sheehy was propelled to the forefront of the legion of popular psychology and self-help gurus who emerged during the "me" decade of the 1970s when she published *Passages*, her landmark bestseller outlining the crises of midlife. Her own plunge into what she later recognized as a midlife crisis—a time of danger and opportunity during which one reassesses one's needs, goals, dreams, achievements, and overall direction—was triggered by a harrowing experience that she described in that book. "I was talking to a young boy in Northern Ireland where I was on assignment for a magazine when a bullet blew his face off," she recalled, describing her participation in a banned protest march that took place on January 30, 1972 in Londonderry and in which British paratroopers killed thirteen civilians. "That was how fast it all changed. We were standing side by side in the sun, relaxed and triumphant after a civil rights march by the Catholics of Derry. We had been met by soldiers at the barricade; we had vomited tear gas and dragged those dented by rubber bullets back to safety. Now we were surveying the crowd from a balcony." Just then, the bullet ripped through the boy's mouth and nose, a man standing nearby was shot and toppled over on them, and Sheehy was caught in a crush of people trying to escape up an outdoor staircase.

From that moment on, for several months, Sheehy felt that she had no psychological buffer against the chaos and tragedy she had witnessed. "I broke off with the man who had been sharing my life for four years, fired my secretary, lost my housekeeper, and found myself alone with my daughter Maura, marking time," Sheehy wrote in *Passages*. "As spring came, I hardly knew myself. The rootlessness that had been such a joy in my early thirties, allowing me to burst the ropes of old roles, to be reckless and selfish and focused on stretching my newfound dream, to roam the world on assignments and then to stay up all night typing on caffeine and nicotine—all at once that didn't work anymore."

Claiming that any traumatic event, from a divorce to a friend's heart attack to the death of a parent, can trigger a midlife crisis, Sheehy set out in *Passages* to identify patterns of change in people's lives, basing her conclusions on 115 in-depth interviews with educated, middle-class people between the ages of eighteen and fifty-five. Among the crises, or passages, that she described were the "pulling-up-roots" phase, which begins after age eighteen; the "trying twenties," when people make choices that set certain lifestyle patterns in motion, although those decisions are not irreversible; "catch-30," a time of yearning for change; "rooting and extending," in which those in their early thirties begin to feel more settled; the "deadline decade" of the mid-thirties, a period of reevaluation; and the "renewal or resignation" of the mid-forties.

A number-one bestseller, *Passages* was warmly received by most critics, some of whom nevertheless quibbled with Sheehy's tendency to generalize from a limited sample. Writing in *Library Journal* (May 15, 1976), Janet Husband praised Sheehy's "intelligent and informative treatment" of the crises of midlife: "Her book is lively, well written, and its case-history format makes it highly readable." In the opinion of Sara Sanborn, writing in the *New York Times Book Review* (May 30, 1976), Sheehy's "observations are pertinent and persuasive, and provoke the same recognition that we experience in a good novel."

For her best-selling sequel, *Pathfinders: Overcoming the Crises of Adult Life and Finding Your Own Path to Well-Being* (1981), Sheehy interviewed men and women who had emerged from their midlife crises with their psyches intact after having overcome such potentially debilitating circumstances as job loss, serious illness, and divorce. "It is something of a tonic to read about people who have summoned up the inner resources to transcend their emotional history, education, cultural background, or economic status," Susan Jacoby wrote in her review of the book for the *New York Times*. "The problem with all of this . . . is the fact that desire and self-discipline may be prerequisites for a satisfying life, but they are not always enough to bring about a happy outcome. Gail Sheehy has charted the territory that can be reached through courage and flexibility, but she does not venture into the many realms of experience that remain impervious to the power of positive thinking."

Like *Passages* and *Pathfinders*, Sheehy's next book was the result of a four-year investigation of a subject that had touched her life profoundly. In December 1981 in Thailand, where she was completing an assignment to write about Cambodian refugees for the *New York Times Magazine*, she met Mohm, an eleven-year-old girl who had escaped to the Sakeo II refugee camp in December 1979 after enduring a three-year ordeal in the Cambodian countryside. Orphaned at the age of six by the Khmer Rouge, Mohm survived in the forest by sharing fruit with monkeys and subsisted as a conscripted laborer in the rice fields and as a nursemaid to a Khmer Rouge woman's baby. Fascinated by the beauty and strength of Mohm's character, Sheehy adopted her in September 1982.

With Mohm's help, Sheehy began working on a book about her new daughter's life entitled *Spirit of Survival*, which was published in 1986. The collaboration was "a process of healing" for Mohm, Sheehy told Patricia Bosworth in *Working Woman* (August 1986). "We spent hundreds of hours together—reading about Cambodian history, mythology, and folklore, visiting other survivors and just talking heart-to-heart. During these talks Mohm would suddenly divulge details about her past, and in that way she was able to confront her doubt and guilt and shame as well as to reveal her dignity, her wit." Observing in her interview with Bosworth that although "most Americans have been spared direct contact with war or the violent political upheavals common to two-thirds of the rest of the world," Sheehy asserted that "Mohm's story . . . offers lessons we can apply to everyday misfortunes. More and more the stratagems used by ordinary people to survive personal upheavals resemble techniques resorted to by the classic survivor. Above all Mohm reminds us we have the power to prevail."

Spirit of Survival was criticized by Eden Ross Lipson of the *New York Times* (May 25, 1986), who found Sheehy's use of her daughter's broken English in writing the book to be a disservice to the reader. Lipson was also disappointed that Sheehy failed to elucidate the controversial issues surrounding cross-cultural adoption: "For all the love offered to this child and the intimacies shared with the reader, the absence of reasoned introspection in Miss Sheehy's account of her motives is odd. . . . Blinded by enthusiasm, she leaps over questions of difference between parent and child, of otherness, of racial prejudice in the United States." Writing in *Library Journal* (June 1, 1986), Suzanne Druehl declared that Sheehy's "love for this child and anguish for her people . . . give this book an immediacy that transcends her previous work."

Finding in the 1988 presidential campaign yet another application of her theories about the importance of character, Sheehy profiled six candidates—Senators Gary Hart, Robert J. Dole, and Al Gore, Vice-President George Bush, the Reverend Jesse Jackson, and Governor Michael S. Dukakis—and the president of the United States, Ronald Reagan, in *Character: America's Search for Leadership* (1988). "Her theory is that how a politician has handled personal losses or career setbacks tells whether his old demons remain as trip wires in his personality," Ilene Barth explained in *New York Newsday* (June 30, 1988). "Sheehy's portraits are remarkably free of psychobabble. She lets the candidates and their close associates speak for themselves to an interesting degree. She also supplies enough of the contenders' political histories to give readers a large, if pointed, picture of each man." Nicholas Lemann was less charitable in his review for the *New York Times* (May 29, 1988), in which he chided Sheehy for having tunnel vision: "Sheehy's zeal about the importance of character (or, more accurately, personality) has led her to the unnecessarily extreme position of arguing that nothing else about the candidates is important. . . . Sheehy has a rough-edged journalistic talent that produces work whose defects are impossible to miss. She is the exemplar of this campaign's favorite generic villain, the news media character cop. But she has made a persuasive case, in effect, that her cause—exploring the unstatesmanlike territory inhabited by presidential candidates' parents, siblings, wives, children, and mistresses—is a noble one."

Having delved into politics in the United States, Sheehy spent a year and a half in the Soviet Union researching the life of Mikhail S. Gorbachev. The resulting book, *The Man Who Changed the World: The Lives of Mikhail S. Gorbachev* (1990), was greeted with mixed reviews. John Hanchette of the Gannett News Service (January 14, 1991) called the book "vastly informative" and "probably the most exacting portrait yet written to advance the Western reader's knowledge of Mikhail Gorbachev." Sovietologists, however, found it lacking. "But while the experts may turn up their noses and demand more historical proof," Eleanor Randolph noted in the *Washington Post* (December 31, 1990), "the masses may appreciate this study as something as delicious and worthy as bubble gum. This is history as told to us by [the gossip columnist] Liz Smith." Among Sheehy's harshest critics was Robert Scheer of the *Los Angeles Times* (December 16, 1990), who wrote, "Hers is a pop-psychology genre of journalism in which the journalist's own odyssey becomes the dominant subject and the historically important figure is reduced to reader bait for the purpose of sales." In 1991 the Women's Project and Productions theatre company produced *Maggie and Misha*, a play written by Sheehy about Gorbachev and Margaret Thatcher.

Returning once again to the theme of life's stages, Sheehy took up women's patterns of development where she left off in *Passages*—with the menopausal stage, having recently experienced it herself. While examining the available literature on menopause and hormone-replacement therapy for her book *The Silent Passage: Menopause* (1992), an expanded version of an article that appeared in *Vanity Fair* in October 1991, she found that very little medical research had been conducted on that until recently taboo topic. "It's just ludicrous that we're still in the ages of roots and leeches and shamans on this subject that affects every woman," she told Marcia Froelke Coburn in the *Chicago Tribune* (June 28, 1992). Concluding that, contrary to popular myth, life after menopause can be fulfilling and rewarding, Sheehy explained to Kim Hubbard in *People* (June 1, 1992), "You're no longer defined as a sexual object or a babymaker, and that's liberating. Menopause is a normal, temporary transition into possibly the [more] satisfying half of your adult life." According to BettyAnn Kevles, writing in the *Los Angeles Times* (May 14, 1992), "Sheehy's book has the strengths and weaknesses of the original article. Fast-paced and anecdotal, studded with celebrity names, it is an easy read. It is also an often useful account of the physiological and medical aspects of [menopause]. . . . *The Silent Passage* is bound to generate controversy over Sheehy's hard-sell of hormone replacement. But it will be useful, if only to force gynecologists to treat their middle-aged patients with more respect as they prepare for the inevitable assault on their offices that this volume is bound to precipitate."

The red-haired, energetic, and trim journalist lives with her husband, Clay Felker, in a duplex in Manhattan. Her daughter Maura, who is twenty-nine, is a writer, as is Mohm, who is twenty-two. Gail Sheehy has won the National Magazine Award, the Penney-Missouri Journalism Award, and the *Washington Journalism Review* Award for best magazine writer in America, and she has captured the New York Newswomen's Club Front Page Award for distinguished journalism four times. Sheehy helped to found the Women's Commission for Refugee Women and Children and serves on the board of directors of Poets and Writers and of Girls, Inc.

Selected Biographical References: Chicago Tribune VI p3 Je 28 '92 pors; People 37:77+ Je 1 '92 pors; Pub W 233:65+ My 20 '88 por; Washington Post D p1 Ag 5 '88; Contemporary Authors new rev vol 33 (1991); Who's Who in America, 1992–93

Carroll Shelby Enterprises

Shelby, Carroll

Jan. 11, 1923– Automotive designer; race driver; business executive. Address: c/o Carroll Shelby Enterprises, 19020 Anelo Ave., Gardena, CA 90248

In the world of auto racing, the name Carroll Shelby is synonymous with the best in American innovation. Once described as "a guy who could sell iceboxes to Eskimos," Shelby made his mark as a racer in the 1950s and early 1960s, when he captured three national titles and brought worldwide attention to American automakers with a victory at Le Mans, France, and numerous other wins. But he is best known for his work as the founder and mastermind of Shelby-American, Inc., the company that created a number of high-powered sports cars, including the aluminum-bodied, tube-frame Cobra, one of the most successful cars in racing history and a prize of collectors worldwide. Although the safety requirements and emissions standards established since 1966 have put an end to the maverick brand of designing that was Shelby's trademark, he has continued to influence the new breed of American cars as a consultant to Chrysler, most recently putting his signature on the Dodge Viper. Now in his seventies, he remains active in the racing world through his programs to help beginning drivers, and Shelby-American cars continue to be the bench marks against which newer models are judged.

Carroll Hall Shelby was born on January 11, 1923 in the east Texas town of Leesburg, near Dallas. His father delivered mail by horse and buggy and later became the town's postmaster; his mother was a homemaker. When Shelby was ten the family moved to Dallas. An unremarkable student, he spent most of his free time at the airport, where he bummed rides in small planes, or the local race track, where after-hours racers slid souped-up jalopies around the crude dirt ovals. After graduating from high school in 1941, he rode a motorcycle as a mail dispatcher until an accident with the bike caused him to change his mind about doing such work. To avoid being drafted, and thus assigned a job at random, in the early days of World War II, Shelby enlisted in the United States Army Air Corps (now the United States Air Force), thinking that flying might suit his free-spirited nature. His first assignment was the decidedly unglamorous task of shoveling chicken excrement onto the flower beds at Randolph Field, near San Antonio, Texas. He then moved on to driving a fire truck and eventually wound up in the pilot-training program. Upon graduating from the course, Shelby served as a flight officer, training other recruits in the art of airplane navigation. Part of his job was to teach bombing techniques by simulating runs over the flats of Texas. He gave up flying after having to bail out of a crippled bomber during a night training mission in the desert and then having to walk thirty-five miles before reaching safety.

Following the end of the war, Shelby, like many other Americans, found himself unemployed. Because his father-in-law was in the oil business, he decided to try his hand as a hardhat on the rigs. Although he enjoyed the physical labor, he disliked taking orders from someone else. Determined to go into business for himself, he borrowed money and started a chicken ranch, reasoning that his work with the birds during the war had prepared him for the task. The enterprise was short-lived, for disease wiped out his flock of 4,000 chickens in one stroke, leaving the Shelbys heavily in debt. "I decided that if I was going to go broke, it might as well be at something I like to do," he has said. After working at odd jobs for several years to make ends meet, Shelby was contacted in 1952 by an old high school friend, Ed Wilkins, who owned a handful of racing cars. Remembering Shelby's passion for the track, Wilkins asked him if he wanted to drive his dragster. Shelby accepted the offer and did surprisingly well in his early races, overwhelming most of the competition.

Impressed by Shelby's racing skills, Wilkins asked him to drive his MG-TC sports car in road races, and Shelby agreed. Duplicating his success on the drag strip, Shelby easily won his first race, in May 1952, and became the center of attention at the track. As his reputation grew, he was offered chances to drive cars for many different owners. One day early in his career, Shelby was in such a hurry to get to the racetrack that he forgot he was still wearing his work clothes, and his striped bib overalls became his trademark driving uniform. Shelby's racing talent and unconventional manner soon caught the attention of auto-racing promoters in Europe, where racing was already both a highly developed sport and a big business. In 1954 he and three other American racers were invited to Buenos Aires to represent the recently formed Sports Car Club of America (SCCA) in a race sponsored by the Automobile Club of Argentina. Racing against such high-powered machines as Ferraris, then the uncontested rulers of the racing world, Shelby finished a respectable tenth in a British-American hybrid called a Cad-Allard.

During his stay in Buenos Aires, Shelby met John Wyer, who recruited him to drive a factory-owned Aston Martin, for a salary and a percentage of any winnings, in the twelve-hour endurance race at Sebring, in Florida. At Sebring Shelby performed admirably until a broken axle forced him to leave the race after seventy-seven laps. Despite the loss, Wyer was sufficiently pleased by Shelby's performance to ask him to drive another Aston at Aintree, a British endurance race. This time, Shelby took second place in a pounding rainstorm. Wyer then signed Shelby to compete in the famous twenty-four-hour race at Le Mans. Shelby and his co-driver, Paul Frere, did well but had to drop out after 100 laps because of a failed bearing. Shelby then entered the 1,000-kilometer race at Monza, Italy, where he and his co-driver, Graham Whitehead, finished fifth and divided a $2,000 purse, Shelby's first professional winnings.

Upon his return to the United States in August 1954, Shelby was hired by Sir Donald Healey, a British businessman, who paired him with the British driver Stirling Moss. Shelby and Moss set seventy land speed records at the Bonneville Salt Flats in Utah to draw attention to the new Austin-Healeys and older MG models. While driving an Austin-Healey in 1954 in the Carrera Panamericana, a five-day road race in Mexico covering 2,000 miles and thirteen Mexican states, Shelby hit a stone mile marker, totaling the car and shattering his elbow. Although he was told that it would take a year for his fractured elbow to mend, Shelby was back on the circuit only a few months later; he drove by taping his hand to the steering wheel. In 1955 he won ten races in the United States, and in the process he accrued more points than any other American driver, to win his first SCCA crown. In recognition of his achievements, *Sports Illustrated* named Shelby, who was then driving Ferraris, Maseratis, and Porsches, sports car driver of the year in 1956 and again in 1957. His success notwithstanding, Shelby found himself in dire financial straits, in part because, in an effort to maintain its amateur status, the Sports Car Club of America prohibited cash prizes. To make ends meet, he tested tires for auto companies, did promotional work for sponsors, and test-drove models of new cars, and in 1956 he opened a sports car dealership in Dallas.

In 1957 Shelby won nineteen straight races and his second SCCA crown, but his otherwise triumphant year was marred by a serious accident, in September. While driving on the newly completed Riverside race track in California, Shelby wrecked a Maserati. The injuries to his face were severe enough to require extensive plastic surgery, and three vertebrae in his spinal column had to be fused. Shelby was nonetheless among the lucky ones. Between 1952 and 1965 he attended no fewer than twenty-nine funerals for fellow race drivers, at least partly because in the 1950s racers seldom wore seat belts or helmets. When he returned to Europe in 1958, Shelby raced with mixed results. His greatest success as a racer came in 1959, when he won (with Roy Salvadori) the World Manufacturers' Championship at Le Mans with the Aston Martin team. He finished the race only by holding several nitroglycerine pills under his tongue to ward off the chest pains that had been plaguing him for some time.

In 1960 Shelby moved to southern California, where racing was becoming a major industry. It was then that he discovered that his recurring chest pains, which had been misdiagnosed as muscle spasms, were in fact due to heart trouble. Forced to retire from racing, he ended his professional career by winning the 1960 United States Road Racing Club title. He then tried his hand at many different things, including oil drilling and trucking businesses, before eventually securing the West Coast distributorship for Goodyear racing tires. In 1961 he founded the Shelby School of High Performance Driving at Riverside International Raceway. His first mail-order ad for the school drew more than 1,400 responses.

Now that he had the time and the money, Shelby took the first steps toward fulfilling his longtime dream of building a street-legal American sports car that would beat the European models in competition. When the British manufacturer AC Cars lost its engine supplier, Bristol, the company was compelled to cease production of its sports car, the AC Ace. Upon learning of the company's predicament, Shelby stepped in with an offer to provide the car with a Ford Falcon V-8 engine if AC Cars would ship a prototype to the Los Angeles headquarters of Shelby's recently established Shelby-American auto company. Securing the cooperation of executives at the Ford Motor Company, Shelby began work on the first Cobra, a name that had reportedly come to him in a dream, by dropping the American-made engine and four-speed transmission into the British chassis.

Beginning in 1962, Ford and Shelby-American produced seventy-five Cobras with 260-cubic-inch Falcon Sprint engines. The first 100 cars were completed by April 1963, and in November of that year Shelby got a contract to produce another 400. After 200 cars had been produced, Shelby replaced the 260 with Mustang's high-performance 289-cubic-inch engine. By 1965 he had discarded most of the Cobra's original mechanicals in favor of a stronger chassis, larger Halibrand magnesium wheels, wider wheel flares, side vents, and almost 500 horsepower. To support the new 427-cubic-inch engine, he exchanged the leaf-spring chassis for a coil-spring one, and the Cobra 427 S/C (for semi-competition, or street model) was born. Featuring Girling disc brakes, rack-and-pinion steering, upper and lower A-arm suspension at both ends, and an aluminum body over a tubular steel frame, the Cobra was an instant hit with racing enthusiasts. In a 1965 test run, it went from zero to sixty miles per hour in 4.6 seconds. The only drawback was that it got only 6.5 miles per gallon in city driving and nine miles per gallon on the highway, which more than justified its forty-two-gallon fuel tank.

When the first Cobra arrived in California, the crew at Shelby-American polished the raw aluminum with Brillo, painted a Shelby logo on the hood, and presented it to the editors of *Sports Car Graphic*. They later painted the same car yellow, blue, and red, successively, and presented it to the staffs of each auto magazine as a different car, in order to create the illusion that Cobras were being produced quickly. Ultimately, however, Shelby favored the brushed-aluminum look because he could not decide whether to go with red, black, white, or blue. At a sticker price of about $7,000, the Cobra generated unprecedented interest in American auto racing. An editor of *Sports Car Graphic* wrote in May 1962, "We can safely say that it is one of the most impressive production sports cars we've ever driven." A writer for *Car and Driver* pleased Shelby even more by commenting that "the Cobra is a shockingly single-purpose car. No frills, no extra sound deadening, only the implements . . . required for rapid transit." In 1962 a Shelby Cobra finished seventh at Le Mans, and Cobras won the SCCA's Manufacturers' Championships in 1963, 1964, and 1965. Shelby's proudest moment came on July, 4, 1965, when a Cobra took the prize in the World Manufacturers' Championship in the GT (grand touring) class away from Ferrari, becoming the first and only American-designed car to do so.

In 1966 and 1967 teams managed by Shelby scored victories at Le Mans with a 475-horsepower, 240-miles-per-hour Ford GT Mark II, which a reporter for the *New York Times* called "the fastest, most powerful car ever built for competition" after it had won the Daytona twenty-four-hour race and the Sebring twelve-hour race earlier in 1966. "Racing sort of lost its glamour for me after we did that, and I really didn't care anything about it," Shelby recalled to John Lamm for *Road & Track* (August 1992). The Le Mans outcome prompted European rulemakers to ban the seven-liter engine that powered the American entries.

Meanwhile, the Ford Motor Company had informed Shelby that they would no longer provide money for racing Cobras. Feeling that the American public had lost interest in the Cobra, the company stopped making the car in 1967. The following year Shelby sold Shelby-American, which grossed $30 million in 1968, to Ford. After the demise of the Cobra, Ford commissioned Shelby to develop a special series of Mustangs, which had been in production since 1964 but were now slumping in sales. Adding some features to the basic Mustang—larger axles, brakes, tires, and suspension, and better shocks—Shelby came up with the fiery little Mustang GT-350, which he named for the distance in feet from the company's meeting room to the shop. Shelby-American produced GT-350 and the more powerful GT-500 Mustangs until 1970.

By that time, emissions standards and safety regulations had taken some of the thrill out of designing for the auto industry, and Shelby turned to other pursuits, including operating radio stations, cattle and horse ranches, motels, and an African game preserve. He also launched Carroll Shelby's Original Texas Chili seasonings company, and in 1972 he organized the World Championship Chili Cook-off, which moved from Texas to Tropico, California around 1991. Between 1965 and 1992 he sponsored as many as 1,000 cook-offs a year, raising well over $50 million for various charities. Despite his many other interests, Shelby maintained his connections to the auto industry through his Lincoln-Mercury-Ford dealership and through the company he founded in 1973 to manufacture mag wheels for motorcycles, to replace the then-standard wire wheels. In August 1975 two Shelby enthusiasts founded the Shelby-American Automobile Club. Within three years the club boasted more than 5,000 members, a successful magazine, the *Shelby American*, and a Cobra registry, which continues to monitor closely sales of Shelby cars in the United States.

In 1982 Shelby joined the Dodge Division of Chrysler at the invitation of Lee Iacocca, who had been the head of the Ford Division of General Motors when Shelby revived sales of the Mustang. Since then he has served as a performance consultant to Chrysler programs in Europe as well as in the United States. The first Shelby-influenced model, a Charger called the Dodge Shelby, rolled off the assembly line in 1983. Working out of his headquarters at Shelby Automobiles, just down the road from the Dodge Shelby Performance Center in Whittier, California, between 1986 and 1989 he produced limited numbers of high-performance vehicles, including the Dodge Omni GLH-S (for Goes Like Hell), the Charger GLH-S, the Shelby Lancer, the 1987 Shadow CSX (Carroll Shelby Experimental), the Shelby Dakota V8, and the 1989 Shadow CSX-VNT (Variable Nozzle Turbocharger). He also initiated a racing program for Chrysler and drove the Chrysler LeBaron pace car at Indianapolis in 1987.

A new phase of life began for Shelby in June 1990, when he underwent a heart transplant at Cedars-Sinai Hospital in Los Angeles. As he told a reporter for *People* (June 14, 1992), "When you hear those words, 'I think we found you a heart,' there's nothing that will ever sound as sweet. Not winning Le Mans, the world championship, building the Cobra, or anything." The success of the transplant gave Shelby a fresh perspective on life. "I enjoy friends and people a helluva lot more than I ever did before," he told John Lamm. "I realize how inconsequential material things are, as long as you're not going hungry and have a decent place to live. I sometimes think I spent twenty years doing things and chasing goals that weren't that important." In 1991 he set up the Shelby Heart Fund, a nonprofit organization that assists potential transplant patients with the high costs of hospitalization.

Now that he has the heart of a younger man (the donor was thirty-four), Shelby has said, he "might as well live like a guy that age." In 1991 he drove the pace car—a prototype of the Dodge Viper, which features a 400-horsepower, eight-liter, V-10 aluminum engine—at the Indianapolis 500. Shelby has served on the executive committee of Chrysler Corporation's "Team Viper," and the Viper itself is visually reminiscent of the Cobra, with its wide roundness, open top, unfussy design, uncomplicated interior controls, and fat exterior side pipes. Comparing the $50,000 Dodge Viper RT/10 with the $65,000 Chevrolet Corvette ZR-1 and the $448,000 Vector W8 TwinTurbo, Douglas Kott of *Road & Track* (August 1992) called the Viper "the most exciting, invigorating, pulse-quickening car" the magazine's staff members had driven in "quite some time. . . . It puts Chrysler back on the supercar map in bold, block lettering."

Also in 1991 Shelby developed and produced a new race car, the $25,000 Shelby Can-Am, which was designed to enable young drivers to establish themselves in the sport without having to be millionaires. He held down costs by building all the cars to the same specifications and restricting changes. Shipped as a kit from a Shelby Technologies plant in McKinney, Texas, the car features a 255-horsepower, Dodge 3.3-liter V-6 engine. "It's an opportunity to put something back in the sport that has done so much for me," Shelby has said. "It can . . . give more young drivers a chance to find out if they've got what it takes." He estimated the cost—including the automobile, pieces and parts, tow vehicles, and other expenses—of racing a Can-Am for an entire season at about $100,000, compared with $300,000 for a Formula Atlantic and $1 million for an Indy Light.

Shelby recently thrilled the racing world by announcing that he had stockpiled parts for an additional forty-three cars of the Cobra 427 S/C make, the most popular and collectible version of his famous creation. He produces only one or two cars a year, selling each for a base price of $500,000 (the profits are donated to the Shelby Heart Fund). Because he registered the serial numbers for the cars in 1965, they are considered to be continuations of the original production, not new cars, and as such they are not required to meet the strict environmental-protection laws that went into effect in 1966. Regarding his decision to resume production of his cars, Shelby told the interviewer for *People*, "I decided I'd better reinstitute the fact before I died that *I* founded and manufactured the Cobra." To date, 150 replica makers have produced different versions of the Cobra, whose name Shelby had sold to Ford for a dollar.

Describing Carroll Shelby for a profile in *Sports Illustrated* (May 17, 1965), Coles Phinizy wrote, "He has the slack shoulders and high waist of a cowpoke. His smile comes easily and scatters quickly into wrinkles etched by the sun." Shelby and his fourth wife, Lena, a former real-estate agent, divide their time among a ranch in Texas, a house in Bel Air, California, and another on a tiny island off the Mexican coast. He has three children and seven grandchildren from his first marriage, to Jeanne Shelby, in 1943. The owner of several airplanes, including a motor-powered glider and ultralights, he enjoys flying on weekends. He also owns several Cobras, including the first one built, and a Daytona coupe, which he loves to drive alone on the lonely stretches of highway in east Texas at five o'clock in the morning.

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Shilts, Randy

Aug. 8, 1951– Journalist. Address: c/o Fred Hill, 2237 Union St., San Francisco, CA 94123

"I don't consider myself an activist or an advocacy journalist," Randy Shilts told John Weir in an interview for *Out* (August/September 1993). "I feel that prejudice in our society [against homosexuals] is born less out of malice than out of ignorance, and that if you just inform people . . . you can do more to erase prejudice than [you can by engaging in] any other kind of action." Often controversial, frequently acerbic, and always well informed, Shilts

James D. Wilson

Randy Shilts

came to national prominence in the late 1970s and early 1980s as a chronicler of gay and lesbian life in San Francisco, first as a broadcast journalist and then as a reporter for the *San Francisco Chronicle*. The author of *The Mayor of Castro Street: The Life and Times of Harvey Milk* (1982), *And the Band Played On: Politics, People, and the AIDS Epidemic* (1987), and *Conduct Unbecoming: Lesbians and Gays in the U.S. Military* (1993), Shilts has demonstrated a rare prescience that has endowed his chosen topics with urgency and mainstream appeal. Pulling no punches, he has excoriated the administration of Ronald Reagan for its indifference to the AIDS crisis in the 1980s and has expressed cautious optimism regarding President Bill Clinton's efforts to allow homosexuals to serve in the military. Yet Shilts is reluctant to call his work political. "My work is very *human* driven," he explained to a reporter for *People* (April 26, 1993). "Politics are irrelevant unless connected to people's real lives."

Randy Martin Shilts was born on August 8, 1951 in Davenport, Iowa and grew up in Aurora, Illinois, a suburb of Chicago. His father, Bud Shilts, was a salesman of prefabricated housing, and his mother, Norma Shilts, reared Randy and his three brothers in a politically conservative, Methodist family. As a teenager, Randy Shilts founded a local chapter of Young Americans for Freedom. After he graduated from high school, Shilts attended the University of Oregon in Eugene, where he majored first in English literature and then in journalism and served as the managing editor of the campus newspaper. In college he won several academic awards for his writing. At the age of twenty Shilts came out of the closet by declaring his homosexuality, an act that constituted the first step in what would become a lifelong dedication to the gay community. He became the head of the Eugene Gay People's Alliance and, in his senior year, ran unsuccessfully for student body president under the slogan "Come Out for Shilts."

Upon graduating, at the head of his class, from the University of Oregon in 1975 with a B.S. degree in journalism, Shilts found it next to impossible to find a job in Oregon, a circumstance that he has attributed to homophobia. He was finally hired as the northwest correspondent for the *Advocate*, a national lesbian and gay magazine that was then based in San Mateo, California. After six months, he moved to San Francisco and worked as a staff writer for the magazine for the following three years. Meanwhile, in 1977 he had begun a three-year stint as a reporter for the television station KQED in San Francisco; from 1979 to 1980 he also reported for KTVU in Oakland, on city politics and the rapidly expanding gay and lesbian community in the Bay Area. The money he earned as a television reporter financed his freelance writing for the *Village Voice* and the *Columbia Journalism Review*, among other periodicals. Eager to reach a wider audience than that afforded by the lesbian and gay press, Shilts signed on as a staff reporter for the *San Francisco Chronicle* in 1981, becoming the first openly gay journalist to write for a major daily newspaper. In 1988 he was promoted to national correspondent.

While making the rounds of San Francisco as a reporter in the late 1970s, Shilts befriended many of the leaders of the city's burgeoning gay political community, among them Harvey Milk, a member of the San Francisco board of supervisors and the first openly gay person to be elected to the government of a major city in the United States. An outspoken crusader for equal rights, Milk, along with Mayor George Moscone, was assassinated on November 27, 1978 by Dan White, a former supervisor who had resigned from the board in protest against a gay rights bill supported by Milk. "The day Harvey was shot," Shilts recalled in an interview with Jean W. Ross for *Contemporary Authors*, "*Christopher Street* called and a book/magazine-article deal was put together." After writing the article for *Christopher Street* in six weeks, Shilts approached his editor at St. Martin's Press, Michael Denneny, and informed him that he did not have enough material for a book. "Also, I couldn't deal with it emotionally," he explained to Jean Ross. "I'd never known anybody before who'd gotten killed, who died."

By 1980, in the wake of the cancellation of his KQED show and the refusal of other television shows or stations to hire him, Shilts had attained enough emotional distance from his subject to devote himself full-time to researching Milk's life and career. Taking a hint from James Michener, whose novel *Hawaii* he had just read, Shilts used Milk and other characters to serve as, in his words, "vehicles, symbols for different ideas"; in that way he could describe not just one man's life but the birth of an entire social movement. With a $10,000 advance from St. Martin's Press, Shilts wrote *The Mayor of Castro Street: The Life and Times of Harvey Milk*, which was published in 1982. He found the process of writing a biography interesting, as he told Jean Ross: "Though I'd never considered it until about midway in, you're essentially measuring someone's life. And when you do that, you can't help but measure your own life against that person's. In doing the entire research on somebody else's life, you start to think about what life means. . . . I came away from [the project] truly inspired by the idea of how much one human being can accomplish."

Far more than a profile of an important historical figure, *The Mayor of Castro Street* received national attention as much for its revealing analysis of the rampant homophobia in American politics as for its chronicling of a social milieu since decimated by the AIDS epidemic. Shilts has speculated that if the book's publication date had been delayed by as little as six months, "it wouldn't have worked." "By then, events had overtaken what it was trying to chronicle," he explained to Jean Ross. Reviewing the book for the *Washington Post Book World* (April 2, 1982), Christopher Schemering declared that "in addition to a no-holds-barred character study and a history of the local gay movement, *The Mayor of Castro Street* functions equally well as an investigative piece on the mechanics of big-city government in all of its expedient, back-biting splendor." A reviewer for the *Chicago Tribune Book World* (February 13, 1983) called it "a story of big-city politics that, for all its complexity, is as readable as a good novel." In recognition of his work, Shilts received a Media Alliance award for outstanding nonfiction and a Gay Academic Union award for outstanding journalism as well as a citation from the San Francisco board of supervisors. Movie rights for the book were sold quickly, but the project has remained in limbo for the past eleven years.

In the early 1980s, when AIDS was only just beginning to infiltrate the nation's consciousness, Shilts, convinced of its importance, persuaded the *San Francisco Chronicle* to assign him to writing about AIDS full-time. As he later explained to Jean Latz Griffin of the *Chicago Tribune* (November 1, 1987), "AIDS was considered a gay story and therefore a trivial story. Reporters and editors figured they weren't going to get it, so they didn't bother writing about it. . . . Although any good reporter could have gotten the information that I did, I was the only one who cared enough to devote my career to it."

As the only gay journalist willing to discuss the role of San Francisco's gay bathhouses, long a haven for anonymous sex, in spreading the AIDS virus, Shilts was harshly reprimanded by other homosexuals. "There was a lot of denial in the gay community," Shilts told Robert Reinhold of the *New York Times* (October 31, 1987). "I was going out of my way to write as much about AIDS as I could. My very existence was a slap in the face of that denial. They said I had gone to work for the *Chronicle* and sold out, currying favor with my heterosexual bosses by writing about something that made gay people look bad. They called me a gay Uncle Tom. It was horrible." There was a time when he couldn't even walk down Castro Street without being yelled at and spat on. He clarified his position on the bathhouses in an interview with Jeff Yarbrough, the editor in chief of the *Advocate*, who profiled Shilts for the June 15; 1993 issue of that magazine: "I didn't really favor closing them, but I felt we should at least talk about it," Shilts said. "I used to go to the bathhouses all the time. I knew what happened there, and I knew we had a sexually transmitted disease, and it was gasoline on the fire." As it happened the bathhouses weren't ordered to close, but certain risky sexual practices were forbidden, causing a sharp drop in attendance. The bathhouses then shut down "voluntarily" after suffering financial losses.

A pariah in his own neighborhood, Shilts found he was equally unwelcome among straight publishers when he began promoting his idea for a book based on his research on the AIDS crisis. Finally, thanks to the tenacity of Michael Denneny, St. Martin's Press gave Shilts a $16,000 advance and agreed to publish his manuscript. Working nights at the *Chronicle* as a city editor, he used his days to conduct interviews and write. When the advance money was eaten up by telephone calls and travel, Shilts went into debt to finish the book, which was published in 1987 as *And the Band Played On: Politics, People, and the AIDS Epidemic*. He was not at all sanguine about the book's sales potential. "I honestly didn't feel people would be interested," he told the reporter for *People*. "My big concern was that nobody would care." His fears were unfounded. The book caused an immediate furor, because of its scathing exposure of the Reagan administration's inept handling of the AIDS crisis as well as its honest criticism of gay leaders, some of whom seemed to be willing to sacrifice the health of their followers to maintain good public relations: a frank self-assessment of the risks of certain lifestyle choices was perceived as bad press for the gay community, which feared that the Moral Majority's characterization of AIDS as divine retribution would precipitate cuts in the federal funding of AIDS research.

A finalist for the National Book Award in nonfiction, *And the Band Played On* was hailed as an "impressive and pathbreaking piece of investigative journalism," "one of the most important books of the year," and "the most moving, heroic epic of the 1980s" by mainstream reviewers, but it was lambasted by some members of the gay community. "The only way I could have not been bashed in the gay press," Shilts noted in his interview with Jeff Yarbrough, "was if I had written a book in which every gay person was perfect and nobody made a mistake." One cause of distress to Shilts's critics was a character in his book dubbed Patient Zero, the moniker given to Gaetan Dugas, a gay French-Canadian airline steward suspected of having willfully infected dozens of men in San

Francisco with the AIDS virus and possibly having carried the AIDS virus into the United States via sexual contacts with Africans in Europe. While many people in San Francisco's gay community knew of Dugas's existence, some activists feared a backlash against homosexuals if this information became public knowledge. "No one ever questioned the truth of what I wrote but just whether the dirty little secrets should be told to heterosexuals," Shilts said, as quoted in *People*. In his interview with Jeff Yarbrough, he added, "Even though I hate [the criticism], I'm not going to adjust my writing so people don't yell at me. I've got to do what's right." The American Society of Journalists and Authors recognized Shilts's achievement in researching and writing *And the Band Played On* by naming him the outstanding author of 1988.

Despite the success of *And the Band Played On*, Shilts was disappointed by what he perceived as the book's failure to effect real change. "I wanted it to have more impact than it did," he told Jeff Yarbrough. "I remain frustrated, because if you look at today [1993] compared to then, it's all the same problems. . . . The tragedy is that the response is never commensurate with the scope of the problem." And in an article for *Esquire* (March 1989), Shilts wrote, "The bitter irony is, my role as an AIDS celebrity just gives me a more elevated promontory from which to watch the world make the same mistakes in the handling of the AIDS epidemic that I had hoped my work would help to change."

On September 11, 1993 a made-for-cable docudrama based on *And the Band Played On* was broadcast by HBO after years of backstage controversy that involved four directors and twenty-two rewrites of the script. Starring Matthew Modine and featuring appearances by a host of front-rank actors, including Richard Gere, Lily Tomlin, Alan Alda, Anjelica Huston, and Sir Ian McKellen, the movie was judged a success by critics who screened it. "Shilts's book, with all its shock, sorrow, and anger, has been transferred decisively to the screen," Tony Scott wrote in *Variety* (September 6, 1993). "It's not exactly the movie I would have made," Shilts told a reporter for *Entertainment Weekly* (September 10, 1993), "but I'm not really unhappy with it. When I hear other authors talk about their movie experiences, I realized that I was blessed."

When a reporter for *Publishers Weekly* asked Shilts in 1989 about his next project, he replied, as quoted in the January 5, 1990 issue, "Right now I have no new book immediately in sight, but eventually I want to do a gay nonfiction book, about antigay prejudice in society. I'm looking for the right story to animate the issue, really bring it home to a wide readership." He found an appropriate vehicle in the issue of the difficulties encountered by lesbians and gays serving in the United States military, a subject suggested to him by his agent, Fred Hill. "I wanted to do a book that would be my definitive book on homophobia," Shilts has said. "*Conduct Unbecoming* uses the military as a window for looking at homophobia in American society. There's nothing in the military that is not a reflection of attitudes throughout America."

With an advance nearing the $1 million mark, Shilts was able to conduct more than 1,100 interviews with women and men who had served in the military since the Vietnam War. Taking advantage of the Freedom of Information Act, he gained access to more than 15,000 pages of material relating to the topic. When Bill Clinton announced during the 1992 presidential campaign that, if elected, he intended to lift the military ban on lesbians and gays serving in the armed forces, St. Martin's moved up the book's scheduled publication date in an attempt to cash in on the national debate that ensued. Published in the spring of 1993, *Conduct Unbecoming* traces the history of lesbians and gay men serving in the American military from the Civil War to 1990. Shilts summarized his thesis in an article for *Newsweek* (February 1, 1993): "From the first days of the Defense Department's antigay regulations in the early 1940s, the government was willing to waive the for-heterosexuals-only requirement for military service if barring gays interfered with manpower exigencies." In his book, he described in intricate detail how the number of undesirable discharges given to gay military personnel fell dramatically in wartime and rose during times of peace. Gays and lesbians were often forced to make false confessions and to denounce others under the threat of imprisonment. "It's very Stalinesque," he told Jeffrey Schmalz in an interview for the *New York Times* (April 22, 1993). "I think even people who support the ban would be flabbergasted if they knew what was being done to enforce it."

Conduct Unbecoming, which made the *New York Times* bestseller list in its first week of release, received mostly favorable reviews. A writer for the *Chicago Sun-Times* hailed Shilts as "one of the outstanding journalists of our times," and a reviewer for *USA Today* asserted that *Conduct Unbecoming* would become "to gay liberation what Betty Friedan's [*The Feminine Mystique*] was to early feminism or Rachel Carson's [*Silent Spring*] to ecological consciousness." This time, Shilts also received praise from the gay press, with a critic for the *Advocate* calling the work "a book of profound historical significance." Nevertheless, he continued to come under attack from some corners of the activist community for refusing to identify—a process called "outing"—several prominent figures described in the book as being closet homosexuals, including two four-star generals. (Shilts has said that he is against outing anyone who is not involved in explicitly antigay activities.) The reaction to *Conduct Unbecoming* on the part of the military community was generally unfavorable. Writing in the *Wall Street Journal* (May 18, 1993), John Lehman, the secretary of the navy under President Reagan, charged that Shilts's "loathing of the military and his genuine ignorance of its ways exemplify the schizophrenia of the radical gay movement."

Completing *Conduct Unbecoming* had taken its toll on Shilts's health, which had suddenly deteriorated in the final stages of preparing the manuscript for publication. In 1986 he had been tested for antibodies to HIV, the virus that causes AIDS, but he had instructed his doctor not to tell him the results until he finished work on *And the Band Played On*, for fear that the knowledge of his HIV status would influence his reporting. On March 16, 1987, the day he turned in the manuscript, he was informed that he had indeed tested positive for exposure to the virus. For the following three years, Shilts preserved his health with a regimen of AZT, the drug commonly used to fight the progress of HIV. But as inevitably occurs, the drug eventually stopped having any positive effects. In August 1992 he came down with *pneumocystis carinii* pneumonia, an AIDS-related infection, and went from being HIV-positive to having full-blown AIDS. Then, on Christmas Eve of the same year, his left lung collapsed while he was working on the manuscript of *Conduct Unbecoming* at his home in Guerneville, California, a ten-acre spread on the Russian River in the redwoods north of San Francisco. The damage to his lung landed him in the hospital just as he was finishing the last section of the book. In order to complete it, Shilts's editor, Michael Denneny, flew to San Francisco and, working from notes in Shilts's computer, constructed an ending to the book; the exhausted author dictated the last pages from his hospital bed. (A final chapter, on Operation Desert Storm during the Persian Gulf war, is to be added to future printings.)

"Doing this book was my commitment that I was going to be alive for a couple of years," Shilts told Jeffrey Schmalz. "Even if it cuts six months off my life, I'd rather be doing something meaningful." He did not publicly reveal that he was HIV-positive until February 1993, after intense speculation on his health by reporters and members of the gay community. Explaining his long silence to an interviewer for *U.S. News & World Report* (March 1, 1993), he said, "Every gay writer who tests positive ends up being an AIDS activist. I wanted to keep on being a reporter."

On Memorial Day 1993 Randy Shilts held a commitment ceremony with his lover, Barry Barbieri, a film student. He divides his time between an apartment in San Francisco's Castro district and his ranch in Guerneville, both of which he shares with a golden retriever named Dashiel. Shilts has maintained a philosophical attitude toward his condition. "To me it's no different than having high blood pressure or some other life-threatening illness," he told the reporter for *People*, "but in our culture AIDS has this melodramatic veneer to it." Speaking with Jeffrey Schmalz, he said, "HIV is certainly character-building. It's made me see all of the shallow things we cling to, like ego and vanity. Of course, I'd rather have a few more T-cells and a little less character."

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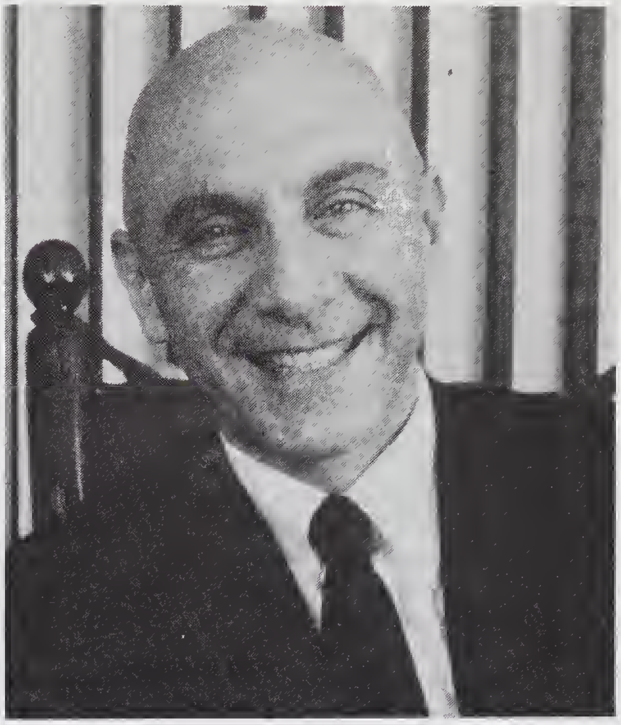

Thomas Victor/Perennial

Siegel, Bernie S.

Oct. 14, 1932– Surgeon; writer; self-help therapist. Address: c/o Linda Woods, Lisa Ekus Public Relations, 57 North St., Hatfield, MA 01038; Exceptional Cancer Patients, 1302 Chapel St., New Haven, CT 06511

"I'm asking you to find your true self, to know what your life is about, why you are here," Bernie S. Siegel exhorted in his inspirational yet ultimately practical book *How to Live Between Office Visits* (1993). Adhering to the motto that "all healing is self-healing" even if assisted by surgery or drugs, Siegel, a general and pediatric surgeon, has helped thousands of patients diagnosed with terminal or chronic illnesses to heal themselves. He has elucidated the key concepts of psychoneuroimmunology—the role played by the mind in enhancing or depressing the immune system—in his three books, including the best-selling *Love, Medicine & Miracles: Lessons Learned About Self-Healing from a Surgeon's Experience with Exceptional Patients* (1986). Through his work with Exceptional Cancer Patients (ECaP), a support group he founded in 1978 that employs stress reduction, guided imagery, psychotherapy, and other adjunct healing techniques, he discovered that disease is often the result of long-festering tension, unhappiness, and repressed or unacknowledged needs and that recovery can often be facilitated by addressing the psychological problems behind the illness. "The work of uncovering conflicts is the most important job facing the patient," he has written, "for when the outer choices match the inner desires, energy formerly tied up in contradictions becomes available for healing. My job as a physician is not only to find the right treatment but to help the patient find an inner reason for living, resolve conflicts, and free healing energy."

Bernie Shepard Siegel was born on October 14, 1932 in the New York City borough of Brooklyn, the elder of the two children of Simon B. Siegel, a broadcasting executive, and Rose (Papish) Siegel, a homemaker who conveyed love to her son from the moment he was born, despite the distortion of his features caused by a traumatic, forceps-assisted delivery. His grandmother reinforced that love by anointing his head and face with oil and gently massaging him until his condition improved. As he explained in *Love, Medicine & Miracles*, the unconditional love he received in infancy had far-reaching effects: "I am absolutely convinced that the feeling of support I grew up with gave me the belief that I could be what I wanted to be and guided me toward my desire to give and to heal."

After graduating Phi Beta Kappa in 1953 with a B.A. degree from Colgate University, in Hamilton, New York, Siegel enrolled at Cornell University, in Ithaca, New York, where he earned membership in Alpha Omega Alpha, a medical honor society, and from which he graduated in 1957 with his M.D. degree. During the following five years, he was trained at Grace-New Haven Hospital and West Haven Veteran's Hospital, both in Connecticut, and at Pittsburgh Children's Hospital. At Yale University School of Medicine, in New Haven, Connecticut, where he began his residency, he met the surgeon and writer Richard Selzer, with whom he formed Surgical Associates of New Haven in 1962. The following year, he became a diplomate of the American Board of Surgery, and in 1974 he joined the American College of Surgeons as a fellow.

As an attending surgeon at Yale-New Haven Hospital and the Hospital of St. Raphael, and as an assistant clinical professor of surgery at Yale Medical School, Siegel was well respected in his field. (In January 1989 he retired from his surgical practice to devote himself full-time to writing, lecturing, and conducting workshops.) "He was an excellent surgeon, and time has not changed my opinion of his qualities as a doctor," Richard Selzer averred in an interview with Tony Schwartz, who profiled Siegel for *New York* (June 12, 1989). "His credentials are impeccable, he was awfully good at what he did, and his patients loved him—for his devotion to them, his interest in their welfare, and his willingness to spend hours talking with them." Nonetheless, by the age of forty-one Siegel had become frustrated with the limitations of his profession. "I operate on person after person and I can't cure them," he wrote in his journal at the time, as quoted by Tony Schwartz. "What good can I do anyone?" Although he was surrounded by patients and colleagues all day long, he found himself yearning for more fulfilling human contact. He considered becoming a teacher or a psychiatrist and painted portraits in his spare time, failing to realize that he had merely to change his attitude toward his patients in order to achieve the feeling of connectedness he craved.

"Finally it dawned on me . . . ," he wrote in *Love, Medicine & Miracles*. "All this time I'd been dealing in cases, charts, diseases, remedies, staff, and prognoses, instead of people. I'd thought of my patients merely as machines I had to repair." To remedy that situation, he immediately moved his desk from the middle of the room, where it had effectively served as a barrier between him and his patients, to the wall, which enabled him to sit face to face with them. Committing "the physician's cardinal sin," he let his emotional guard down, began to hug his patients for what turned out to be their mutual benefit, and learned to live with the sadness and despair evoked by their pain. He encouraged his patients to call him Bernie instead of Dr. Siegel, a practice that initially unnerved him. "It meant I had to like myself and deserve respect for what I did rather than what I'd learned in school," he wrote. "But the change was well worth it. It's a simple yet effective way to break down the barrier between doctor and patient." In yet another symbolic action, he shaved his head in 1977. Although some of his colleagues speculated that his shaved head signified empathy with chemotherapy patients, his intention was to "uncover" his "emotions, spirituality, and love," as he explained in his first book.

Siegel's baldness had the unintended consequence of spurring others to talk to him more openly, as though he were handicapped and would therefore automatically understand their problems. He thereby became what his wife has called a "privileged listener," one privy to his patients' innermost thoughts, fears, hopes, dreams, and premonitions. The works of the psychiatrists Carl Jung and Milton Erickson deepened his knowledge of dream symbolism and the meanings, rooted in the unconscious, of drawings and images. "I started reading to heal myself," Siegel told Schwartz, "but it awakened me to a new reality."

Before long Siegel had extended his explorations of the psychological components of health beyond reading and into the realm of practice and experience. In 1978, after attending a workshop entitled "Psychological Factors, Stress, and Cancer" conducted by the oncologist O. Carl Simonton and the psychologist Stephanie Matthews at the Elmcrest Institute in Portland, Connecticut, he discovered through guided meditation that he had an inner guide named George, whom he has described as "a bearded, long-haired young man wearing an immaculate flowing white gown and a skullcap." Through George, Siegel learned that his vanity would not let him give up surgery for psychiatry and that, moreover, he could make a greater contribution to the medical profession as a surgeon by participating proactively and cooperatively in patient care.

To that end, Siegel founded ECaP, a nonprofit support group for people with cancer or any other life-threatening illness. The guiding principle of the group is that the unconditional love that members give one another can heal their lives and that even if their diseases are not cured, the quality of the remainder of their lives can be transformed by the healing process. The foremost requirement for becoming an exceptional, rather than a submissive, patient is the willingness "to take responsibility and to participate" in one's care and/or recovery, as Siegel explained in an extensive interview with Florence Graves for *New Age Journal* (May/June 1989). "Probably the most exceptional part is that they're willing to look at their lives. They are not just saying, 'Operate, give me a pill.'[They say,] 'How can I alter my life?' I think confronting these questions is far more threatening than working on a physical illness."

In an effort to disseminate the lessons he had learned from working with ECaP, Siegel wrote *Love, Medicine & Miracles*, in which he discussed the characteristics most typical of survivors and those who, cured or not, have learned to live more fully. He and others in his profession have observed that "nice" people—passive patients who ask no questions, make no demands, and cause no trouble—are often more prone to develop cancer than those who are comfortable expressing their anger and aggression. Thus people who are labeled "difficult" patients tend to have a better chance of recovering because they address issues that are bothering them head-on instead of allowing them to build up and literally poison their bodies in the form of illness.

Among the steps one can take along the healing path are allowing peace and love into one's life by forgiving oneself and others; letting go of resentment, fear, and anger after having expressed or worked through those emotions; learning how to say no to friends who ask favors that one does not want to perform; and exploring various relaxation techniques in an effort to remain calm, centered, and focused on discovering what one wants and how to achieve those goals. Various methods of introspection—such as writing in a journal, analyzing dreams or drawings, and meditating—can become part of the process of achieving greater self-awareness.

The promise of such work lies in the premise that the mind and the body are intricately connected in ways that are not yet completely understood. "I think we will learn that we are communicating with our bodies through the neuropeptide system . . . ," Siegel suggested in his interview with Florence Graves. "I guarantee you that in ten years there will be a lot more support for everything I am saying. We're just beginning to study consciousness." The most controversial aspect of Siegel's theories, aside from their basis in anecdotal rather than statistical evidence, is the corollary to successful self-healing: unsuccessful self-healing. Detractors have charged Siegel with setting up a blame-the-victim mentality when he has urged people to take responsibility for their health by asking themselves, "Why do I need this disease?" On the contrary, Siegel meant not to assign blame but to give patients the opportunity to determine whether their diseases are telling them something about themselves that they had thus far avoided knowing. For example, he has suggested that a person who feels trapped in an unhappy relationship, living arrangement, or job may develop an illness that precludes the continuation of his or her afflicting condition or situation. Alternately, the disease may simply force one to examine one's life more closely and may therefore be perceived as a gift pointing the way toward greater happiness.

Siegel has pointed out that he does not use "cure" as a synonym for "heal"; in his view, one can have an incurable disease and still heal one's life before dying. Since death is a certainty for everyone, healthy or not, why not live up to one's greatest potential, Siegel asks. The by-product of a healed life may be a cure, as he has seen happen time and again in his practice. Therein lies a crucial but often overlooked imperative: one cannot heal one's life if the motivation is rooted in the fear of death; it must be rooted in the desire to live well regardless of when death arrives. The key to understanding the difference between those two outlooks is in perceiving the line between circumstances that are under one's control and those that are not. To the dismay of some health fanatics, Siegel has emphasized that one cannot expect to avoid illness if all of one's compulsions—even such healthy compulsions as exercising and taking vitamins—are directed solely toward staving off death. Do not try not to die, he has implored; live life to the fullest for its own sake. "I hate to have people die without using their full potential," he remarked to Florence Graves.

A number-one bestseller, *Love, Medicine & Miracles* sold a total of more than 1,850,000 copies and spent a year on the *New York Times* hardcover bestseller list and 130 weeks on the paperback bestseller list. In an interview with Gabriel Cohen for the New Haven (Connecticut) *Advocate* (February 22, 1988), Siegel professed to have been surprised by the book's success. "I had no expectations that it would be a bestseller or that it would make a lot of money," he insisted. "I had no idea. I'm a surgeon. I just wanted to share what I'd seen and experienced as a doctor. I wrote the book to make life easier for myself; I thought I could just tell people who come to me for advice, 'Just read the book.' Instead, I'm sitting up all day and night answering letters."

In his follow-up book, *Peace, Love & Healing: Bodymind Communication and the Path to Self-Healing* (1989), Siegel wrote, "The healer's role is to guide people into self-forgiveness so that they will no longer feel that they need to atone, to get them to understand that they are not sinners, and to provide a path to self-healing and self-love." To that end, he outlined a five-part therapeutic program involving hypnosis, biofeedback, creative visualization, prayer, yoga, listening to music, reading or writing poetry, and other techniques designed to help all people—not just patients—learn to lead exceptional lives. *Peace, Love & Healing* sold almost one million copies within its first year on the market and spent twelve weeks on the *New York Times* bestseller list. In his third book, *How to Live Between Office Visits*, published in May 1993, he answered many of the questions that had occurred to readers of his previous works. In particular, he discussed how to handle the fear of recurring illness, live with friends and family who may not be supportive of one's needs, and rear healthy children, and he provided survival tips for health-care practitioners.

Siegel belongs to the American Holistic Medical Association, the American Cancer Society, the Association for Humanistic Psychology, and the Association for Transpersonal Psychology, among other organizations. He is a director of or adviser to the Association for the Study of Dreams, the Gesell Institute, the Whole Health Institute, and the United Ostomy Association, among other groups. He has lectured or held workshops at such places as the Omega Institute, the Himalayan Institute, and the New York Open Center.

Married since 1954 to the former Barbara ("Bobbie") H. Stern, an editor and writer who delivers fifteen-minute monologues replete with hilarious one-liners designed to leave audiences laughing after tearfully listening to her husband's moving lectures, Bernie Siegel has five children: Jonathan, Jeffrey, Stephen, Carolyn, and Keith. The Siegels maintain homes in Woodbridge, Connecticut and East Orleans, Massachusetts. Although he lectures sometimes twice a day and runs weekend workshops, Siegel tries to answer personally all his mail, which in 1989 was running between 100 and 150 letters a week. "I will never retire," he declared in an interview with *Current Biography*. "I'm aching to start painting again, but I know I will never retire. I'll let God decide what I do next." If he were in charge of medical education in the United States, he would make drastic changes, as he told Gabriel Cohen: "I'd put doctors to bed for a couple of weeks so they could feel what it's like to be a patient. I'd have them attend a healing service so they could witness the power of hope and faith. And I'd have every aspiring doctor meet an actual patient on the first day of medical school."

Selected Biographical References: New Age J p34+ My-Je '89 pors; New York 22:40+ Je 12 '89 pors; Contemporary Authors vol 123 (1988)

Sihanouk, Norodom

(sē-ha-nōōk′, nō-rō-dom′)

Oct. 31, 1922- King of Cambodia. Address: Khemarin Palace, Phnom Penh, Cambodia

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1954.

Reuters/Bettmann

King Norodom Sihanouk has spent virtually his entire adult life shifting political alliances in an effort to achieve an independent and peaceful future for Cambodia under his own rule. In September 1993, fifty-two years after he was crowned king of what was then a French-colonial monarchy, the charismatic Sihanouk was for a second time coronated king of Cambodia, which, by accident of geography, has long been a battleground for the deep-seated enmity between China and Vietnam as well as for the East-West struggle joined in the Vietnam War. During his early years in power, Sihanouk managed to exploit Cold War tensions by extracting aid from both camps to sustain the sovereignty of Cambodia, but by 1965 he had decided to cast his fate with China. When Sihanouk's government was overthrown five years later, he retreated into exile in China, where he joined forces with Pol Pot's Communist Khmer Rouge, which restored him to power in 1975. His role as an international apologist for the Khmer Rouge ended in 1976, when the Communist regime placed him under virtual house arrest for the following three years, during which the Khmer Rouge undertook the wholesale slaughter of as many as a million Cambodians.

In January 1979 Vietnamese-backed forces overthrew the Khmer Rouge and sent Sihanouk into exile for twelve years. Upon his return to Cambodia in 1991, he froze the Khmer Rouge out of a planned power-sharing arrangement and demanded that its leaders be tried for murder. Such ephemeral allegiances have often been cited by Sihanouk's critics as proof that he cannot be trusted. Sihanouk, however, has steadfastly insisted that his only purpose has been to maintain the integrity of Cambodia. "My foreign policy . . . ," he once explained, as quoted in *Look* (October 20, 1970), "was conceived solely to keep my country from being a satellite of the great powers or being dragged into the horrors of war."

Norodom Sihanouk has claimed to be a descendant of no fewer than eighty Cambodian kings. The eldest son of King Norodom Suramarit and Queen Kossamak, he was born in Cambodia on October 31, 1922. A pampered child, Sihanouk was educated at French schools in what was then Saigon, Vietnam, in Cochin China, and in Paris. He underwent military training in Saumur, France. On April 26, 1941 the Nazi-controlled Vichy government of France crowned Sihanouk king of Cambodia, bypassing his father, on the assumption that an unformed eighteen-year-old monarch would be less likely to cause trouble. That supposition proved to be correct, for Sihanouk offered no resistance to the Japanese occupation of his country during World War II. After the war Sihanouk began to take his political responsibilities more seriously. Among other things, he launched a royal crusade for independence, traveling around the world to enlist support for his cause. He even went into voluntary exile in Thailand to pressure France to grant complete sovereignty to Cambodia.

During that time, while on his first official visit to Washington, D.C., in 1953, Sihanouk became disenchanted with the United States government. As he later explained in an interview with Oriana Fallaci for the *New York Times Magazine* (August 12, 1973), he presented his case for independence to Secretary of State John Foster Dulles, who dismissed him with the words, "Go home, your Majesty, and thank God that you have the French." Still seething twenty years after the rebuff, Sihanouk told Fallaci, "From that day on I have detested [the Americans], them and their fake democracy, their fake freedom, their imperialism put through in the name of Christian civilization." Later in 1953 he met with Vice-President Richard Nixon, who came away from their discussion with a decidedly negative impression of the Cambodian ruler. "He was an intelligent man, but vain and flighty," Nixon recalled in his *RN: The Memoirs of Richard Nixon* (1978). "He seemed prouder of his musical talents than of his political leadership, and he appeared to me totally unrealistic about the problems he faced." Nevertheless, by the end of 1953, Sihanouk had won independence for Cambodia without bloodshed, after nearly a century of French rule, an achievement for which he became known among his people as the Hero King.

On March 2, 1955 Sihanouk unexpectedly abdicated the throne in favor of his father (thereafter he affixed the honorific "prince" to his name) in order to form the Popular Socialist Community (some sources translate the name as People's Socialist Community), a political party that he led to victory in national elections later in the same year. As prime minister and foreign minister in the new government, Sihanouk established diplomatic relations with China, the Soviet Union, and the West, and in 1956 he served as Cambodia's representative to the United Nations. Upon the death of his father four years later, he amended the constitution to provide for the direct election of the head of state. Sihanouk himself won the first such election, in 1960, handily. During the early 1960s, Sihanouk strove to improve the lives of his people with financial aid from governments on both sides of the Cold War, including $30 million annually from the United States. "He got the United States to build a four-lane highway to the port of Kompong Som [Sihanoukville]," James Wilde, a longtime observer of Sihanouk, noted in *Time* (January 22, 1979), "and when the monsoons washed parts of it away, he got the Russians to repair it. He delighted in inviting the diplomatic corps to help build irrigation projects. Every time he dug up a bit of earth at one of those ceremonies, the peasants would catch it, for he was sacred, and so was everything he touched." In addition to roads, he oversaw the construction of schools, hospitals, factories, and airports.

Sihanouk seemed determined to maintain a strict neutrality during the Cold War. "When two elephants are fighting," he was fond of saying, "an ant should step aside." Gradually, he came to believe that China would inevitably dominate Southeast Asia, and on May 3, 1965, he severed diplomatic relations with the United States after the American-supported South Vietnamese air force attacked two Cambodian villages. Except for a brief period in November 1967, when Prince Sihanouk escorted Jacqueline Kennedy, the former first lady, on a much photographed tour of the ruins of the great temple at Angkor Wat—a reception that was widely regarded as a diplomatic overture to the United States at a time when relations between Phnom Penh and Beijing were strained—Cambodia remained beyond the influence of Washington and was a source of growing concern to the United States. As the Vietnam War escalated, Cambodia's tactical and strategic significance increased because Communist guerrillas began establishing sanctuaries in eastern Cambodia, from which they staged raids into South Vietnam.

In 1968 Sihanouk condemned the United States' military involvement in the war as not only immoral but also counterproductive to American objectives. "America is most afraid of Chinese communism," he explained to Hal Wingo in an interview for *Life* (February 16, 1968). "America is trying to fight Chinese communism and is destroying Vietnamese communism. Vietnam is as different from China as Cambodia is different from China. You are working for China by stamping out the only barrier to Communist China's aggression—Vietnamese nationalism. You should let these people develop themselves, and it would be an excellent barrier to Chinese expansionism."

On March 18, 1970, while Sihanouk was on a diplomatic mission to the Soviet Union, General Lon Nol, who was then the premier of Cambodia, seized control of the government in Phnom Penh. Unlike Sihanouk, who had tolerated the presence of North Vietnamese and Viet Cong troops on Cambodian soil, General Lon demanded the withdrawal of all Vietnamese troops from Cambodian territory and tacitly permitted the United States to attack Communist sanctuaries inside Cambodia. In his book *My War with the CIA* (1973), which he wrote in collaboration with the veteran war correspondent Wilfred Burchett, Sihanouk asserted that the Nixon administration had been behind the coup and that Lon Nol was a tool of the United States Central Intelligence Agency, a charge Nixon has denied. On May 5, 1970 Sihanouk, from exile in China, established the Royal Government of National Union and threw his support behind the Communist Khmer Rouge guerrillas in their struggle to topple Lon Nol.

Five years later, on April 17, 1975, the Khmer Rouge captured Phnom Penh and overthrew the tottering Lon Nol regime. Within eight days Sihanouk returned to the capital as head of state. From 1975 to 1976 he served as the Khmer Rouge's figurehead and chief apologist to the international community. The real power, however, rested in Pol Pot, a brutal dictator who forced millions of Cambodians to abandon their homes in the cities for resettlement in government-supervised "cooperatives" in the countryside. During this time an estimated one million Cambodians, more than 10 percent of the population, either were killed or died from starvation or disease. Among those who perished in what came to be known as the Killing Fields were members of Sihanouk's own family, including two sons, three daughters, two sons-in-law, and at least fifteen (some sources say nineteen) grandchildren. "I did not see the killing," Sihanouk told Christopher Wren of the *New York Times* (September 22, 1982), "but I saw the forced labor of my people." Sihanouk was shielded from the worst excesses of the government because he was under virtual house arrest, from 1976 to 1979, in the royal palace.

Released just in time to flee yet again into exile, Sihanouk left Cambodia in January 1979, just ahead of a Vietnamese invasion that led to the establishment of the Hanoi-backed People's Republic of Kampuchea. At a six-hour news conference soon after his arrival in China, Sihanouk denounced the Vietnamese invasion while both praising and criticizing the Khmer Rouge regime. "The people were not unhappy under Pol Pot," he said. "But I would like to see my government . . . give the people the right to practice their religion . . . the right to each other's company without restraint. I could not write to my children and grandchildren who were sent off to a cooperative. I was never aware of their whereabouts. I still do not know. . . . When Pol Pot organized the working people, it was good. The progress in agriculture was tremendous, and in industry it was good."

For much of the next decade, Sihanouk worked from his bases in China and North Korea to expel the Vietnamese from Cambodia. He was willing to overlook, for the time being at least, the holocaust wrought by the Khmer Rouge, because he needed its battle-tested army to lend credibility to the anti-Vietnamese resistance. In 1981 he founded the National United Front for an Independent, Neutral, Peaceful, and Cooperative Cambodia, which, in alliance with the Khmer Rouge under the leadership of Pol Pot, and the Khmer People's National Liberation Front, the remnants of the rightist faction that had brought Lon Nol to power and was now led by former prime minister Son Sann, constituted a government in exile known as the Coalition Government of Democratic Kampuchea. Under the terms of the agreement, Sihanouk served as president of the coalition government, Khieu Samphan as vice-president in charge of foreign affairs, and Son Sann as prime minister. "This coalition is not my dream," Sihanouk conceded in an interview with Jacques Bekaert of the *Nation* (January 15, 1983). "I have always favored an alliance between the nationalists, between Son Sann and myself. But nowhere could we find real support for such an idea. We have been forced into this coalition. It is for us to make the best of it. . . . Our people are increasingly worried about the Vietnamese presence in our country. And by now we know the Khmer Rouge. They will always be isolated, with no real support among the people. For the time being, we have no choice but to include them."

After traveling around the world to enlist backers, Sihanouk won for his coalition the Cambodian seat at the UN and the international recognition that came with it. He argued that the new partnership was not a government in exile per se but the legitimate ruler of Cambodia, whose current regime, he asserted, was nothing more than a contrivance of the Vietnamese occupiers. By 1984 Sihanouk had seized the attention of Hun Sen, whom the Vietnamese had installed as prime minister of the People's Republic of Kampuchea. The main stumbling block to serious negotiation between Sihanouk and Hun Sen seemed to be Sihanouk's unwillingness to break with the Khmer Rouge. In an interview with reporters from *Newsweek* (April 8, 1985), Hun Sen said, "We have only one condition [for a political settlement]. If the people want to join us they have to abandon Pol Pot. We can talk to Sihanouk. If he abandons Pol Pot today, I can talk to him tomorrow. But if he is still with Pol Pot, and I talk to him, then it seems as if I am talking to Hitler." Despite his personal feelings, Sihanouk consistently refused to cut himself off from Pol Pot's military might. "If I can forgive the Khmer Rouge and bury the hatchet, then everyone else in Cambodia can bury it, too," he argued in response to written questions from Uli Schmetzer of the *Chicago Tribune* (March 23, 1989). Although Sihanouk angrily resigned as head of the coalition on a few occasions, once charging that the Khmer Rouge had been murdering his loyalists, he never stayed away for long.

In 1987 Hun Sen dropped his demand that Sihanouk purge the Khmer Rouge from his coalition as a precondition for talks. But during their first face-to-face meeting, outside Paris in December of that year, the two sides made little progress. In their second encounter, in Jakarta, Indonesia in May 1989, Hun Sen and Sihanouk broke new ground when they agreed on the establishment of a free-market economy, private-property rights, and Buddhism as the official religion. Moreover, Sihanouk held out the prospect of eventually breaking with the Khmer Rouge, whom he now denounced as "criminals." In July and August of the same year, when the coalition members attended a nineteen-nation conference in Paris charged with working out a comprehensive settlement among the principals and their major backers, the delegates disagreed over whether the Khmer Rouge should be included in a provisional government. In an odd coupling of convenience, Vietnam and the United States stood together in opposition to the Khmer Rouge, while China and the Sihanouk coalition argued that the Khmer Rouge, whose army had occupied large parts of the countryside, could not be ignored. On February 23, 1990, after the Vietnamese had withdrawn completely from Cambodia, Sihanouk returned to his homeland and established a military base in the mountains in northwestern Cambodia.

Despite increasing international pressure to break his alliance with the Khmer Rouge, Sihanouk bowed to its will in reneging on an agreement that he had reached with Hun Sen in June 1990, in which Hun Sen and Sihanouk were to have divided evenly between them the seats on a provisional ruling council. Nevertheless, Sihanouk managed to keep the peace process alive, paving the way for an accord concluded in June 1991, in which all sides agreed to an unconditional cease-fire and an end to accepting outside sources of arms. According to some sources, Sihanouk had pressured the Khmer Rouge into agreeing to the cease-fire by threatening to exclude them from any political settlement. "The war is over," Sihanouk proudly declared on August 27, 1991.

The formal peace treaty, which was signed on October 23, 1991, called for the creation of a national reconciliation council, led by Sihanouk, which in consultation with the UN was to administer the country pending UN-supervised elections scheduled for 1993. At Sihanouk's insistence, the Khmer Rouge was promised a full share in the new government. As Philip Shenon reported in the *New York Times* (October 25, 1991), it was at least partly Sihanouk's "tireless coaxing and impish charm" (as Shenon noted, the prince occasionally brought his poodle to the negotiations) that made the agreement possible. "Prince Sihanouk is responsible for [the treaty,]" an unidentified senior Western diplomat told Shenon. "His performance in these negotiations has been utterly brilliant."

On November 14, 1991 Sihanouk returned to Phnom Penh under the protection of North Korean bodyguards and 100 of his most trustworthy followers to end nearly thirteen years in exile. Within two days, he had broken his pledge to the Khmer Rouge, giving full vent to the rage he had suppressed while the Khmer Rouge army was vital to his plans for Cambodian renewal. At a news conference on November 16, he endorsed the prosecution of the Khmer Rouge leadership for inhumane acts, declaring, "I support 100 percent the idea of setting up a tribunal to judge, to condemn, the Khmer Rouge leaders, the ones who are responsible for the deaths of so many innocent people. I don't trust them. I don't believe them. We have to control them very tightly." In a surprise announcement on November 20, 1991, Hun Sen appointed Sihanouk president of Cambodia, pending the 1993 elections. Three days later Sihanouk delegated the position of party leader of the National United Front for an Independent, Neutral, Peaceful, and Cooperative Cambodia to his son Prince Norodom Ranariddh, who planned to form a bipartite government with Hun Sen, with no slots reserved for the Khmer Rouge.

Although Sihanouk had claimed to be a neutral figure in the election, which ended in victory for Prince Norodom Ranariddh's party in May 1993, he announced, and hours later retracted, a plan to control Cambodia's coalition government as its prime minister, head of state, and military leader. By most accounts, Sihanouk's plan fell through because he failed to win over his son's royalist opposition party. The coalition's collapse "left people angry and confused at a time when Cambodians should have been allowed to celebrate the success of their elections," a senior UN official told Philip Shenon, as quoted in the *New York Times* (June 6, 1993). "The image we're left with is of this old autocrat who will not share power with anyone, not even with his own son." Nonetheless, Sihanouk has remained, in Shenon's words, "the most beloved figure in the country."

Many Cambodians, however, have expressed concern about Sihanouk's frequent—and occasionally prolonged—absences from the country, for medical treatment or on private visits to his homes in China and North Korea. It was only after intense pressure from world leaders, among them the UN secretary general, Boutros Boutros-Ghali, and President François Mitterrand of France, that Sihanouk returned from a trip to Beijing in time for the May 1993 elections. "His absences may seem a minor issue, but the fact that he will not remain in Phnom Penh for any extended period is very worrying to the public," an Asian diplomat told Philip Shenon, explaining that they fear their leader may abandon them altogether.

After the May 1993 elections, an interim government with Prince Ranariddh and Hun Sen sharing power was put in place until a constitution could be enacted by the new 120-member National Assembly. The new constitution called for the return of Sihanouk to the throne as king and put Ranariddh and Hun Sen in place as first and second prime minister, respectively, and on September 24, 1993, Sihanouk was crowned for the second time. His government immediately received formal diplomatic recognition from the United States. The major challenge facing King Sihanouk is negotiating an accord with the Khmer Rouge, who were left out of the coalition government and are still fighting in parts of Cambodia.

King Norodom Sihanouk stands about five and a half feet tall and has brown eyes and gray hair. His chubby frame, moonish face, and ready smile have always given him a pixieish appearance. He typically delivers his frequently long-winded addresses in a monotonous, high-pitched voice. Sihanouk has been described as volatile, irrepressible, ebullient, and unpredictable. Resentful of what he believes is the Western sense of superiority, Sihanouk complained to William Attwood, the editor in chief of *Look* (April 2, 1968), "[The American reporters] always talk about 'tiny' Cambodia—'the pocket kingdom.' They never say 'tiny' Belgium, which is smaller, and what about that so-called country of Grace Kelly's? It's racism. Those little European countries are white, and we are yellow and 'backward.'" In *Newsweek* (September 12, 1966), an unidentified analyst described the prince's attitude this way: "Sihanouk's concern for what the press says about him may seem obsessive, but he does accept criticism. What he can't stand is writers treating Cambodia like a joke."

An accomplished musician and composer, Sihanouk plays the piano, accordion, and saxophone, and he has written a number of songs and military marches. He also enjoys playing badminton and preparing French cuisine. He wrote, scored, produced, directed, and/or starred in numerous motion pictures, including *Preah Viheor* (1967), a romantic wartime melodrama costarring his wife, the former Monique Izzi, and featuring his then-defense minister, Nkiek Tioulong, as the villain. *Shadow over Angkor* (1968) was based loosely on the true story of an abortive coup in Cambodia in 1959; in the film, Sihanouk's character thwarts an American plot to divide the country.

As a young man Sihanouk took advantage of the Cambodian royal custom of maintaining many wives and concubines. While in exile in China in the early 1970s, he claimed that he had settled down. "Before, I spent too much time playing with music, with moviemaking, and with mistresses," he told John Burns of the *Toronto Globe and Mail* (August 18, 1973), "but now I am like a Buddha—I am faithful to my wife, I have no love adventures, no sports cars, and no dancing parties." He and Princess Monique have two children; he also has more than a dozen children by his previous wives. Sihanouk is the author of several books, among them *Chronicles of War and Hope* (1979), about the Khmer Rouge regime. His religion is Buddhism.

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Simpson, Mona

June 14, 1957– Writer. Address: c/o Amanda Urban, International Creative Management, 40 W. 57th St., New York, NY 10019

Mona Simpson's highly acclaimed first novel, *Anywhere but Here* (1986), a moving portrait of the complex relationship between a mother and daughter, "earned [her] a place beside domestic pioneers like Anne Tyler and Alice Munro," in the opinion of Sven Birkerts, writing in the *Chicago Tribune* (January 11, 1987). Simpson's auspicious debut, which seemed to some observers to have occurred virtually overnight, was actually the result of years of hard work and careful preparation. According to Paula Span, who profiled the author for the *Washington Post* (January 27, 1987), Simpson "had been groomed for success for close to a decade, a series of teachers, mentors, and grant givers bringing her along, waiting for the day she would prove them prescient." With her second novel, *The Lost Father* (1992), a sequel to *Anywhere but Here*, Simpson solidified her reputation as one of the brightest novelists of her generation.

Mona Elizabeth Simpson was born on June 14, 1957 in Green Bay, Wisconsin. Her family had settled in Sheboygan, Wisconsin in the late nineteenth century, when her maternal great-great-grandparents, the Horns, emigrated from Germany. Her great-grandmother Hattie Horn Ziegler also made her home in Sheboygan. A generation later, her grandmother Irene moved to Green Bay, where she and her husband made a living by raising mink and running a photoengraving business and two small gas stations.

Simpson's parents, however, were less satisfied than their forebears with small-town life. Her father, a college professor who was originally from the Middle East, abandoned his family when Mona was thirteen years old. At that time, her mother, a speech therapist, moved with Mona and her older brother to Beverly Hills, California, where Simpson experienced what she has called "total culture shock." As she explained in an interview with a reporter for *People* (March 16, 1987), "I didn't do anything terribly wild. I got scholarships and stuff to college and knew I couldn't screw up that much or I might not be able to go." She excelled in school, writing poetry and making pottery in her spare time. Reflecting on her early creative impulses, Simpson recalled to Paula Span, "I wanted to make things that explained the world to me. I wanted to write my own Bible; I heard Robert Stone say that once."

Following her graduation from high school, Simpson enrolled at the University of California at Berkeley, from which she graduated with a B.A. degree in 1979. While she was a student, she had submitted short stories to various magazines but without much success. Encouragement came in the form of a prestigious writing prize awarded to her by the university, but after graduating from college she decided instead to try her hand as a reporter, because, as she explained to Mickey Pearlman for the book *Inter/View: Talks with America's Writing Women* (1990), she had always "loved journalism." For the next two years, she worked as a general-assignment reporter for local newspapers in the San Francisco area. "I interviewed circus performers, a carillon genius, . . . Buddhist bakers, . . . my local *dim sum* chef, a woman leading an incest victim's group, performance artists, city attorneys, merchant marines," she told Pearlman. "But I'm too slow, really, for daily newspapers, and also I'm not always interested in the 'news' of news."

In 1981 Simpson won a scholarship to the graduate program in writing at Columbia University, in New York City, to which she moved with the $3,000 that had been left to her following the death of her grandmother. Among Simpson's classmates at Columbia were Susan Minot, Nancy Lemann, and Patty Dann, all of whom later became published novelists; her teachers included the novelists Elizabeth Hardwick and Edmund White. On the suggestion of the writer Richard Price, she applied to Yaddo, the writers' colony in Saratoga Springs, New York, where she finally found the peace she needed to begin writing in earnest. "It was really nice and pretty there," she recalled in her conversation with Paula Span, "and I'd had this hard year in New York in this awful Columbia apartment with no kitchen. And in eight weeks I wrote the whole first draft [of *Anywhere but Here*]. . . . I'd written it so fast it was sort of incoherent."

Simpson had written the "core" of the novel's opening scene at the age of twenty-three. In that scene, Adele August and her twelve-year-old daughter, Ann, are escaping Adele's bad marriage in a stolen car. They are on their way from the fictional Bay City, Wisconsin to Beverly Hills, where Adele hopes to marry a rich man and help Ann become a child star. At one point, Adele forces Ann, the narrator, to get out of the car, then drives away, leaving her daughter alone on the road: "I got out. It was always a shock the first minute because nothing outside was bad. The fields were bright. . . . The scenery went all strange, like a picture on a high billboard. The fields, the clouds, the sky; none of it helped because it had nothing to do with me."

In her interview with Mickey Pearlman, Simpson explained that she had written that scene without a plot in mind and without any idea of what the mother and daughter were running from or toward: "I just wrote this little patch about the impervious quality of physical landscape, even of beauty, how the great open monumental forms of the American West become drained for us without the infusion of love. So right from the beginning this novel was about deracination, about a kind of immigration. I hope the book holds not only the blankness of loss but the exhilaration of possibility in the new, the immigrant's greed, the American hope of self-transformation."

Ann narrates most of the story, while her Aunt Carol and her grandmother Lillian provide some historical perspective. The reliance on female narrators "was the most unforced, intuitive decision of the book," Simpson told Kim Heron of the *New York Times Book Review* (January 11, 1987). "I tried some of the men's voices, but it seemed too fractured. And in a certain way, their side of the story isn't the point. The book is about the people who stayed in their hometowns and put down their roots and the people who went west and tried to get more from life, because that seems to me the story of life in America."

Likening the writing process to a piling on of layers, Simpson revealed to Pearlman that, in her case, "a chapter or a story doesn't really find its shape and emphasis, its color, until the fifth or sixth draft," and that she revises many more times "just to polish the stones." In her conversation with Pearlman, she cited Raymond Carver as her inspiration for doing so: "He revised twenty to thirty times, and his stories live on now as hard, perfect, compact monuments. He is truly our [generation's] Chekhov." Simpson has also expressed admiration for the work of the novelists Marcel Proust, Gustave Flaubert, Jane Austen, George Eliot, Leo Tolstoy, and Joseph Conrad and the poets Rainer

Maria Rilke and Emily Dickinson. "[Reading] Proust and Tolstoy, I look for a specific paragraph, find it, read it over ten times, and then I keep going until I make myself stop a hundred pages later," she explained to Pearlman. "I think you need a certain voice at a certain time, the way a pregnant woman craves food which contains a particular necessary mineral."

The manuscript that would become *Anywhere but Here* went through four years of revision. Among those who commented on various drafts were Elizabeth Hardwick, Louise Erdrich, and George Plimpton, the editor of the *Paris Review*, at whose New York City office Simpson worked as a part-time editor and for which she once interviewed Raymond Carver. Impressed by her, Carver later accepted one of her stories for inclusion in the 1986 edition of *Best American Short Stories*, which he edited. By then she had published short stories in *Ploughshares*, the *Iowa Review*, the *North American Review*, and the *Paris Review*, among other literary journals. Meanwhile, she earned an M.F.A. degree from Columbia University in 1983 and supported herself by working as an acupuncturist's assistant and as an usher at the Bleecker Street Cinema. Simpson's income was occasionally supplemented by writing grants, including a $20,000 fellowship from the National Endowment for the Arts and a $25,000 award from the Whiting Foundation, both of which she received in 1986.

When Simpson decided that she had revised her manuscript as much as possible, she submitted it to the publisher Alfred A. Knopf through the influential literary agent Amanda Urban, to whom Simpson had been recommended by the critic James Atlas. "There *is* a kind of network that's involved," her friend Allan Gurganus, a writer, told Paula Span. "She has a genius for friendship and I think that's one of the reasons things have worked out so fabulously for her." Knopf accepted Simpson's novel almost immediately, and *Anywhere but Here* was published in December 1986. When asked how she felt about that long-anticipated event, Simpson admitted to Paula Span that she was merely "kind of excited": "It was like, well that's nice. Now what? . . . I think emotions run away from spotlights. One can't feel on cue the way one is supposed to."

Calling *Anywhere but Here* "stunning," Michiko Kakutani of the *New York Times* (December 24, 1986) felt that, in relating the mother-daughter story, Simpson "takes on—and reinvents—many of America's essential myths, from our faith in the ever-receding frontier to our uneasy mediation between small-town pieties and big-time dreams. . . . Simpson also succeeds in creating a wholly original work—a work stamped with the insignia of a distinctive voice and animated by two idiosyncratic and memorable heroines." Noting in her interview with Mickey Pearlman that "American literature gives us a long tradition of men going west, of trying to change their lives materially, of obliterating their origins," Simpson explained that she wanted "to write about a woman's way in this same attempt, with these driving desires." She added that "many of the institutions that shaped the assumptions, the premises beneath the nineteenth-century novel, have irrevocably changed. . . . But families are still the basic element of any community life. Moral choices and virtues start, as they always did, at home. Even if that family is led by a single mother."

Simpson's background in poetry was evident, according to many reviewers, in her striking imagery as well as in her starkly detailed descriptions of her characters' experiences. "Mona Simpson's rare and welcome achievement in *Anywhere but Here* is to fuse the minimalist style of an Ann Beattie with the shrewd family insights of an Anne Tyler," Dan Cryer declared in his review for *New York Newsday* (January 15, 1987). "The flat, seemingly emotionless tone furnishes the smoothest and cleanest of surfaces under which the deepest longings rumble. This is real life, genuine feeling, the prose proclaims in sentence after sentence. This is real heartbreak, this is America crashing and, in spite of everything, going on."

Ann survives the love/hate relationship with her mother during the six years covered in *Anywhere but Here* only to face another trial in its sequel, *The Lost Father*, in which Ann, who is in her late twenties and has taken an Egyptian name, Mayan, embarks on a search for her father, who had abandoned her when she was a child. Mayan's obsessive quest takes her across the United States and even to Egypt on an enervating journey that depletes her life savings, ruins her academic standing, and jeopardizes her physical and mental well-being. Perhaps even more threatening than her mission, however, is the all-consuming void that her father's long absence has created in her life; she feels she will have no control over her destiny until she finds out what happened to him.

The Lost Father received overwhelmingly positive reviews. Calling the novel "brilliant, astonishing, and wholly original" in her evaluation for *Newsweek* (February 3, 1992), Laura Shapiro contended that "Simpson is a master of discretion, pacing, and psychological drama, and she's created a marvel." In his assessment of the novel for *Mirabella* (February 1993), Vince Passaro observed, "Simpson's prose is languid and intense; it includes the reader and draws him in so that Mayan's sense of loss expands to touch on something larger, what you might call the essential fatherlessness and longing of our age." And Michiko Kakutani of the *New York Times* (January 21, 1987) wrote, "*The Lost Father* ratifies the achievement of *Anywhere but Here*, attesting to its author's possession of both a dazzling literary gift and uncommon emotional wisdom."

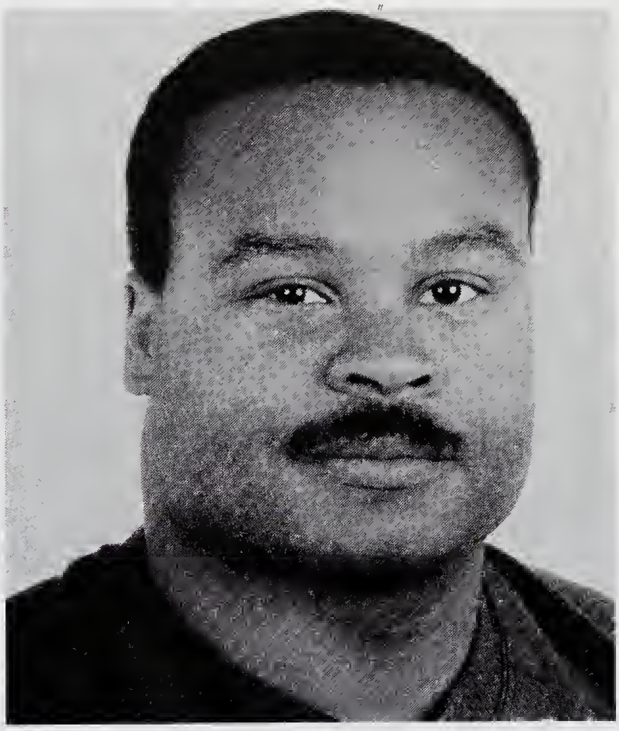
Much of Simpson's writing has drawn on her family history. When Susannah Hunnewell, interviewing her for the *New York Times Book Review* (February 9, 1992), asked Simpson about the extent to which she would consider her novels autobiographical, she replied, "I'm not sure what autobiography is. If you're talking about—strictly speaking—events, then no. It's definitely not a memoir; it's definitely not nonfiction. If autobiography includes our imagination, then, of course, everything that we write is autobiographical. I think, for people who write fiction or poetry, our wager is that what we imagine is truer or as true to us as the mess of life and the mess that happens." "I think all your characters are part of yourself," she said to Kim Heron, "and you're most attached to those who risk the most and lose the most."

Simpson's fiction has been anthologized in several collections, among them *The Pushcart Prize: Best of the Small Presses XI*, *Twenty Under Thirty* (1985), and *Louder than Words* (1990). She has taught a writing workshop in the graduate program at New York University, and she is currently a Bard Center fellow and a senior editor at the *Paris Review*. Simpson had spent two years working on another novel, tentatively called "A Regular Guy," when *The Lost Father* "took over," but she plans to finish it nonetheless. In addition, she has been working on a collection of short stories, tentatively titled "Virginity."

In an article for the *Writer* (May 1992), Simpson dispensed advice to would-be writers. "No one should have the power to tell you what you can and cannot do," she reminded them, because samples of current work do not indicate "what your imagination will be capable of in a year." Urging those who really want to write to have faith in themselves, invest time in their endeavors, and develop a solid and regular discipline, Simpson cautioned them not to try to be perfect and to avoid worrying about whether their work would be published. Instead, she wrote, they should revise extensively, explore all forms and methods of writing until they discover that which suits them best, "practice reading aloud," "read great books" for inspiration, and develop a trusted group of readers who will provide constructive criticism.

Although Mona Simpson lives in a rented apartment in Manhattan, she has done most of her writing in other rented spaces or in local restaurants and cafes. Among the close friends who have attested to her dedication is Allan Gurganus, who told Paula Span that Simpson was "the most concentrated and serious writer [he knew], of any age." Cherishing her solitude, Simpson has sacrificed vacations and has avoided going out to lunch, all in the name of reserving more time for writing. She prefers to work late at night or just before dawn, when no one else is awake. "I always use the same pen," she told Mickey Pearlman, "an old fountain pen I bought once in Boston, and I fill it up with blue or brown ink and write on yellow legal pads. Silence helps. Sometimes I sit at the desk at night with a candle." Claiming that all writers have "their drug, whether it's liquor or dope or coffee," Simpson described her "drug": "Mine is a certain kind of Swiss coffee that takes a half hour to brew, but I would try anything once for work. Anything."

Selected Biographical References: Life 15:89 Ap '92; N Y Times C p13 Ja 24 '87; People 27:62+ Mr 16 '87 por; Washington Post D p1+ Ja 27 '87 por; Contemporary Authors vol 135 (1992); Contemporary Literary Criticism vol 44 (1987); Henderson, Katherine Usher, ed. Inter/View: Talks with America's Writing Women (1990)



Chicago Bears

Singletary, Mike

Oct. 9, 1958- Football player. Address: c/o The Chicago Bears, 250 N. Washington Rd., Lake Forest, IL 60045

Mike Singletary has been called the "last of the great middle linebackers." From the 1950s through the 1970s, the anchor of the 4-3 defensive standard was the run-stuffing middle linebacker. Players like Dick Butkus and Bill George of the Chicago Bears, Sam Huff of the New York Giants, Ray Nitschke of the Green Bay Packers, and Jack Lambert of the Pittsburgh Steelers made middle linebacker the most exciting defensive position in football. By 1981, when Mike Singletary began playing for the Chicago Bears, the 4-3 was being eclipsed by the 3-4 defensive scheme, which emphasized marauding outside linebackers like Lawrence Taylor—fast, powerful blitzers whose job was to sack the quarterback rather than engage in one-on-one duels with running backs.

Singletary combined a talent for helmet-shattering tackles with a diligent work ethic to overcome the lessening of the middle linebacker's role and to dispel concerns that he was too small and too slow for great success in the National Football League. By his retirement, at the end of the 1992 season, he was considered the most formidable defensive player in the history of the Chicago Bears franchise other than the legendary Dick Butkus. "He should make the Hall of Fame," Ernie Accorsi, the former general manager of the Cleveland Browns, has said of Singletary. "He was the best of his era at his position, the focal point of a championship team. Those are pretty strong credentials."

The youngest of the ten children of Charles and Rudell Singletary, Mike Singletary was born in Houston, Texas on October 9, 1958. He grew up in Sunnyside, a ghetto on Houston's southeastern side. During his childhood, Singletary suffered from poor health. "I had pneumonia three or four times," he told Frank Litsky for the *New York Times* (January 24, 1986). "I had bronchitis. I remember going to the hospital every other day until I was seven or eight years old. In junior high school, I was five feet four and 120 pounds. Then, in one year, I gained almost five inches and twenty-five or thirty pounds." As a boy, Mike sometimes pretended to be a comic book superhero (his favorite role was Batman), and on Sundays, he often feigned illness so that he could skip church and watch Dallas Cowboys football games on television.

Charles Singletary had been an assistant minister in the Church of God and Christ for twenty years when he organized a congregation and had them meet in a small building in the Singletarys' backyard. "His family became a major focus of [Charles Singletary's] ministry," Phil Hersh wrote in a profile of Mike Singletary that appeared in the *Chicago Tribune* (September 7, 1986). "The way he read the church's interpretation of the scriptures, anything other than praying and singing and dedicating one's life to God was a sin." "We didn't allow the children to play any kinds of games," Charles Singletary explained when he spoke to Hersh. "Even swimming was offbeat. But what if there came a flood and they couldn't swim? We were too extreme."

"My father was stern," Mike Singletary recalled when speaking with Rick Telander for *Sports Illustrated* (January 27, 1986). "We sometimes spent twelve hours in church on Sundays. None of my brothers or sisters were allowed to play sports. They couldn't even wear shorts, so they all flunked gym." He told Phil Hersh, "My father didn't know about empathy or compassion or compromising. He took things away and didn't put anything back. There was discipline, but no love." It was only after his father "proved unable to stick to his church's rigid doctrine," as Hersh put it, that Mike was allowed to play football.

When Mike was about twelve, his father abandoned the ministry and divorced Rudell Singletary, and Mike's favorite sibling, his older brother Grady, died at age twenty-two in an automobile accident. Up until then, Mike had been, in his own estimation, "a knucklehead, a class clown," as he told Bryan Burwell of the New York *Daily News* (January 3, 1986). "I didn't do my chores, didn't get good grades in school." But the two family tragedies—particularly the death of his brother—caused a shift in his attitude. According to Singletary, Grady had "always looked out for [him] and always stayed on [him] to do the right thing," and after Grady's death, Mike's life "changed drastically." "I just kept on remembering the last thing he said to me, . . . 'If you're going to do something, be the best you can be.'"

"I wasn't much of an athlete," Singletary said when he talked to Paul Attner for the *Sporting News* (December 14, 1992). "When they would choose sides on the playground, I'd be the last one taken." Instead of becoming discouraged, Mike took to heart his brother's wish that he strive for excellence and began to develop the disciplined work habits that would later make him the premier middle linebacker in the NFL. He joined his junior high school's football team at what Rick Telander called the "only position he ever wanted to play—linebacker." As Singletary himself has explained, linebacker is the one position "where you have all the controls, where you feel the power." While playing for coach Oliver Brown at Worthing High School, Singletary discovered that he had a gift for delivering swift, pure, and decisive hits to ballcarriers. "I try to visualize my head all the way through the man, my whole body through him," Singletary explained to Rick Telander. "In high school my coach said, 'I'd rather have you hit with your shoulder, but if you want to hit with your head, do it right.' I wanted to hit with my head. It's technique. It's not safe or legal unless you do it just right. In fact, it's very dangerous."

Realizing that he tended to be lazy, Mike Singletary sought out demanding coaches who were driven by the work ethic. Worthing High's Oliver Brown was that kind of tough taskmaster, as was Corky Nelson, one of head coach Grant Teaff's assistants at Baylor University, in Waco, Texas, where Singletary became a starting linebacker in 1977, his freshman season. That year, Baylor, a member of the Southwest Conference, switched from a 5–2 defensive set to a 4–3 to accommodate Singletary's talent for stopping runners from the position of middle linebacker. In a game against the Georgia Bulldogs in 1978, Singletary tossed aside two pulling linemen and tackled Willie McClendon so hard that the Georgia tailback was knocked out of the game. "It was an astonishing hit," Rick Telander remarked, "made extraordinary by the fact that Singletary had lost his helmet in mid-play and had stopped the runner *bareheaded*."

During his college career, Singletary was notorious for breaking football helmets with his head-first tackling style. He broke at least sixteen (some sources claim twenty-five) pieces of state-of-the-art headgear. "Mike wouldn't even know it when he broke a helmet," Maxey Parrish, the Baylor sports information director, recalled to Rick Telander. "Guys in the huddle would say, 'It's cracked, go get another.' Sixteen in four years. We may get two or three a year now from the whole team." "Up until this day," Singletary maintained in his interview with Phil Hersh, "I don't know why the helmets break. All I knew was I had a gift to hit." Singletary used his "gift" to become perhaps the most dominant defensive player in the history of the Southwest Conference. Over the course of four seasons at Baylor, he recorded thirty or more tackles on three occasions and never registered fewer than ten stops as he posted 662 tackles in forty-five games. A consensus All-American and the Southwest Conference player of the year in 1979 and in 1980, he was also a Lombardi Award finalist in his senior year.

The Chicago Bears selected Singletary in the second round of the 1981 NFL draft. As Paul Attner put it, that draft class yielded three defensive players who are "sure Hall of Fame choices": linebackers Lawrence Taylor and Mike Singletary and cornerback/safety Ronnie Lott. While Taylor and Lott were impact players in their first season, Singletary was brought along slowly by Buddy Ryan, the Bears' defensive coordinator. Ryan had wanted the Bears to draft a fast cornerback instead of Singletary, who lacked blazing speed and, at a height of six feet and a weight of around 230 pounds, was relatively compact for a middle linebacker, and according to Rick Telander, he "rode Singletary mercilessly." He did not put Singletary in the starting lineup until midway through the 1981 season, and for two years, Ryan replaced him with a defensive back on passing downs. "I really didn't like the man for a long time," Singletary admitted when he spoke to Telander in 1986. "Now I'm glad for what he did. I never would have achieved what I have without Buddy."

Playing on every defensive down was the goal Singletary set for himself in the 1983 season. His larger goal was to become the greatest linebacker in football before his career was finished, and he knew he would never realize his dream if he was removed when passing situations called for a "nickel" defense, one with five defensive backs. Having improved his speed by shedding twenty pounds, Singletary pleaded with Ryan and head coach Mike Ditka to play him on every down. In November 1983 his determination was rewarded. "He asked me what he had to do to be on the field, and then he did it," Ditka explained when he spoke to Hersh. "[Allowing Singletary to play on every defensive down] was probably the best move we made. If we lost something in coverage, we gained more in leadership."

"To me, playing middle linebacker is like war," Singletary declared in an interview with Paul Attner. "It is an opportunity to get out there and know what is happening on every play and meet the challenge to stop it from happening. I have a feel for what is going on: the way a guy goes in motion or points a certain way or the way the quarterback lifts his head. You study so you will make more right moves than wrong moves. Sometimes, I am in a play and I don't know how I got there. I just see what is happening so well I move without realizing it. That's why I hate to come out. You have to be in the flow of the game all the time to get a feel for it. It is a mental and physical war and you have to be in there to be able to win it."

The team leader in tackles for the 1983 season (he placed first or second in tackles every year for the remainder of his career), Singletary was consensus All-NFL, and he was voted by his peers to the starting lineup of the Pro Bowl, the first of a record-tying ten consecutive Pro Bowl appearances by the Bears' middle linebacker. In 1984, behind the halfback Walter Payton and the flamboyant quarterback Jim McMahon, the Bears complemented their stellar defense, led by another All-NFL performance by Singletary, with a steady, ball-control offense. Chicago captured their first division title since 1963 but lost the National Football Conference (NFC) title game to the San Francisco 49ers, the eventual Super Bowl winners.

Building on that season's success, the 1985 edition of Ditka's Bears became a team of destiny, a colorful cast of characters who captured the fancy of the nation's football fans. The offense was led by the NFL's all-time leading rusher, Walter Payton; but it was the defense that made the 1985 Bears virtually invincible, and Singletary was the soul of that unit, which was arguably the best in NFL history. Playing behind linemen with nicknames like "Danimal" (Dan Hampton) and "Refrigerator" (William Perry), Singletary was called "Samurai" because of his wild eyed, game-day ferocity. "Samurai Mike" was the spearhead of Buddy Ryan's so-called 46 defense, a complicated and high-risk scheme that assigned eight, sometimes nine, defenders to the line of scrimmage in an all-out assault on runners and quarterbacks. Singletary was called upon to blitz on some plays and on others to guard receivers in either man-to-man or zone. The success of Chicago's 46 defense depended on the ability of Singletary, the defensive captain, to react to each offensive formation and movement and adjust the defense accordingly. Eric Hipple, a former quarterback of the Detroit Lions, likened playing against Singletary to a game of "cat and mouse." "Sometimes I felt Mike knew our plays better than some guys in my huddle," Hipple revealed to Attner. "You could hear him calling out gaps that we were going to run through. I would audible and he would counter. I believe he'd bait me, just to have me change the play so he could get me to run something he wanted."

Singletary was named the NFL defensive player of the year by the Associated Press, and the Bears lost only once in the 1985 season. On the way to the Super Bowl, Chicago's overpowering defense held the New York Giants and the Los Angeles Rams scoreless in easy playoff victories. Singletary recovered two fumbles against the New England Patriots in Super Bowl XX as the Bears scored the most lopsided victory in Super Bowl history to that date, 46–10. After the Bears' triumphant 1985 season, Mike Ditka declared that his team's goal was to become the "team of the eighties" in the way the Pittsburgh Steelers had been the dominant team of the 1970s and the Green Bay Packers had reigned in the 1960s.

Despite the loss of Singletary's mentor, Buddy Ryan, who resigned three days after the Super Bowl to become head coach of the Philadelphia Eagles, the Bears' defense, in the 1986 season, allowed fewer points than did any team since the league's switch to a sixteen-game schedule, but the Bears' hopes of winning back-to-back Super Bowls were threatened when Jim McMahon was injured early in the campaign. After winning fourteen games and losing just two in the regular season, Chicago was eliminated from the playoffs by the Washington Redskins.

A respected team leader, Singletary, serving as the Bears' representative to the NFL Players Association, helped the Bears to maintain team unity in 1987 during a bitter, four-week-long players' strike. Chicago finished the shortened season with an 11–4 record and once again topped the division, but in the playoffs they were stopped by the Redskins, who went on to win the Super Bowl. In 1988, fielding another powerful, division-winning team that was led by Singletary, who was again named NFL defensive player of the year by the Associated Press, the Bears advanced to the NFC championship game at Soldier Field in Chicago, where they fell to the San Francisco 49ers, who then defeated the Cincinnati Bengals in the Super Bowl.

Singletary was named All-NFL for the 1989 season by the Associated Press, but his efforts were not enough to salvage a dismal year for the aging Bears players, who for the first time in Ditka's career as Chicago's coach compiled a losing record, and the 49ers earned the title "team of the eighties" by taking their fourth Super Bowl in the decade. Nevertheless, the fifty-two wins and only eleven losses that the Bears posted from 1985 through 1988 stands as the best team won-lost record over a four-year period in NFL history. In 1990 Singletary earned his eighth straight trip to the Pro Bowl, and the Bears rebounded to win the Central Division crown. After dispatching the New Orleans Saints in the first round of the playoffs, the Bears' season was ended, once again, by a loss to the eventual Super Bowl champion—in this instance, the New York Giants.

In 1991, another Associated Press All-NFL year for Singletary, Chicago advanced to the playoffs as a wild-card team, having finished second in the Central Division behind the Detroit Lions. Singletary's proud defensive squad could not compensate for the team's punchless offense, however, and Chicago was defeated at Soldier Field in the playoffs by the Dallas Cowboys. Wanting to end his career while he was still a dominant force, Singletary announced that he would retire at the end of the 1992 season, and he worked doubly hard in the off-season to prepare himself for the task of leading a defense that was no longer feared throughout the league. After starting the season with four wins in seven games, the Bears collapsed, losing six straight before heading to Soldier Field for Mike Singletary's final home game.

In a memorable farewell performance, Singletary and the defense stifled the Pittsburgh Steelers' offense, holding Barry Foster, who entered the game as the league's leading rusher, to only twenty-five yards in a 30–6 thrashing of the playoff-bound Steelers. "I've been around and I don't know if I have ever seen a defense play more aggressively," Ditka said, as quoted by Fred Mitchell of the *Chicago Tribune* (December 14, 1992). Unable to sustain that level of performance, the Bears dropped their last two games to close out the season with a record of five wins and eleven losses. In the aftermath of Singletary's retirement and the Bears' season of frustration, Mike Ditka was released as head coach, marking the end of an era in the city of Chicago. Singletary's career was not quite over, for although he was passed over in favor of younger linebackers in the players' balloting for the Pro Bowl, the NFC squad's head coach, George Seifert, honored the retired star by selecting him as a "need" player for the annual showcase. The appearance tied Lawrence Taylor's record of ten consecutive Pro Bowls and allowed Singletary to end his proud career by sharing the field with the best in the game.

Mike Singletary, who missed only two games in his twelve-year career and was named to the NFL Team of the 1980s by the Pro Football Hall of Fame Board of Selectors, often played his best games on the grass of Green Bay's storied Lambeau Field, and he has said that he "should have played in the sixties." Paul Attner disagreed with Singletary's limiting assessment: "To think of Singletary simply as an overachieving throwback is unfair and misleading. On the field, there is no question he has matched the intensity of a Butkus or Lambert. But off the field, he is uniquely and distinctly different. He doesn't even look the part. Out of uniform, there was something fierce and intimidating, something wonderfully blue collar about the other great middle linebackers. A certain toughness in their faces, a don't-tangle-with-me look in their eyes, a hard-living swagger to their bodies. But Singletary is your choir master or your favorite literature professor. . . . Singletary is a fine and gracious person. He has no dark side, no hidden agendas."

The game-day transformation from mild-mannered paragon of virtue off the field to the hortatory samurai of the Bears defense often bewildered Singletary's friends. "I didn't understand his Dr. Jekyll and Mr. Hyde personality at first," his wife, Kim (Courtley) Singletary, acknowledged to Rick Telander. "But now I do. I know how nice he is off the field. And I know that on the field he isn't driven by rage. It's just the will to be the best. He isn't angry. He's a happy person." Mike Ditka elaborated, to Telander, on the significance of Singletary's attitude: "His intensity, his zeal to do everything perfectly, makes him a leader by example. He's like Butkus and Bill George and Joe Schmidt and guys like that. Except he has some qualities they didn't have."

One of those qualities was the studiousness Singletary demonstrated by watching countless hours of videotape and game films. "He has skill," Ditka told Phil Hersh in 1986, "but his skill is not as good as his work ethic. That's what makes him go." "You can't have a better example of what you want in a football player than him," the Bears general manager, Jerry Vainisi, said of Singletary when he spoke to Rick Telander. "It's like he said, 'Where are you going to find another guy like me? I turn on the office lights in the morning and turn them off at night.'" Singletary maps out his life in the same methodical fashion that he applied to football. "Mike has no concept that other people don't write five-year plans, weekly plans, daily plans," Kim Singletary said to Phil Hersh. "In his mind everything is 1-2-3-4-5, never 1-3-2-5-4."

A devout Christian, Mike Singletary has named "reading the Bible" and "being with [his] family" as his hobbies, as reported by Don Pierson of the *Chicago Tribune* (August 28, 1991). He relaxes by listening to classical music, especially Bach and Beethoven, and watching *The Andy Griffith Show* and *Leave It to Beaver*, his favorite television shows. Mike and Kim Singletary, who met while they were students at Baylor, have two daughters, Kristen and Jill, and a son, Mathew. Singletary is the author of two books, *Calling the Shots* (1986), a record of the 1985 season that he wrote in collaboration with Armen Keteyian, and *Singletary on Singletary* (1991), a personal memoir detailing his views on life, written with Jerry Jenkins. Widely respected as one of the most dignified men in professional athletics, Singletary was named the NFL's man of the year in 1990 for his community service.

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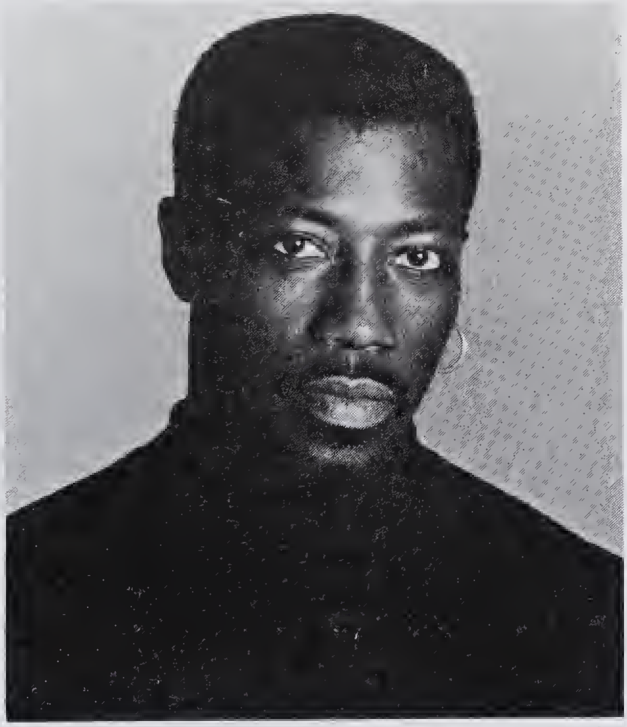

Baker Winokur Ryder

Snipes, Wesley

July 31, 1962– Actor. Address: c/o Baker Winokur Ryder, 405 South Beverly Dr., 5th Floor, Beverly Hills, CA 90212

One of the most promising young film actors to have emerged in the early years of the 1990s, Wesley Snipes has amply demonstrated that he has the range and technique to shift gears easily from role to role. An intensely physical performer with a commanding screen presence, he was chilling as a ruthless Harlem drug lord in the 1991 release *New Jack City*; then, later in the same year, in Spike Lee's *Jungle Fever*, he turned in a nuanced performance as a conflict-riddled architect who has an affair with his white secretary. In 1992 he was convincing as a basketball-playing street hustler in the comedy *White Men Can't Jump*, and he received critical acclaim for his affecting portrayal of a hospitalized paraplegic in the celebrated film *The Waterdance*. Moreover, Snipes is comfortable in the role of action hero, as he proved with his performances in the films *Rising Sun*, with Sean Connery, and *Passenger 57*. "Rarely have you seen a young black male in this type of powerful position, who can basically make or break a project," Snipes told an interviewer for *Entertainment Weekly* (April 10, 1992). "Denzel [Washington] had it to a degree, but he was still a little bit older when he peaked, and Eddie Murphy was really considered more of a comedian than an actor."

Wesley Snipes was born in Orlando, Florida on July 31, 1962. His mother, Marian Snipes, a teacher's assistant, and his father, an aircraft engineer, divorced before Wesley's second birthday. Following the divorce, Marian Snipes, Wesley, and his younger sister moved to what he has called the "boogie down" neighborhoods of the South Bronx, in New York City. "We were poor," Snipes told Laura B. Randolph of *Ebony* (September 1991). "There wasn't any middle class happening for us. . . . I was raised in a single-parent household, and my mom worked jobs on the side to provide for these two crumb snatchers." In the *Washington Post* (June 7, 1991), Jay Mathews reported that Marian Snipes "kept a very close eye" on her son and enrolled him in a martial-arts program at the Harlem YMCA when he was just seven years old.

Because he was small for his age throughout his childhood, Snipes developed, by his account, "a Napoleon complex." "I was the bold one," he told Mathews. "I was the one who saw a girl across the street and just walked across the street and started talking to her." He also became, in his own words, a "money good" pool player. "I was a slickster," he admitted to Mathews. "I was smart, . . . but I knew I could get away with things." Recognizing her nephew's desire to stand apart from the crowd, one of Wesley's aunts entered him in talent shows, and at the age of twelve, he landed a small part in an Off-Broadway play entitled *The Me Nobody Knows*. Moreover, while he was a student at Albert Einstein Intermediate School, he participated in an after-school drama program, where he was told that he had the talent to attend New York City's High School for the Performing Arts.

At the High School for the Performing Arts, which inspired the musical film and television show *Fame*, Wesley nurtured dreams of becoming a professional dancer, but he also took classes in acting. "That was a great experience, totally," he said in an interview with Paul D. Colford for *New York Newsday* (October 23, 1990). "I loved every aspect of it. I got a lot of positive response." "I remember him very clearly," Roslyn Schein, one of Snipes's teachers, recalled to Colford. "He had a look and an attitude. I remember his great enthusiasm and charisma and a smile that would light up the world. . . . He was a kid who wanted to make something of himself." "I really wanted to be a singer and dancer, and I still have a latent passion for that," Snipes told Larry Rohter for a *New York Times* (March 27, 1991) article. "When I see Alvin Ailey or Chuck Davis or Forces of Nature, I'm sitting there saying, 'I could have been up there.'"

Snipes was stunned when his mother announced, in 1977, that the family was moving back to Orlando, where she could afford a three-bedroom house, rather than a cramped apartment, and be near her family. Accustomed to the frenetic lifestyle of New York City, he found it difficult to adjust to the slower rhythms of the South. "If I could have walked back to New York I would have," he told Laura Randolph. In retrospect, however, the move to Florida was, in his words, "the best thing that could have happened" to him. As he explained to Stephen Holden of the *New York Times* (August 24, 1990), "A lot of the cats I grew up with in the South Bronx found themselves in sticky situations." Despite his antipathy for Orlando, Snipes took some consolation in acting, quickly becoming the star of the drama department at Jones High School. Among other things, he appeared in a student production of the musical comedy *Damn Yankees*, and he also took part in Struttin' Street Stuff, a group that mounted puppet shows in Orlando schools and parks.

After graduating from Jones High, Snipes auditioned for the intensely competitive theatre arts program at the State University of New York (SUNY) at Purchase. "The objective at Purchase was to prepare you to be a multifaceted, well-trained actor for the classical American stage," he explained to Paul Colford. "And that's what I learned how to do. We focused on theatre and movement and dance and diction and speech and fencing." One of only four black students in the theatre program at SUNY-Purchase, Snipes felt "like mold on white bread," as he put it, until he was exposed to the ideas of Malcolm X. Indeed, after seeing a documentary about the life and teachings of Malcolm X, he became a Muslim. "When I saw the documentary, it changed my whole life—everything," he told Laura Randolph. "I went straight to the library and literally stole the [*Autobiography of Malcolm X*], and for two days I just read." "Islam . . . [made] me more conscious of what African people have accomplished," Snipes added, "of my self-worth, [and gave] me some self-dignity." He left the Islamic faith in 1988.

Following his graduation from SUNY-Purchase, Snipes moved to New York City, where he worked briefly as a telephone installer before being cast in the film *Wildcats* (1986), a comedy about a high-school football team with a woman coach (Goldie Hawn). Snipes appeared alongside the actors Matt Dillon and Andrew McCarthy as a member of a squadron of American soldiers on a near-suicide mission during the Vietnam War in Michael Lindsay-Hogg's 1985 Broadway production of *The Boys of Winter*, John Pielmeier's antiwar drama. Again on the Broadway stage, in 1986, he played Sister Boom-Boom, a transvestite dressed as a nun, in the critically acclaimed but short-lived *Execution of Justice*. After small roles in a 1986 episode of the popular television crime drama *Miami Vice* and in the Lincoln Center Theater's presentation of Wole Soyinka's *Death and the King's Horseman*, Snipes had a more substantial part in the film *Streets of Gold* (1986), a sentimental boxing movie starring Klaus Maria Brandauer as an over-the-hill fighter who redeems himself as the inspirational coach of a cocky young black boxer (Snipes) and a tough Irish kid (Adrian Pasdar). Although Snipes was forced to take jobs as a masseur and as a parking-lot attendant to make ends meet in 1987, he also appeared that year in Michael Jackson's music video for the song "Bad." He was so convincing as the gang member who challenges Jackson's manhood that he terrified the singer. As Snipes recalled to Larry Rohter, he had to remind Jackson that he was only acting. "Yo man, I don't really do this," Snipes remembered telling Jackson. "I'm an actor. I don't mug people."

Snipes began making a name for himself with *Vietnam War Story*, a Home Box Office production that in 1989 brought him the ACE Award for best actor in a made-for-cable movie. He turned down a minor part in *Do the Right Thing*, Spike Lee's explosive film about racial tensions in Brooklyn, to accept a somewhat larger role in *Major League* (1989), a comedy starring Tom Berenger, Corbin Bernsen, and Charlie Sheen, about a baseball team of lovable losers and oddballs who improbably manage to win the pennant. Snipes played Willie Mays Hayes, an outfielder who cannot hit but runs like the wind. In Abel Ferrara's stylish crime thriller *King of New York* (1990), Snipes turned in a memorable performance as a tough cop who helps to orchestrate the downfall of a charismatic drug lord (Christopher Walken).

In 1990 Snipes worked with Spike Lee for the first time, portraying a jazz saxophonist in Lee's *Mo' Better Blues*, the first film about jazz by a black director. *Mo' Better Blues* focused on the personal and artistic conflicts of Bleek Gilliam (Denzel Washington), a brilliant trumpeter and jazz traditionalist who treats women like erotic playthings and resents the second-class status of jazz players in the black community. Bleek's rival in music and in affairs of the heart is the saxophonist Shadow Henderson (Snipes), who experiments with pop-inflected jazz in the belief that it will attract a black audience to the clubs. Most critics felt that Lee's homage to the jazz world was muddled and trite, but they were extravagant in their praise of the actors. Peter Travers of *Rolling Stone* (August 23, 1990) singled out Snipes for giving "the film's most arresting performance." "The actor who is likely to get the most mileage from *Mo' Better Blues* is Wesley Snipes, whose Shadow is a powerful presence throughout," Gary Giddins wrote in the *Village Voice* (August 7, 1990). "He looks more comfortable on the bandstand than most of the others and is equally compelling loosing rage or spinning flattery."

Inspired by Snipes's terrifying presence as a street tough in the "Bad" video, the screenwriter Barry Michael Cooper had the actor in mind when he created the character Nino Brown, the ruthless baron of the Harlem crack-cocaine trade, for the film *New Jack City* (1991). In director Mario Van Peebles's brutal yet thrilling movie, Nino Brown is depicted as a gangster-businessman—a visionary who transforms street-corner drug-dealing into a modern corporate enterprise, a sleek, piratical capitalist commanding an army of Uzi-toting enforcers of his will. Snipes embodied Brown by drawing not only on memories of his Bronx childhood but also on his training as a dancer. "I used the image of a panther as the paradigm for my character," Snipes explained in the interview with Larry Rohter. "He's got the ability to be still and calm, conserving his energy. Then, when he lashes out, he lashes out fatally, without remorse." In the words of Dave Kehr of the *Chicago Tribune* (March 8, 1991), "it is Snipes's [James] Cagney-like intensity that makes the film worth seeing." Although Janet Maslin of the *New York Times* (March 8, 1991) found the role of Nino to be "stereotypical," she nonetheless conceded that "Snipes makes it chilling." Gene Seymour of *New York Newsday* (March 8, 1991) had nothing but praise for the film, especially for Snipes's icy portrayal. "There's a reason for Snipes's name being at the top of the marquee—and it isn't just because he has the most lines," Seymour proclaimed. "His Nino is a sleek, swaggering, and totally scary addition to the pantheon of great movie gangsters like [Edward G. Robinson's] Little Caesar and [Paul Muni's] Scarface. . . . No question about it. Snipes is on his way to becoming a major player."

The release of *New Jack City*, in March 1991, was marred by outbursts of violence and looting in Los Angeles, New York City, Chicago, and Las Vegas, after some ticket holders were not admitted to theatres that had oversold the film's premiere. Snipes has rejected speculation that the movie's stylized violence and incendiary rap soundtrack had incited the incidents. "It categorically is not the film," Snipes declared when he talked to Rohter. "This film is antidrug, antiviolence, and antifratricide right across the board. If it was the film, then why don't we have a melee at each of the 800-plus theatres where it's showing?" After the initial wave of hysteria had subsided, *New Jack City* became one of the year's most successful films and established Snipes as one of the screen's most powerful new presences.

Demonstrating his range as an actor, Snipes moved with ease from the role of a rapacious criminal to that of Flipper Purify, the ambitious young architect in Spike Lee's *Jungle Fever* (1991). Purify, who lives with his wife and child in an elegant Harlem brownstone, is ambivalent about his status as an upper-middle-class black, but he nonetheless aspires to become the first black partner in the architectural firm that employs him. Although he is a devoted husband and father, he risks everything by plunging into a doomed affair with his white secretary (Annabella Sciorra), the exploited daughter of a patriarchal family of violent, racist men from a working-class Italian neighborhood in Brooklyn.

In Ron Shelton's *White Men Can't Jump* (1992), Snipes was seen as Sidney Deane, an unemployed roofing contractor who supports his family by hustling basketball games at an outdoor court in Los Angeles. Deane's partner is a goofy-looking white "ringer" named Billy Hoyle (Woody Harrelson), who, while playing on his college team, reneged on a deal with mobsters to throw a game. In the New York *Daily News* (March 27, 1992), Roger Ebert called Shelton's film "very smart and very funny," and Jack Mathews of *New York Newsday* (March 27, 1992) wrote, "Harrelson and Snipes are appealing actors individually, and together, on the basketball court, they're even better." In the director and writer Neal Jimenez's widely admired film *The Waterdance* (1992), about a group of paraplegics learning to cope with both psychological and physical adversity, Snipes portrayed a compulsive womanizer whose marriage is disintegrating. In his assessment for the *New York Times* (May 13, 1992), Vincent Canby wrote that Snipes "has the film's richest role and wastes none of it. He is Raymond Hill, a quick-witted, fast-talking, womanizing young black man who, in the course of the therapy, must acknowledge the accumulation of emotional debts owed to his no-longer sympathetic wife (Fay Hauser)."

The action film *Passenger 57* (1992) was an attempt to establish Snipes "as the coolest action hero this side of Steven Seagal," as Stephen Holden put it in the *New York Times* (November 6, 1992). The actor played John Cutter, an airline security guard and martial-arts expert who foils a terrorist hijacker. "As an action hero," Holden wrote, "Mr. Snipes belongs to the school that plays it cool and tongue-in-cheek. Consistently underplaying his part, he strolls through the role with a glint in his eye that seems to acknowledge that the movie is really a live-action cartoon." In *Boiling Point* (1993), which was written and directed by James B. Harris, Snipes appeared as a burned-out FBI agent chasing a sociopathic con artist named Red Diamond (Dennis Hopper). A reviewer for the *Wall Street Journal* (April 29, 1993) described *Boiling Point* as an "entertaining, old-fashioned crime picture," but the critic felt that Snipes, an otherwise "fine actor," was "stuck inside the part of the earnest cop."

Snipes costarred with Sean Connery in the big-budget thriller *Rising Sun* (1993), which is based on the best-selling novel by Michael Crichton. Snipes, as a young, inexperienced cop, and Connery, as a worldly detective who is an expert on Japan, delve into the secretive world of Japanese big business and the *yakuza* (Japanese mobsters) to investigate the murder of a high-priced prostitute at the opening of a new Japanese-owned office building in Los Angeles. Critics were generally divided on *Rising Sun*: some called it "Japan bashing," others complained that the director and cowriter, Philip Kaufman, had excised too much from the book in an effort to avoid that label, and still others maintained that the film was a thought-provoking and compelling murder mystery. Reviewers also disagreed about the characterizations, although the majority lauded the performances of Snipes and Connery. "Snipes, as the bewildered-innocent half of the detective team . . . , has the trickier role and brings it off flawlessly: his confusion is necessarily comic, but he never seems a buffoon," Terrence Rafferty of the *New Yorker* (July 26, 1993) observed. Vincent Canby of the *New York Times* (July 30, 1993) agreed, writing, "Snipes's performance is suitably cool and sometimes seriously funny." Although he felt that Snipes's character was "terribly underwritten and almost offensively subservient," Jack Mathews of *New York Newsday* (July 30, 1993) applauded the actor for managing "to hold his own" with the veteran Connery, who played his character "like a finely tuned instrument."

After teaming with Connery, Snipes costarred with another superstar, Sylvester Stallone, in the futuristic action-comedy *Demolition Man* (1993). Snipes dyed his hair blond for his portrayal of Simon Phoenix, an extremely dangerous criminal who, after spending some thirty-six years in a cryogenic prison, escapes during a parole hearing in 2032. Unprepared for Phoenix's violently antisocial behavior, the excessively orderly society of the megalopolis San Angeles decides to thaw his nemesis, the equally destructive former Los Angeles police sergeant John Spartan (Stallone), nicknamed "Demolition Man," who, after being framed by Phoenix, had also been frozen in 1996. The consequent battles between the two men wreak havoc in the antiseptic city of the future. John Anderson of *New York Newsday* (October 8, 1993), who called *Demolition Man* "one of the funniest films of the year," praised Snipes's performance: "Snipes, the villain you can't quite bring yourself to hate, turns out to be the kind of natural comedian Stallone will never be."

"I am never going to stop doing action-oriented projects that make me seem like I'm just one of the guys from the 'hood,'" Wesley Snipes told Larry Rohter. "Audiences want to see that energy, that physicality, that toughness, but I want to do everything, and I'm blessed to be in the right place at the right time." With his angular frame and muscular build, the five-foot-eleven-inch actor, who is a dedicated martial-arts student, is "acutely aware of his body and how he uses it," as Larry Rohter observed. When he is not working on a film, he spends much of his time with his son, Jelani Asar (from a marriage that ended in divorce in 1990), in the home that he maintains in the Fort Greene section of Brooklyn. Although he is usually accompanied by an entourage that includes a martial-arts trainer, a driver, and some friends, Snipes, to ensure that he does not forget his more humble beginnings, keeps a clothespin attached to his motorcycle to remind him of his days in the housing projects in the Bronx, where he had to hang his clothes out the window to dry.

In the future, Snipes hopes to direct, write, and produce movies as well as star in them. "I know that I still have to perfect my craft . . . so I can be twice as good and twice as fast, be able to change personalities and be fully committed and believable at the drop of a dime," he told Paul Colford. "I have to do the work. At some point in time, the work will be so strong that you won't be able to deny me."

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Starzl, Thomas E.

(stär´zl)

Mar. 11, 1926– Surgeon; medical researcher.
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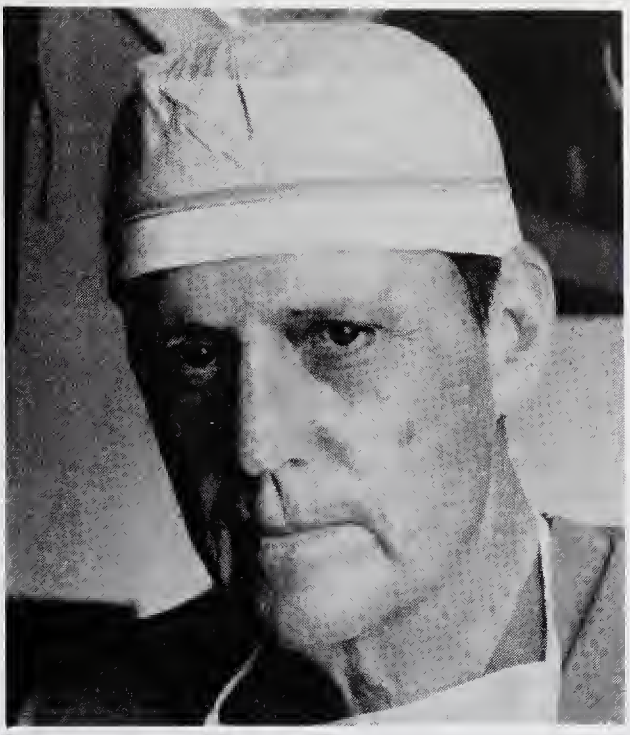
Thomas E. Starzl, the director of the Transplantation Institute at the University of Pittsburgh Medical Center, in Pennsylvania, is one of the world's most innovative and best-known surgeons. A pioneer in the surgical specialty of organ transplantation, Starzl performed the first human-liver transplant operation, in 1963. Since then, by combining his technical virtuosity and expertise with his ongoing efforts to develop and perfect the use



University of Pittsburgh Press

Thomas E. Starzl

of drugs that suppress the body's rejection of transplanted organs, he has helped make liver transplantation a standard surgical procedure. Of the 20,000 such operations performed to date, some 3,000 have been executed by Starzl and his team, while thousands of others have been carried out by surgeons whom he has trained. Starzl made medical history again in 1984, when he directed the surgical team that transplanted both a new heart and a new liver into the body of a young child, and in 1992, when he masterminded and orchestrated the operation in which a baboon's liver was used to replace the diseased liver of a man. Starzl has also won renown for his contributions to the fields of general and thoracic surgery, neurophysiology, and cardiac physiology.

Starzl's surgical genius and scientific prowess are matched by his extraordinary personal qualities. Indeed, far from being a "cold-eyed surgical investigator relentlessly pushing ahead on the frontiers of science," as one of his colleagues has observed, Starzl is an unusually compassionate human being—a man endowed with more than the usual complement of "emotional rods and cones." "All triumphs in medicine are the forgotten sorrows of past days," Starzl wrote in *The Puzzle People*, his autobiography, in which he revealed how he persevered despite the grief he felt when patients died and the skepticism with which the medical community often viewed his work. "I never tried an operation I believed would not succeed," he has said.

Thomas Earl Starzl was born on March 11, 1926 in the small midwestern town of Le Mars, Iowa to Anna Laura (Fitzgerald) Starzl and Roman F. Starzl, the editor and publisher of the *Globe Post*, the local newspaper, as well as a science fiction writer and sometime inventor. His birth was preceded by that of his brother and followed by those of his two sisters; after his father's second marriage he acquired a half-sister. Starzl has referred to his mother, who worked as a surgical nurse until her marriage, as his "guiding light"—the person who inspired him to study medicine. "I was exposed to medical role models through my mother's admiring eyes . . . ," he told Mark Dowie, who interviewed him for *Omni* (September 1990). "She had so much respect for surgeons. I seem to remember knowing even at age ten that eventually I was going to become a surgeon."

Starting when he was twelve or thirteen, Starzl worked as a *Globe Post* paper carrier, and while attending high school, where his grades seldom fell below "A," he helped set type and performed other tasks for the newspaper. He also played the trumpet in the school band and found time for football, basketball, and debating. He received his diploma while he was in the navy, a few months after entering the officers' training school at Westminster College, in Fulton, Missouri, in early 1944. Although he had entertained thoughts of becoming a priest, when he was discharged from military service at the end of World War II, he once again found himself drawn to the study of medicine and enrolled in the premedical program at Westminster.

Immediately after taking his B.A. degree in May 1947, he returned home to care for his mother, a victim of breast cancer. She died less than two months later. Starzl recalled his mother's last moments during an interview with Ron Arias for *People* (September 7, 1992): "I was supposed to give her an injection for pain, and I was a few minutes late because my hands were trembling so much I dropped the spoon with the medication. I felt I failed, and this affected me for years."

In September 1947 Starzl entered Northwestern University Medical School, in Chicago. Determined to become financially independent, in his spare time he proofread and rewrote news copy at the *Chicago Tribune*, played the trumpet with a jazz group, and worked as a paramedic in the office of an industrial surgeon, where he became highly proficient at treating the wounds of injured factory workers. After completing his junior year in medical school, Starzl took a year-long leave of absence. During that time, he worked as an assistant to Horace W. Magoun, a professor of neuroanatomy, whom Starzl has credited with teaching him "the true meaning of research as no one else could, or would ever try to." Magoun was interested in discovering the mechanisms by which sensory messages reached and affected the cortex of the brain. Almost immediately, Starzl came up with a recording technique by which, as he explained in *The Puzzle People: Memoirs of a Transplant Surgeon* (1992), "the electrical record of responses to sensory stimuli could be tracked systematically throughout the deep recesses of the brain. . . . The amount of information that could be acquired was staggering." Starzl's work, which revolutionized the approach to cortical brain research, helped to earn him a Ph.D. degree in neurophysiology from Northwestern in 1952, the same year in which the university awarded him an M.D. degree. Starzl also holds an M.A. degree in anatomy from Northwestern, which he received in 1950.

After graduating from medical school, Starzl entered the prestigious surgical training program at Johns Hopkins University Hospital, in Baltimore, Maryland. During his years there, he was troubled by the faculty's system of eliminating residents each year and pitting them against one another in the drive to become chief resident in the program's extra, sixth year—a system widely acknowledged to be authoritarian and described years later by one participant as "inexcusably brutal." According to David Sabistan, who was chief resident at Johns Hopkins when Starzl was an intern and is now the chairman of the Department of Surgery at the Duke University School of Medicine, some of Starzl's difficulties may have been compounded by his independent and contentious nature. "Tom was brilliant, destined to be a star, and the only way that I could help him get that final year would be to break him in, like a bronco, to bow to a system that had existed for half a century," Sabistan told Lawrence K. Altman, who profiled Starzl for the *New York Times* (July 7, 1992). "He was tough to rein in, and he was headstrong, insisting on his originality."

When, after four years, he learned that Johns Hopkins would not be offering him the coveted position of chief resident, Starzl went to Florida to spend a year as a resident at the University of Miami School of Medicine. He worked at the university-affiliated Jackson Memorial Hospital, where, he has said, he achieved surgical competence "automatically" by caring for "vast numbers of people." But he also sought "a purpose beyond this," he disclosed in *The Puzzle People*, and "something at a subconscious level seemed to point to the liver."

"For centuries, the liver, an enormous and silent reddish-brown organ, had withheld many secrets of its own function," he wrote. "It also was hostile to surgeons. Those who tried to remove part of the liver, or to cut it for other reasons, placed their patients at risk of fatal bleeding. Almost half of the blood circulating in the body every minute passes through the liver." In an empty garage on the grounds of Jackson Memorial Hospital, where he set up a laboratory and a facility for housing large animals, Starzl began his decades-long research on the liver, using borrowed supplies and dogs that he obtained from the city pound. Despite the primitive conditions under which he worked, he developed a new technique for removing the liver—which is the first step in a liver transplant operation and which, in humans, often involves cutting and tying off the thousands of blood vessels that commonly sprout in individuals suffering from liver disease. His method "quickly became the worldwide standard," as he has said.

In 1958 Starzl returned to Northwestern, where he had accepted a one-year fellowship in thoracic surgery. "In fact, I already was highly experienced in this field," he revealed in *The Puzzle People*. "The perception of some of those closest to me was that I was avoiding for one more year the final agony of growing up and going into private practice." He soon decided that he should indeed start his own practice. But by the time he passed the thoracic surgery boards, in 1959, he had abandoned any idea of hanging up a shingle because, in the meantime, he had received two awards: a five-year grant from the National Institutes of Health to study insulin metabolism and transplantation and a five-year Markle Scholarship, which he won not only on the strength of his research proposal on liver transplantation but for personal qualities "beyond those which could be read in a career summary," in his words. "I saw acceptance [of the scholarship] to be a moral commitment to stay in university work for the rest of my professional life," he told Mark Dowie.

Starzl's decision to specialize in organ transplantation grew out of what he has described as his desire for a "lifetime challenge—something difficult." "[Transplantation] was not really even a field at the time," he explained to Dowie. "In fact, it was widely conceived to be a biologic impossibility. In retrospect, my decision seemed as naive as it would have been to announce my intention to walk on the moon." When he began his work in the late 1950s, the only substantive research in transplantation was being carried out in Boston, and newcomers to the field were viewed with suspicion. Yet Starzl persisted. Working in Northwestern's surgical research facilities with the strong support of his mentor, the neurosurgeon Loyal Davis, he developed and perfected many of the surgical techniques that later enabled him to successfully transplant the human liver.

During this period, Starzl decided that, as he has said, "liver transplantation was much too complicated an operation to use for studies of immunosuppression" and that "the road to the liver would have to lead through the kidney." On March 17, 1962, in Denver, he performed his first kidney transplantation operation. He had relocated to Denver three months before, both for family-related reasons and because he had found that, in his words, "the medical climate [in Chicago] was too conventional." He believed that there would be better opportunities for establishing an active organ transplant program at the University of Colorado School of Medicine, where he had accepted a position as an associate professor of surgery. (In 1964 he was named professor of surgery at that school, and in 1972 he became chairman of its department of surgery.) While in Denver, he also held the position of chief of surgery at the city's VA hospital and was a member of the surgical staff at Colorado General Hospital.

Early on in what was to be his nineteen-year stay in Denver, Starzl achieved considerable success in the area of kidney transplantation. Undeterred by widespread skepticism within the medical establishment, he soon turned his attention to the much greater challenge of replacing the human liver. In March 1963, nearly five years before the South African surgeon Christiaan Barnard was to undertake the first human heart transplant, Thomas Starzl attempted the world's first liver transplant on a three-year-old boy at the University of Colorado Medical Center. Because of uncontrollable bleeding, the child died on the operating table.

Starzl refused to accept defeat despite the scathing criticism directed at him by the medical community. "I knew it was feasible and couldn't turn my back on it," he told Ron Arias. On May 5, 1963, in the Denver VA Hospital, he and his team performed a second human liver transplant, replacing the cancerous liver of one man with the healthy liver from a man who had died of a brain tumor. To prevent the patient from bleeding to death, they gave him large amounts of human fibrinogen, which promotes blood clotting. The eminent urologist Willard Goodwin, who witnessed the completion of the operation and looked in on the recipient the next day, later wrote that the patient appeared to be "in better shape than the surgeons on the day after this monumental effort." Three weeks later, however, the man died from damage caused by runaway blood clots. Over the next few years, Starzl and a handful of colleagues worked to develop techniques that would reduce bleeding during surgery without producing potentially fatal clots and to come up with the best combination of drugs to prevent the body's immune system from rejecting transplanted organs. By the late 1970s, the survival rate for liver transplant patients hovered at around 40 percent. Beginning in 1980, when Starzl introduced the use of the new antirejection drug cyclosporine in the United States, the survival rate rose to 70 percent or better.

In early 1980 Starzl resigned from the University of Colorado, having become convinced that, by his own account, the institution "was no longer interested in transplantation research." The University of California at Los Angeles, however, was, and within days of Starzl's resignation, it invited him to move his base of operation to its campus with promises of generous funding for his research endeavors. He was packed and ready to go when, because of unresolved "turf" issues at UCLA, as he has put it, he decided against the move. (According to James V. Maloney, then the associate dean of the UCLA medical school, losing Starzl was one of the university's greatest disappointments.) He then contacted his friend Henry Bahnson, the chief of surgery at Presbyterian University Hospital in Pittsburgh, which is affiliated with the University of Pittsburgh. Bahnson invited him to help set up a liver transplant program there, and Starzl accepted the offer.

Generous financial backing as well as strong support from both the administration and his fellow surgeons enabled Starzl to forge ahead with his pioneering work. The city's strategic location also helped make it the hub of a nationwide organ procurement network. (Starzl himself often spent "almost as much time traveling to check out a potential liver for transplantation as he [did] in the operating room," according to an article by Matt Clark and Dan Shapiro in *Newsweek* [January 11, 1982]. In their review of *The Puzzle People* for the *Hastings Center Report* (September/October 1993), Renée C. Fox and Judith P. Swazey wrote that Starzl "was a surgeon so avidly dedicated to transplantation that he flew in small planes and helicopters through the most adverse weather to remove organs from donors, returning to his home base to spend as many as twenty-four hours in the operating room . . . transplanting those organs into waiting recipients.") Currently, the University of Pittsburgh's Transplantation Institute is the largest, most active transplant facility in the world.

Starzl's impressive results with cyclosporine and other antirejection drugs prompted him to attempt multiple-organ transplants, which had not been undertaken since the mid-1960s, when operations involving the simultaneous transplantation of the pancreas and kidney or the heart and lungs had ended in failure. In 1984 a team of surgeons led by Starzl succeeded in giving a new heart and liver to Stormie Jones, a six-year-old Texas girl who suffered from a hereditary cholesterol defect and who became the subject of intense media attention after the operation. Another milestone in transplant surgery occurred in 1989, when Starzl led a transplant team in a twenty-two-hour operation during which a twenty-six-year-old woman named Cindy Martin received a new heart, liver, and kidney. In recent years Starzl has also worked to develop multiple-organ transplant techniques to treat patients with bowel diseases and various types of cancer.

The number of people in desperate need of new body parts far surpasses the number of donor organs available at any given moment. As far back as 1963, Starzl had tried to bypass the ever-growing problem of the shortage of donor organs by transplanting baboon livers into human victims of liver disease. Those first attempts with baboon-liver transplants, at the University of Colorado, failed after the blood vessels he had so painstakingly attached to the transplanted organs blackened and died in rejection reactions. On June 28, 1992 a twelve-person surgical team working under Starzl's direction succeeded in transplanting the liver of a fifteen-year-old baboon into the body of a thirty-five-year-old man who was dying from hepatitis B. Because the hepatitis virus is as deadly to newly donated human livers as it is to a patient's own organ, the man was not eligible to receive a human liver. Baboon livers, on the other hand, do not appear to be susceptible to the virus. Two days after the operation, the patient was able to sit in a chair and breathe unassisted. When he died from a massive stroke seventy-one days after the operation, Starzl and his team were quick to point out that his death had resulted not from rejection of the baboon liver but from complications arising from a surgical error.

One of the key reasons for the success of that baboon-liver transplant operation was the use of the experimental antirejection drug FK-506. Obtained from a fungus found in soil near the Fujisawa Pharmaceutical Company's laboratory in Tsukuba, Japan in 1984, FK-506 was nearly discarded after another transplant specialist decided it was too toxic for use in humans. Believing the new compound might be the breakthrough drug he was seeking, Starzl flew to Japan in 1986 to gather samples. When he returned to Pittsburgh, he organized a series of test-tube and animal studies in order to determine the compound's safety and efficacy. Before long he and his researchers had discovered that FK-506, which works by slowing the growth of certain white blood cells, was up to 100 times more powerful than cyclosporine and produced fewer of its harmful side effects. Starzl used the new drug for the first time in 1989, in the treatment of a liver-transplant patient who recovered fully. To prevent his body from rejecting the new organ, the baboon-liver patient received, in addition to FK-506, a combination of drugs that included an anticancer drug and steroids. Despite continuing protests from animal-rights activists, who maintained that animals are not "spare parts," Starzl's transplant team performed a second baboon-liver transplant in December 1992. The recipient lived until the twenty-sixth day following surgery, when he died from peritonitis, caused by bacteria apparently spreading through a faulty suture on his intestines. A biopsy done shortly before his death had revealed that the baboon liver had remained healthy. According to an article by Lawrence K. Altman in the *New York Times* (January 11, 1993), a human ethics committee at the University of Pittsburgh has approved two more baboon-liver transplants.

Starzl believes that xenografts, or cross-species transplants, offer the only hope for many critically ill patients. He has pointed out that in addition to helping relieve the tremendous shortage of human donor organs, using animal donors would make it possible for surgeons to schedule transplant operations rather than limiting them to emergency situations. "I don't think we have any choice," he told Peter Gorner in an interview for the *Chicago Tribune* (September 27, 1992). "Each day, three potential organ recipients are dying [in Pittsburgh]—at the moment, 28,000 Americans are in limbo. . . . It would be unethical not to go ahead." Starzl believes that, eventually, livers from species other than baboons will be used. "Once you cross that barrier and are able to use animal organs, then the technology inevitably . . . is going to move forward and more and more ways of cracking the species barrier will be found," he has said.

In August 1990 Thomas Starzl, who had smoked four packs of cigarettes a day for twenty-five years, underwent coronary bypass surgery to clear a blocked artery. Three months later he announced his intention to retire from surgery and concentrate on research projects. In announcing his retirement he confessed that the then-recent death of his most famous patient, Stormie Jones, at the age of thirteen had devastated him. Unlike many of his colleagues, Starzl had always found it difficult to distance himself from his emotions and excuse his failures. "I had an intense fear of failing the patients who had placed their health or life in my hands . . . ," he wrote in *The Puzzle People*. "Instead of blotting out the failures, I remembered these forever."

Over the years Starzl has written hundreds of scientific articles. According to a study conducted by the Institute of Scientific Information, he wrote or cowrote 503 scientific papers between 1981 and 1990 alone, making him the most prolific scientist in the United States during that period, with respect to publications. Starzl is also the author of *Experience in Renal Transplantation* (1964) and, with Charles Putnam, of *Experience in Hepatic Transplantation* (1969).

Unlike Starzl's other books, *The Puzzle People* was written for a general audience, and it received glowing reviews from physicians and lay critics alike. Reviewers described it as "powerful, poignant, [and] deft," "gripping [and] strikingly well written," and "a great read." "Here, the generations of printer's ink that run through Starzl's veins find literary expression in prose that evokes the sympathetic yet gothically tragic small-town, midwestern, American atmosphere of Sherwood Anderson's *Winesburg, Ohio* [1919] stories," Renée C. Fox and Judith P. Swazey wrote in their *Hastings Center Report* article. In *Archives of Surgery* (September 1992), the surgeon Ben Eiseman declared that Starzl's autobiography was "a literary feat, combining an absorbing personal story with a masterfully clear description of scientific advances," two themes "so carefully developed that one hardly recognizes the subtlety of intermixture." "This remarkable book will have intellectual and emotional appeal to a wide variety of readers," Eiseman wrote. "For physicians involved in transplantation throughout the world, it will be a classic in surgical history. For the lay public, it will both explain and personalize the dramatic story of transplantation, which has been the focus of enormous media coverage for the last three decades. For those considering a career in surgical investigation, it will provide the story of an outstanding role model for scientific success." In the *Journal of the American Medical Association* (June 16, 1993), Thomas L. Fabry called the book "an excellent overview of health care." "I believe that it will become a source for generations of future historians of the twentieth century," Fabry wrote. "The book is readable, absorbing, and interesting. But what I did not expect is how much it does to stir up your conscience and get you deeply involved." He recommended the book for all people "concerned about the future of our society." *The Puzzle People* has been translated into Italian, Spanish, Korean, and Japanese.

While writing *The Puzzle People*, Starzl began new research to explain the mysterious process by which the body accepts grafts. In the spring and summer of 1992, transplant recipients from all over North America came to Pittsburgh, where Starzl's team removed tiny pieces of tissue from their transplanted organs and from their skin, lymph glands, and other organs. The tissue was then examined microscopically and through DNA analysis. From the results of the analyses and from other evidence, Starzl was able to piece together what he called "a grand design." "Within minutes after restoring the blood supply of the transplant[ed organ], myriads of special white cells (leukocytes) that are part of the normal structure of all organs leave the graft and migrate throughout the body of the recipient," Starzl wrote in an epilogue added to a special edition of *The Puzzle People* in 1993. "In the meanwhile, in successful cases, similar cells from the recipient's immune system rush into the transplant and replace the vacated donor leukocytes without disturbing the highly specialized cells that perform the unique functions of the organ in question. After the two-way traffic reaches a balance, the relocated and now intermingled leukocytes from both sides learn to live in harmony, provided they are given sufficient protection from each other during their nesting and exposure to each other. The [antirejection] drugs . . . could be viewed as 'traffic directors,' allowing movement of the white cells in both directions but preventing the immune destruction that is their normal purpose." Although, as he explained, "it is not known yet exactly how the two sets of white cells . . . come to a stalemate so complete in some cases that antirejection treatment can be stopped," the information that has already been gained "may be a tool with which to carve a path into the future": "Because these wandering cells can be obtained in extra supply from the bone marrow or certain other tissues of a donor, they can be purified and then used as an additive to improve the 'acceptability' of various organs from that specific donor, including those taken from an animal for use in humans." At the conclusion of the epilogue Starzl wrote: "To have a fog lift, exposing this clarifying vision, was like being allowed a glimpse of eternity. The moment of tranquility that followed was a fair trade for the thirty-five years of work preceding it. And then it was gone, banished by the next set of questions."

The founding president of the American Society of Transplant Surgeons and a past president of the International Transplantation Society, Starzl has received numerous professional awards, including the Brookdale Award in Medicine, the Distinguished Achievement Award in Modern Medicine, the David Hume Memorial Award from the National Kidney Foundation, and the Peter Medawar Prize of the Transplant Society. In 1987 he founded the Transplant Recipients' International Organization, a patients' support group to which he intends to donate all royalties from the sale of his autobiography.

On November 27, 1954 Thomas Starzl married the former Barbara Brothers. Their marriage, which produced three children—Timothy, Rebecca, and Thomas—ended in divorce in 1976, in part, Starzl has admitted, because of his relentless, round-the-clock work schedule. In 1981 he married Joy Conger, a laboratory technician whom he had met in Denver. A tall, trim man with graying hair, Starzl has been described by friends and colleagues as intense, brilliant, driven, and impulsive. "He has a powerful, mesmeric personality, and an almost unbelievable capacity for hard work," according to the British surgeon Sir Roy Calne, a colleague and friend of his. Starzl currently writes, to the accompaniment of classical music and in the company of his two dogs, in a small office above a Pizza Hut restaurant in the Oakland section of Pittsburgh, a location he chose in order to escape the bustle of the hospital. Casual in his attire, he has often appeared at patients' bedsides dressed in slacks, a windbreaker, and running shoes. He is a devoted football fan, an accomplished skier and long-distance bicycler, and an enthusiastic amateur photographer. Hanging in his bedroom is what he has called his "dearest possession": a portrait of a small girl picking flowers, painted by a Swedish artist in memory of one of Starzl's earliest transplant patients, who died of cancer when she was two and a half, more than a year after she received a new liver.

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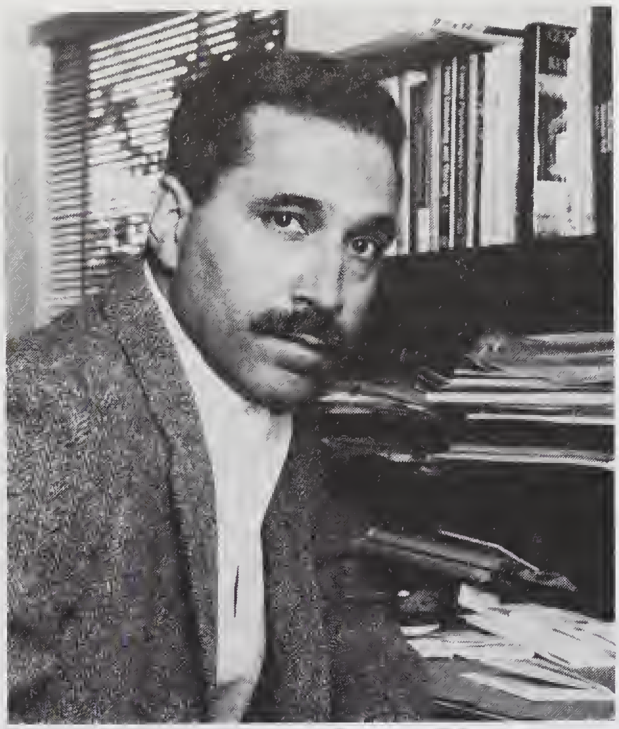
Steele, Shelby

Jan. 1, 1946– Writer; educator. c/o San Jose State University, San Jose, CA 95192

Over the course of the past few years, Shelby Steele has metamorphosed from a little-known professor of English at San Jose State University, in California, into something of a celebrity whose thoughts on problems involving race have raised the temperature of the national debate on the extent to which racism continues to prevent blacks from living the proverbial American dream. Steele owes his recently conferred status as an intellectual provocateur to the publication of his highly controversial book *The Content of Our Character: A New Vision of Race in America* (1990), which went on to win a National Book Critics Circle Award. In each of the work's essays, the author maintained that the grinding poverty, chronic unemployment, and other societal ills confronting many African-Americans should not be ascribed solely to racism, as many black leaders have insisted. Instead, Steele contended, the crises facing much of black America can be traced to the black community's collective self-doubt and its belief that racism is the principal impediment to advancement. "We all know that there is racism, and that racism can be an excuse for not developing," he wrote in an article that appeared in *Emerge* (February 1991).



Terrence McCarthy/NYT Pictures

Shelby Steele

"When we meet it, we must fight it like a pit bull, but we must never lose sight of the fact that our own struggle is more important than the racism we encounter. Otherwise our lives are contained and defined by the racism more than by our own dreams and ambitions."

As might be expected, Steele has been extolled by some white conservatives and black intellectuals for daring to speak the truth about racism. Equally predictably, he has drawn the ire of some black cultural and political leaders, who have accused him of being both dangerously out of touch with the concerns of other black Americans and oblivious to much of the racism still at work today. While Steele has been the first to admit that he does not "have all the answers" needed to solve the crisis facing much of black America, he believes that he has made a valuable contribution to the ongoing debate about how to check the persistent growth of the so-called black underclass. "I try to write what I know," he told Peter Applebome, who profiled him for the *New York Times* (May 30, 1990). "Some people say I shine a harsh light on difficult problems. But I never shine a light on anything I haven't experienced or write about fears I don't see in myself first. I'm my own first target. I spill my own blood first."

The son of Shelby Steele Sr., a black truck driver, and Ruth Steele, a white social worker, Shelby Steele was born on New Year's day, 1946, in Chicago, Illinois. He grew up mainly in Phoenix, a working-class suburb of Chicago, where the family moved when he was two. Although Shelby Steele Sr. never completed elementary school, he, like his wife, believed that blacks could succeed if they worked hard and obtained a good education, and the parents did their best to raise Shelby, his twin brother, and his two sisters according to those values. Steele has also credited his parents, who had been involved in the civil rights movement since the 1940s, with helping him to understand the causes of racial discrimination. The very fact that he was born into an interracial family also proved to be invaluable. "It was an absolute gift, the greatest source of insight and understanding . . . ," he told Wayne Edwards, who interviewed him for *People* (September 2, 1991). "I could be rocked on the knee of my white grandfather one week and rocked on the knee of my black uncle the next week. So race was demystified for me."

Race has not always been such a simple matter for Steele. In 1956, he recalled in *The Content of Our Character*, he was traumatized by the unusually cruel treatment that he received from his sixth-grade teacher, a white ex-Marine. At the time, there were two segregated elementary schools in Phoenix—one for whites and one for blacks. Shelby attended the latter, which he has since described as "a dumping ground for teachers with too little competence or mental stability to teach in the white school in [his] district." The white ex-Marine fell into this category. On the first day of school, Shelby read a sentence incorrectly, and the teacher, instead of gently correcting him, encouraged the other children to laugh at him.

The humiliation Steele experienced rendered him unable to do his homework, which, in turn, apparently gave his teacher sufficient justification for meting out increasingly harsh punishment to the boy. The tension between the two culminated when, one day, the teacher ordered Steele to pick up, with his bare hands, the countless pieces of broken glass that littered the playground. There was so much glass, Steele recalled in *The Content of Our Character*, that "there were sections . . . that glared like a mirror in the sunlight." When, after half an hour, he abandoned the project—"more out of despair than rebellion," he has recalled—the teacher told another boy to get on a bicycle and chase Steele around the school grounds with a baseball bat.

On learning of the incident, Shelby and Ruth Steele drew on their backgrounds as civil rights advocates and organized a boycott of the school, with the result that several of the teachers—including the ex-Marine—were fired. Thanks to their support, Steele eventually regained both his self-confidence and his desire to excel in school. Indeed, he went on to become a highly visible member of his class at Thornton Township High, an integrated school in Harvey, Illinois, where he led student rallies and, in his senior year, became student council president.

After graduating from high school in 1964, Steele enrolled at Coe College, in Cedar Rapids, Iowa, where he underwent a transformation of sorts. In the early years of his college career, he told *Current Biography*, he led a student civil rights group called SCOPE, which was an auxiliary to the Reverend Dr. Martin Luther King Jr.'s Southern Christian Leadership Conference. But by the late 1960s, Steele, like many of his friends, had become captivated by the nationalistic rhetoric of the black power movement, whose leaders had begun to share the stage with the somewhat less militant leaders of the mainstream civil rights movement. Under their influence, Steele, who by then had acquired a penchant for wearing African-style clothing, led protests against the college administration in behalf of black students. Steele has cited Malcolm X as having an especially strong influence on him.

In response to the nationalists' call to all blacks to unite and to demand redress from the "white establishment" for the wrongs that had been perpetrated against them over the centuries, Steele and his friends also found themselves identifying with the most severely victimized black Americans. One of their favorite pastimes, in fact, was holding "nap-matching" sessions—contests in which they would try to top each other's tales of ill treatment at the hands of racist America. Although these tales were not always too impressive in their awfulness, Steele has recalled, they conferred upon Steele and his friends an identity as members of the larger black society.

Notwithstanding his attraction to the black power movement, Steele went on to pursue a traditional career in academia. On graduating from Coe College in 1968, he enrolled in a master's degree program in sociology at Southern Illinois University at Edwardsville. In addition to concentrating on his studies, he taught African-American literature in an experimental program in East St. Louis, an impoverished black community not far from the university, that provided poor blacks with the equivalent of two years of college. After taking his degree in 1971, he entered the University of Utah, where, three years later, he received a Ph.D. in English literature. Soon after that, he joined the faculty of San Jose State University as an instructor of freshman composition, eventually earning promotion to the rank of professor of English literature. In recent years he has been teaching courses in his main area of interest: African and African-American literature. He has also taught courses in twentieth-century fiction, Greek mythology, American drama, and nineteenth-century Russian fiction.

Steele's rise to a respected position within his profession coincided with his becoming a family man and a father. A year before graduating from college, he had married Rita Steele, a white woman and a fellow undergraduate who has since become a clinical psychologist. In 1974 their son, Eli, was born, and a year later his wife gave birth to their daughter, Loni. As it turned out, Steele's identity as a husband, father, and successful teacher led him to question the validity of the "black identity" as conceived by the leaders of the black power movement. "It was the space I cleared for myself by loosely subscribing to this identity that ultimately put me in conflict with it . . . ," he wrote in *The Content of Our Character*. "By simply living as an individual in America—with my racial identity struggle suspended by my subscription to the black power identity—I discovered that American society offered me and blacks in general a remarkable range of opportunity if we were willing to pursue it."

That epiphany led Steele to begin to question what in fact lay at the heart of the problems facing many blacks in the United States. What he came to believe was that, while racial discrimination remained a potent force that compounded the struggle of many black Americans to become part of mainstream America, one of the greatest obstacles to their attaining a measure of prosperity was their failure to believe in their potential as individual human beings. According to Steele, lack of self-esteem was a natural condition for a people with a history of being oppressed and victimized by the powers that be; he knew from personal experience, however, that that condition could be overcome. These thoughts led him to conclude that many blacks were not only indulging in self-doubt but were using racism as an excuse for not even trying to become members of mainstream American society. "The exhilaration of new freedom is always followed by a shock of accountability . . . ," he wrote in *The Content of Our Character*. "Freedom always carries a burden of proof, always throws us back on ourselves. And freedom, even imperfect freedom, makes blacks a brutal proposition: if you're not inferior, prove it."

In the years that followed, Steele grew increasingly frustrated by what he considered the tendency of black leaders to perpetuate half-truths about racism. As Steele saw it, civil rights advocates, to the detriment of black America, preferred to cast racism as the greatest barrier to black progress. Worse still, they tended to portray black people "primarily as racial victims," he pointed out in *The Content of Our Character*. Whites, on the other hand, "had to show both concern and a measure of befuddlement at how other whites could still be racist," Steele wrote. Steele's frustration became acute in 1986, on Martin Luther King Jr.'s birthday, when he found himself listening to a radio broadcast that featured a local black leader talking with an interviewer about problems facing black Americans. "I cannot say that the two men I listened to that afternoon were lying to each other, or that much of what they said wasn't true," he wrote in *The Content of Our Character*. "I can say, however, with much empathy, that they were boring. . . . The source of their boringness, I believe, was that each man had left his full self at home. . . . Each race has its politics and its party line that impose a certain totalitarianism over the maverick thoughts of the individual. Because of this we become a bit afraid of what we really think about race."

Steele was determined not to be afraid of expressing his views on race. After the radio program was over, he wrote an article expressing some of his thoughts on the subject; it eventually became the second chapter in *The Content of Our Character*. Over the next few years, he wrote several more pieces that were published in such prestigious magazines as *Harper's*, *Commonweal*, and the *American Scholar* and later republished in his book. In each of the essays, Steele drew heavily on his personal experiences, thinking that, as he later wrote in *The Content of Our Character*, his reflections on his "private self" might be properly applied to the "public reality."

In "Being Black and Feeling Blue," which appeared in the January 1988 issue of *Commentary*, for instance, Steele reflected on, among other things, the effects of his maltreatment at the hands of his sixth-grade teacher, who, he realized in retrospect, was "[probably not] even particularly racist." What struck Steele as an adult was the extent to which his self-esteem had been wounded by the teacher's cruelty. Steele's self-image had been further damaged by the well-intentioned efforts of some of the black adults in the community, who told him, "Don't worry. They treat all blacks this way." Their words of intended consolation only compounded Steele's sense of inferiority and helplessness. Based on his analysis of this incident, Steele concluded that black Americans were plagued by a far more insidious evil than the racism of some white Americans; they were haunted by "the racist within." "This internal racist is not restricted by law, morality, or social decorum," he wrote. "It cares nothing about civil rights and equal opportunity. It is the self-doubt born of the original wound of racial oppression, and its mission is to establish the justice of that wound and shackle us with doubt."

The magazine essays, in turn, captured the attention of the filmmaker Thomas Lennon, who approached Steele about doing a documentary on race in the United States. In August 1989, about the time the two men were trying to come up with the best approach for such a film, an event occurred that divided New York City—and much of the rest of the nation—along racial lines: a black youth named Yusuf K. Hawkins was murdered by a gang of white teenagers in Bensonhurst, a largely Italian-American section of Brooklyn, New York. Two of the youths were arrested and charged with the killing. Local black leaders, most notably the Reverend Al Sharpton, led other blacks on marches into Bensonhurst, where they were greeted by hostile residents shouting racial slurs. The killing and the events surrounding it made the national news, with the result that racial tension increased in many parts of the country.

Steele and Lennon considered the Bensonhurst incident a good subject for their documentary. The result was an installment of *Frontline*, a weekly program on public television, entitled "Seven Days in Bensonhurst," which aired on May 15, 1990 and was anchored by Steele. In addition to expressing his anger over the killing, Steele made the point that the incident had provoked an unusually high degree of racial enmity among New York City residents and that the hostility was the result not so much of the incident itself but of the exhibitionism and posturing of activists, politicians, and media personalities. The reaction to Steele's commentary on the incident was sharply divided. On the one hand, a writer for the *New York Times* (May 15, 1990) hailed the film for offering viewers "an uncommonly sophisticated look at how racial animosities, political calculation, and the press and television worked on one another in the week following the killing." But a *Village Voice* writer castigated Steele for making "enfeebled and handwringing apologias for the state of American racial discourse."

If "Seven Days in Bensonhurst" had precipitated a shower of controversy, *The Content of Our Character: A New Vision of Race in America*, which was published in the fall of 1990, generated a torrent. Black liberal politicians and intellectuals were especially outraged not only by the content of Steele's ideas but by the media's apparent infatuation with him. "I do not say black people are without fault or that there is not a lot of effort required on our part to move us out of our predicaments," Roger Wilkins, a widely respected civil rights activist, told Gene Seymour of *New York Newsday* (October 10, 1990). "But our fundamental problem is not in our fears or uncertainties or defensiveness. Our fundamental problem is that we live in a racist society that's tilted against us." Steele's detractors were equally critical of his methodology. Adolph Reed, a professor of political science at Yale University, for instance, wrote in the *Nation* (March 4, 1991), "This is an abominably thin, simpleminded book. . . . [It] is unburdened with facts outside a particularly limited compass of personal experience, and its analysis is innocent of social or political complexity. . . . I am outraged at having to confront once again, as if they were innovations, arguments that amount to claims that black Americans are a generically defective human subspecies." But the book also had many defenders. Diana Schaub, for instance, wrote in *Commentary* (February 1991), "Although portions of Steele's argument echo the conservative critique of the politics of racial preference, *The Content of Our Character* is more than a litany of misguidance and betrayals of liberal leadership, black and white alike. Its uniqueness . . . is Steele's insightful analysis of the racial self . . . Although it is generating disputes, [the book] is not really a disputatious work; instead, in conception and execution, it is introspective."

In a discussion with Gene Seymour, Steele reflected on why his book had generated such a heated debate among black civil rights activists: "Any time you talk about hidden human motivation, that's very threatening to everyone. Some of those pieces were very painful for me to write inasmuch as I was looking at my own life and seeing where there might have been psychological blockages due to my own racial thinking. So it cuts deeply, it cuts sharply." Whatever anxiety the controversy may have produced in Steele, it has not stopped him from continuing to voice his concerns about the plight of black Americans; since 1990, he has contributed articles to the *New Republic*, the *Utne*

Reader, and *Harper's*, among other magazines. When he is not writing about racial issues, Steele can usually be found teaching in San Jose, where he lives with his wife and children. During his free time, he likes to go on walks with Sunny, his retriever.

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Chuck Baker

Stewart, Martha

1941(?)- Businesswoman; writer; magazine editor. Address: c/o Martha Stewart Inc., 10 Saugatuck Ave., Westport, CT 06880; c/o Susan Magrino Agency, 167 E. 73d St., New York, NY 10021

The businesswoman and writer Martha Stewart "has deftly turned her own lifestyle into a cottage industry," as Phyllis Hanes observed in the *Christian Science Monitor* (January 16, 1992). A successful model during the late 1950s and early 1960s, Stewart became an even more successful New York City stockbroker, but when she was in her early thirties she turned her back on Wall Street to devote herself to the complete renovation of her new home, an old farmhouse set on six acres in Connecticut. In 1976, working out of her kitchen and using herbs and produce from the extensive gardens that she had planted, she launched a catering business, which soon counted among its clients Fortune 500 corporations and well-known cultural institutions and which within a decade had grown into a $1 million-a-year operation.

Stewart, who has been said to have "an artist's eye," "a chef's palate," and "a flair for combining foods daringly to make them look fresh and inviting and taste good at the same time," drew upon her vast culinary knowledge and catering experience to write her first, best-selling book, *Entertaining* (1982). Her recipes and suggestions for parties, along with color photographs of her beautifully prepared foods, her artfully designed table settings, the folksy yet chic decor of her house, her gardens, and Stewart herself, have appeared in all ten of her books (which have sold a total of more than two million copies and generated more than $70 million in sales) and in her bimonthly magazine, *Martha Stewart Living*, which she launched in 1990. Stewart has also starred in several popular how-to videos about cooking and entertaining and in many advertisements for Kmart, for which she has served as a national spokesperson and consultant.

"The person who has had the biggest impact on the quotidian aesthetics of the average suburban American household is the one and only Martha Stewart," Tina Lyons wrote in *Artforum International* (January 1993). Labeled the "guru of good taste in American entertaining," the "driven doyenne of domesticity," and "the woman who knows what women want," Stewart has said that her goals are "to make homemaking glamorous again" and "to help give women back a sense of pleasure and accomplishment in their homes" and "a sense of the old-fashioned values of a well-ordered house and garden." In the *Chicago Tribune* (October 24, 1991), Janet Cawley wrote that Martha Stewart is "a phenomenon of the eighties and nineties, tapping brilliantly into the stay-at-home, nesting mentality of those no longer able to shell out big bucks for travel, entertainment, or elaborate dinners out." "At the same time," Cawley noted, "she offers a vision: life as we all would like it to be but somehow never quite manage it ourselves."

Of Polish-Catholic ancestry, Martha Stewart was born Martha Kostyra in Jersey City, New Jersey in 1941 or 1942. She was the second of the six children—three daughters and three sons—of Edward Kostyra, a pharmaceuticals salesman, and Martha (Ruszkowski) Kostyra, a schoolteacher. When she was three years old, the family moved to the three-bedroom frame house in suburban Nutley, New Jersey that Martha Stewart has often written about in her books. "We were brought up unpretentiously, but with a lot of spirit and a lot of 'You can do anything you want to do' hammered into our heads," she has said. Her father, whom she has described as "a total perfectionist and aesthete," favored her above his other children, according to an article by Jeanie Kasindorf in *New York* (January 28, 1991). "My father took me under his wing, and I learned everything," Stewart told Kasindorf. "He taught me how to garden, how to use all his tools. He helped me with public speaking. . . . He taught by 'I'll beat it into you.' . . . I was receptive to that kind of teaching. I didn't mind at all."

By her own account, as a child Stewart was "very proper, very busy, very driven," and she "thrive[d] on activity." She has said that she alone among the Kostyra children had a natural inclination toward gardening and didn't mind spending hours weeding and cultivating in the hot sun. Early on, food and cooking fascinated her, and she often helped her mother prepare meals. She enjoyed watching her maternal grandmother, whom she has characterized as a creative cook, prepare such exotic dishes as carp stuffed with fish mousse and mushrooms stuffed with cabbage. On Sundays, she has recalled, her mother served "ten different vegetables and five fresh fruit deserts," the ingredients for which often came from the fruit trees, berry patches, and vegetable garden in the Kostyras' backyard. Young Martha expanded her knowledge of cooking and gardening when she visited her neighbors. The retired bakers who lived next door, for example, welcomed her "as an apprentice and as a taster," she wrote in *Entertaining*, and taught her how to make delicious cherry pies and white peach tarts; another neighbor explained to her his method of growing holly trees. An avid reader of the classics, she has said that she particularly liked "the banquet scenes in Sir Walter Scott, the Roman punch dinners in Edith Wharton novels, and the country weekends in [Leo] Tolstoy's *Anna Karenina*."

Beginning when she was still in grammar school, Martha organized birthday parties for neighborhood children, "just for the fun of arranging little dramas," in her words, and as a means of augmenting her baby-sitting income. She catered a party for the first time as a student at Nutley High School, she revealed in *Entertaining*, preparing a very large breakfast for the school football team. A straight-A student, in her senior year she won a full scholarship to New York University but chose instead to accept a partial scholarship to Barnard College, in New York City, where, abandoning thoughts of becoming a chemist, she concentrated on art, European history, and architectural history. To cover her expenses, she took on modeling jobs, as she had during her high school years. Among the advertisements in which she appeared were television commercials for Clairol hair-care products, Lifebuoy soap, and Tareyton cigarettes. By the end of her sophomore year, when she got married, she was earning enough to support not only herself but her husband, Andrew Stewart, who was then in law school. She graduated from Barnard in 1963 and continued to model until she became pregnant.

After the birth of her only child (a daughter, Alexis), in 1965, Martha Stewart contemplated entering graduate school to study architecture, but she decided that her father-in-law's profession, stockbrokerage, intrigued her more. At the small Wall Street brokerage firm of Monness, Williams, and Sidel, she became very successful, at one point earning $135,000 annually, she revealed to Jeanie Kasindorf. But during the 1973 recession, she became "a nervous wreck," she told Kasindorf, and the job lost much of its appeal. "I liked the sales part of it, the human contact," she explained. "But I wanted to sell things that were fun to sell. And stocks weren't anymore." During an interview with Marilyn Bethany for the *New York Times Magazine* (July 25, 1982), she said that she decided to quit her job partly to be able to spend more time with her daughter and partly because she felt that she had exhausted her growth potential on Wall Street. "Once my sense of perfection had been gratified, a funny impatience set in," she said.

In 1973, after she left the brokerage firm, the Stewarts moved from their New York City apartment to Westport, Connecticut, to begin restoring, with their own hands, the large, run-down, 1805 Federal-style farmhouse on Turkey Hill Road that they had bought. They had already restored another building, a one-room Massachusetts schoolhouse dating from 1850 that they had purchased eight years before, turning it into a habitable cottage for weekend and summer use. Working on the schoolhouse, Martha Stewart wrote nearly a decade later, had been "a wonderful training ground . . . [for] learning about the construction trades by doing everything [she and her husband] could [them]selves by experimenting and by reading and talking to the local experts." Using what they had learned, during the next two years the Stewarts completely remodeled their Westport house, "removing the unsightly and replacing it with the beautiful," as she has put it. Martha Stewart hand-stenciled floors, painted murals, and discovered in herself a passion for constructing stone walls. Her husband built a chicken house roomy enough for 160 fancy roosters and hens, as well as a Shaker-style barn that Martha designed. She also planted orchards and gardens of flowers, vegetables, and herbs, and the couple maintained beehives and eventually built a smokehouse.

Meanwhile, Martha Stewart had made great strides in what she has labeled her "serious culinary education." In the early 1960s, when she had gone to Europe for the first time, on a modeling assignment, she had made a close study of restaurant dining rooms and kitchens in Italy, Germany, and France. In Paris, she had bought a copy of *Mastering the Art of French Cooking* (1961), by Julia Child, Simone Beck, and Louisette Bertholle, and, back in the United States, had systematically tackled the recipes in that classic cookbook. As a stockbroker, she had been exposed to haute cuisine via expense-account meals with business clients in some of New York City's finest restaurants, where she had quizzed the chefs about unusual ingredients or other aspects of their recipes. In her New York apartment, she has said, she "always had bones in the refrigerator and stocks frozen in ice cube trays," and she became adept at fitting frequent entertaining into her workingwoman's schedule.

Her efforts to broaden and polish her culinary skills paid off handsomely when, in 1976, Martha Stewart started a catering business. Casting about for a new venture, she had placed in a local newspaper an advertisement offering catering services and almost immediately had found herself, in her words, "preparing blindly for a wedding for 300" (200, according to one source). After that experience, she "knew [she] was hooked" on catering, as she has said, and within a decade, her enterprise had mushroomed into a $1 million business, with clients that included prestigious corporations, museums, and celebrities.

Working out of her efficiently designed Turkey Hill Farm basement kitchen, Stewart and her staff of full-time and temporary employees cooked gourmet meals for as many as 1,500 people at a time; in a typical month, in 1981, she catered "nineteen parties, ranging in size from thirty-five to 700 guests," Marilyn Bethany reported. Many of the herbs and other ingredients she used came from her own gardens. While conducting her catering business, Stewart also contributed articles to the *New York Times*, served as the food and entertaining editor and wrote a popular "Quick Cook" column for *House Beautiful*, and worked as a freelance food stylist for photographers. In addition, she opened and operated a store in Westport that sold homemade food and accessories for entertaining.

In the late 1970s (1980, according to some sources), while attending a party that she catered at the Cooper-Hewitt Museum, in New York City, Alan Mirken, then the president of Crown Publishers, invited Stewart to produce a book for Clarkson Potter, Crown's lifestyle imprint. Oversized, illustrated with dazzling full-color photographs, and carrying an upscale price tag of thirty-five dollars, *Entertaining*, written with Elizabeth Hawes, was published in 1982. Providing suggestions for thirty-five kinds of parties, ranging from a Sunday omelet brunch for ten people to an Italian-inspired buffet dinner for fifty, *Entertaining* was informed by the unique Martha Stewart style, in which decorating ideas and recipes are "raised from simplicity to glory by their presentation," as Phyllis C. Richman declared in the *Washington Post* (December 15, 1982).

In the book's introduction, Stewart called for "a new style of entertaining that is informal, relaxed, and expressive, based not on intimidating prescriptions but on personality and personal effort." Likening herself in her role as hostess to "a stage director looking for the right set and props to bring his play to life," she advocated using natural materials, mixing costly dinnerware (such as Limoges china) with inexpensive items (such as Depression glass), and fashioning such simple centerpieces as what has become her signature wicker basket of fresh strawberries. The book's initial printing of 25,000 copies (an unusually large one for a book of its type and for a first-time author) sold out quickly despite some acrid criticism from the food establishment, some of which focused on purported errors and uncredited recipes. To date, the book has gone through twenty-four printings, and more than 625,000 copies have been sold.

In the eleven years since the publication of *Entertaining*, Martha Stewart has written nine more books, seven of which deal with the arts of cooking and serving food: *Martha Stewart's Quick Cook: 200 Easy and Elegant Recipes* (1983), *Martha Stewart's Hors D'Oeuvres: The Creation and Presentation of Fabulous Finger Food* (1984), *Martha Stewart's Pies and Tarts* (1985), *Weddings* (1987), written with Elizabeth Hawes, *The Wedding Planner* (1988), *Martha Stewart's Quick Cook Menus* (1988), and *Martha Stewart's Christmas* (1989). Ruth Diebold's comments about *Entertaining* in a review for *Library Journal* (December 15, 1982) typify those of reviewers who regard Stewart's food-oriented books favorably: "[The author has] a fine eye, a sense of theatre, and a respect for both the physical beauty and the taste of food. . . . Recipes are excellent, well explained, and usually practical, though occasionally flair overcomes common sense. A rich-kid book but never a snobbish one, this is a treat for eye and palate."

In preparation for writing her ninth book, *Martha Stewart's Gardening, Month by Month* (1991), Stewart sometimes gardened for twelve hours every day for weeks at a stretch. Her detailed records of her horticultural endeavors and the seasonal variations in her gardens provided the foundation for her highly personalized and generally enthusiastically received gardening book. "Ms. Stewart writes with the authority that is won by long experience," Alan Lacy wrote in his assessment of the book for the *New York Times Book Review* (December 1, 1991). He judged it to be "a helpful, sensible, authentic guide to the chores and the joys of a gardener's life written by someone who doesn't mind if her hands get dirty." In his review for *Quill & Quire* (February 1992), Curtis Driedger was far more critical, writing that while the book was "not lacking in some good ideas and sound gardening procedures," it was "flamboyant," "full of braggadocio," and "a laughable failure as the gardening manual it purports to be." Echoing a complaint that others have voiced in discussions about her books, he remarked that Stewart's "photogenic form crops up needlessly in too many of the book's photos."

For the past half-dozen years, the words and image of Martha Stewart have reached consumers through television in addition to books. She has appeared in two television specials, *At Home with Martha Stewart This Christmas* and *Holiday Entertaining with Martha Stewart*, which aired on cable and public television stations, respectively. In Martha Stewart's "Secrets of Entertaining," a series of videotapes produced by Crown Video in 1988, Stewart demonstrated some of her cooking and decorating techniques. The series' titles include *A Formal Dinner Party*, *A Buffet Party for Family and Friends*, *An Antipasto Party*, and *A Holiday Feast for Thanksgiving and Other Festive Occasions*. In "Dinner Classics" (1989), a series of compact discs and cassettes with Martha Stewart menus and recipes incorporated in the liner notes, CBS Masterworks offered musical selections designed to "enhance a meal, yet never be intrusive." People who played *The Sunday Brunch Album* after preparing the suggested menu, for example, could listen to such fare as Johann Pachelbel's Canon and excerpts from Antonio Vivaldi's *Four Seasons* while eating caviar-and-sour-cream omelets and pecan waffles with maple butter. Since 1991 Stewart has appeared regularly on the television news-and-entertainment program *Today*, and she has been in great demand as a public speaker: in 1991 alone she gave thirty lectures, for which she earned $10,000 apiece, according to Jeanie Kasindorf.

The potential audience for Martha Stewart's books, videos, compact discs, and cassettes grew considerably in 1987, when Stewart signed a contract with Kmart to represent the mass-market discount chain as its national television and print spokeswoman and to serve as a consultant for home merchandise. In dozens of ads, she promoted not only the linens and tableware she designed for the chain but also light bulbs and an array of other products. "I see what I'm doing with Kmart as enhancing America's taste," she told an interviewer. Kmart executives banked upon Stewart's classy image to attract people who normally did not frequent Kmart stores: affluent baby boomers, "the folks who ante up $900 a head to attend [Stewart's] weekend lifestyle seminars [at her Connecticut home] and, like Stewart herself, have a healthy appreciation for designer clothes," as one reporter described them. With the stipulation that she close her catering business, Kmart reportedly agreed to pay her a total of $5 million for the duration of the first, five-year contract.

The renovation of an 1838 farmhouse near her home that Stewart purchased as an investment became the basis of an ad campaign by Kmart, which supplied many of the products used, and by *Family Circle*, the nation's largest-circulation women's magazine. With twenty-two rooms displaying the work of twenty-seven designers and decorators (Stewart herself took charge of the kitchen makeover), the completed building became a "show house," where for the price of admission visitors received a guided tour. Stewart donated the admission fees collected in 1990 to a camp established by the actor Paul Newman for seriously ill children. As a contributing editor of *Family Circle*, she wrote a series of articles about the two-year renovation job, during which both she and her mother had kept detailed journals in which they recorded progress on the project. Duplicating the approach she used with her gardening book, she expanded those journals to produce her tenth book, *Martha Stewart's New Old House: Restoration, Renovation, Decoration* (1992).

Since November 1990 Martha Stewart has shared her seemingly limitless ideas about interior decorating, gardening, cooking, restoring furniture, collecting antiques, and other domestic and leisure activities in the bimonthly lifestyle magazine that she created and for which she serves as editor in chief. Called *Martha Stewart Living*, it has been financed by Time-Warner, with whom she signed a ten-year contract, reportedly worth $15 million, that includes book and video projects and television programs in addition to the magazine. The first issue of *Martha Stewart Living* contained articles with instructions for stenciling a tablecloth, marbleizing a pumpkin, preparing meringue mushrooms, making decorative gift wrapping and beeswax candles, and fixing a crystal chandelier. Despite the relatively high cover price of three dollars, some 350,000 people bought it at newsstands, and of those, 100,000 asked for subscriptions. The circulation as of May 1993 was 750,000.

"About 95 percent of the ideas for articles [in *Martha Stewart Living*] come from me," Stewart told Verlyn Klinkenborg during an interview for the *Los Angeles Times Magazine* (August 2, 1992). "I have so many ideas that I want to impart," she said to Leah Rosch, who profiled her for *Folio* (October 15, 1991). "It's hard to think of someone else who could do a magazine like this. I'm sure there are very competent people out there, but my recognition carries." Stewart herself serves as the magazine's cover girl, and pictures of her toiling at various activities are sprinkled liberally throughout every issue. "I must maintain a presence," Cynthia Crossen quoted her as saying in the *Wall Street Journal* (March 28, 1991). "My reader really likes seeing me wearing a work shirt and digging in the dirt." Serving in each issue to further reinforce the Stewart image are her autobiographical column "Remembering," the "Letter from Martha," and "Martha's Calendar," which, in addition to suggestions for around-the-home jobs, includes the dates of Stewart's upcoming lectures, book signings, and appearances on television.

Unlike traditional women's magazines, *Martha Stewart Living* eschews articles about marital discord, strained finances, troubled children, poor health, and other problems that beset many middle-class Americans. Instead, it offers "stuff to dream about, even if you end up by not actually getting it done," as Stewart herself has said. During an interview with Stewart for *Cosmopolitan* (August 1990), Elizabeth Sahatjian remarked to her, "Your books and videos often depict a caviar-and-roses world of leisure and elegance that seems totally detached from the stressed-out, frenetic lives most contemporary women live. Yet your work consistently makes the bestseller lists. Why?" Stewart answered, "Having something to dream about is very important to most people. My books are 'dream' books to look at, but they're also practical. Women can take the recipes, the ideas, and use them every day, because what I'm really giving them is not a fantasy but a reality that *looks* like a fantasy." Verlyn Klinkenborg noted that many of Stewart's detractors "dismiss her life as a fantasy," but to him, "it is a potent fantasy, a vision of grace and creativity in a world full of haste and shoddy goods."

Other aspects of Stewart's life and work have drawn a substantial amount of criticism as well. For example, in an article entitled "The Art of Showing Off," which appeared in *Newsweek* (December 1, 1986), Laura Shapiro declared, "Entertaining in the spirit of Martha Stewart is an act of relentless display and ornamentation." In *Yankee* (February 1989), James Dodson quoted a New York *Daily News* reviewer who complained that Stewart's cooking videos "will simply make a lot of women feel inadequate." "Martha Stewart is possessed by her possessions and amorally oblivious to reality," the reviewer wrote. Others have condemned many of her suggestions as frivolous or spoken disparagingly of what Mary Cantwell, in the *New York Times Magazine* (March 17, 1991), called "the make-work implicit in Martha's tendency toward overkill"—cutting Melba toast into heart shapes, for instance, or wrapping a Thanksgiving turkey in puff pastry.

In an article published in *Lear's* (October 1992), Benjamin DeMott reported that "for every stylish dinner party presided over tranquilly by [Stewart's] spirit, there appear to be two or three more at which women and men alike excoriate everything she stands for." "Those who tease this uncommon woman seem as barren of moral intelligence as she herself often appears to be . . . ," he wrote. "All the smug avatars of power and career who slyly invite their audiences to judge her obsessions to be trivial mainly reveal their own severe limitations. And the same holds for those who exalt her as some kind of heroine of Family Values. The complex truth is that Martha Stewart's project isn't trivial, but is limited, cannot be a shrine, yet at the same time is no joke. . . . There are local achievements—local successes—in the middle range of culture, achievements that matter because of what they intimate: because they make vivid to us, at homely, daily levels, the idea of better and worse. Ms. Stewart's success is one of them." Stewart herself has insisted that she cannot understand why people have attacked her. "They make me sound like I'm such a materialist," she has said of her critics. "In fact, I'm an idealist. What do I write about and promote? Good things. Simple ideas. Making your home more beautiful, making your family happy. Is that so wrong? You don't have to have a lot of money to enjoy your friends, your life." "I'm only trying to make people's lives a little more pleasing to them," she told Verlyn Klinkenborg.

Martha Stewart, "a woman seemingly as gregarious as she is efficient and well organized," according to one reporter, has been described as having "patrician good looks." Her marriage to Andrew Stewart, who cofounded the publishing company of Stewart, Tabori, and Chang, ended in divorce in 1989. In addition to Turkey Hill Farm, where she lives with her six cats and two dogs, she owns an apartment in New York City, a weekend retreat in East Hampton, New York, and a thirty-acre property in Fairfield, Connecticut. She has said that she needs only four hours of sleep a night, and most mornings, beginning at 6:00 A.M., she exercises with a personal trainer for an hour and a half. *Martha Stewart Living*, a thirty-minute weekly television series in which she will star, debuted in September 1993. "I have the ideal career," Stewart has said, "because I'm constantly writing about or photographing things that I like."

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Harrison Hurwitz

Sui, Anna

(swē)

1955(?)- Fashion designer. Address: c/o Keeble, Cavaco & Duka, 853 Seventh Ave., Ste. 10A, New York, NY 10019

"This is my time," the avant-garde American fashion designer Anna Sui told Lucie Young in an interview for the *Guardian* (February 18, 1993), after she had been in the business for more than a decade. "I was never about that status stuff and how much money you could wear on your back. With the nineties, everything has changed. We are now moving in an almost identical direction to the seventies. Everybody is going against the grain and starting to wear ethnic and antique things." Inspired by everything from the romantic frills of medieval attire to the hippie chic of the late 1960s and early 1970s, Sui's moderately priced creations have secured a devoted following among women of all ages who are young at heart, including the models Linda Evangelista, Naomi Campbell, and Kate Moss, the actress Andie MacDowell, the singers Lady Miss Kier of Deee-Lite and Madonna, and the comedian Sandra Bernhard. In recognition of her innovative designs and her commitment to quality in women's ready-to-wear, Sui received the

Perry Ellis Award for new fashion talent in February 1993.

Anna Sui was born in about 1955 in Dearborn Heights, Michigan, the middle of the three children of Chinese immigrants. Her father, Paul Sui, is a structural engineer; her mother, Grace Sui, is a homemaker who had studied painting in Paris. Anna Sui became interested in fashion early in her life. One of her favorite childhood pastimes was to give her toy soldiers a break from war games to enable them to attend her version of the Academy Awards ceremony. "We took the men and made little tissue-paper dresses as their gowns," Sui recalled to a reporter for *People* (July 13, 1993). "I thought, 'This is so much fun, this is what I want to do—dress the movie stars.'"

Sui herself began dressing unconventionally at an early age. "I was already a novelty because I was the only Chinese kid in school, besides my two brothers, and I'd wear whatever I wanted," she explained to Laurie James, who profiled her for *Harper's Bazaar* (September 1992). "I was the one in the big, frilly lavender party dress in class pictures." She sewed many of her own clothes and even went so far as to appliqué to her shoes leftover swatches of fabric from her dresses. (Outfits with matching shoes, hats, and handbags would later constitute one of her trademark looks.) For her efforts, she was voted the best-dressed student in her ninth-grade class.

When Sui was still a teenager, she began clipping fashion-magazine pages and archiving them in what she now calls her "Genius Files," which have been an inspiration to her throughout her career. "If you ask Anna if she remembers the Yardley ad from the sixties with Jean Shrimpton, not only can she describe it exactly, she'll run into the other room and be back thirty seconds later with the actual ad in her hand," a friend of Sui's revealed to Laurie James. "My clothes are about nostalgia and memories of my own childhood," the designer has said.

One of the articles that Sui read while clipping magazines influenced fortuitously the direction her life would take. The piece was a story in *Life* magazine about two young women who, after attending Parsons School of Design, in New York City, established themselves as fashion designers in Paris with the help of Elizabeth Taylor and Richard Burton. Unaware that the designers' influential connections were a determining factor in their success, Sui reasoned that their education was responsible for their good fortune. "I just thought that that was the way to do it: Go to Parsons," she told Laurie James. After graduating from high school in the early 1970s, Sui did just that. Her decision to become a fashion designer disappointed her mother, who had wanted her to become a nurse or a doctor. "You don't need brains to be a dressmaker," Grace Sui said, as quoted by the reporter for *People*.

While at Parsons, Sui found a close friend and collaborator in Steven Meisel, who later joined the ranks of the fashion world's top-flight photographers with his revealing portraits of Madonna, among other subjects. "We'd stop people on the street and say, 'You've got a great look. Do you want to come hang out with us, and can we do you over?'" Sui recalled to Laurie James. Their creative relationship continued after Sui left Parsons in her second year to work for a junior sportswear company, where she designed everything from swimsuits to knitwear; in an effort to make ends meet, she also worked as a stylist for Meisel's fashion shoots for the Italian fashion magazine *Lei*. "They would send us skiwear, and we would turn it into hippies on motorcycles, adding fur vests and tapestry boots in much the same way as I do now when putting together a collection," Sui recalled to Lucie Young.

For several years Sui moved from company to company, finally ending up at Simultanee, a maker of women's sportswear, where she demonstrated her flair for creating jaunty garments that incorporated styles of the past. Her final collection for Simultanee, completed in 1981, featured a gold suede tabard—gathered at the shoulders with matching tassels—that was meant to be worn over a long-sleeved, cowl-necked red wool minidress, and cotton tunics and shirts with frilly cuffs and wide, roomy sleeves. "For a long time I couldn't decide between styling and designing," Sui admitted to Anne-Marie Schiro in an interview for the *New York Times* (December 1, 1991). "It's kind of a youthful fantasy that you can do everything, but you have to learn the business you're in. Basically, the most important thing, I've learned, is to ship the clothes on time with good quality."

During this period, Sui also found time to create her own designs. In 1980 she presented six original Lycra garments at a boutique show and received an order from Macy's, which used one of the items in one of its *New York Times* advertisements. The recognition Sui was accorded by Macy's encouraged her to launch her own business in the same year. Her early independent work reflected her active imagination. Returning to the layered look with her fall 1983 collection, she redefined the lines of the body by combining a black tunic with bulky, droopy side pockets, a black vest, a black billowy skirt, and a neon green or orange cowl-necked cotton shirt. In the following year, the designer adopted a loose-but-lean look with such items as a Mondrian-inspired wool jersey dress with large blocks of red or yellow framed by thick, black borders.

Throughout her career, Sui has drawn on an eclectic variety of sources for inspiration, including pictures of the rock stars Brian Jones of the Rolling Stones, Jim Morrison of the Doors, and Jimi Hendrix (Sui has named a ruffled poet's shirt after each of them), early Barbie-doll outfits, and even a corny television show like *Green Acres*, to which Sui has credited her interest in chiffon. "I guess that's where it comes from," she told Laurie James. "Somewhere in my kid mind, Eva Gabor wearing a peignoir in the completely wrong place [on an episode of *Green Acres*] was the coolest thing." Although Sui's "Genius Files" have provided her with a multitude of stimulating images, the designer has said that her ideas can come from anywhere. "I usually start with a fabric," she told Lucie Young. "Maybe it reminds me of Biba [a shop in England]. Then I get to thinking about [the fashion designers] Paul Poiret and [Madeleine] Vionnet, then about Mrs. Crabtree from the TV show *The Little Rascals*. Then Steven [Meisel] comes in and says make it more Stella Dallas. It's like playing dress-up; you keep adding things and taking bits away."

An avid collector of exotica, Sui regularly culls unusual items from her favorite flea markets in New York City. "I love looking at old things—the workmanship and craftsmanship that's involved," she told Karen E. Klages in an interview for the *Chicago Tribune* (December 2, 1992). "I think people should appreciate what has gone on in the past." One has only to look at her collections season after season to see the influence of her pop-cultural iconography. One year, for instance, the fashion of the 1970s captured her fancy, inspiring such creations as a short, suede dress with long strands of fringe dangling from the hem. Another year, she created Coco Chanel–style suits with short skirts or flounced shorts. She has borrowed looks from many eras, including suits with the long, tailored jackets of the 1950s and a broad spectrum of pants encompassing capri, palazzo, and hip-hugging styles. The sexy aspects of Sui's imagination have found expression in lacy, black slip dresses for evening and baby-doll dresses that bare the shoulder and ignore the waist.

Sui's business, which she operated out of her apartment, grew steadily throughout the 1980s, thanks in part to the support of more and more retailers. With the encouragement of her friends Steven Meisel and the public-relations executive Paul Cavaco, Sui undertook her first runway show in April 1991. Among those who modeled her fall collection were Naomi Campbell and Linda Evangelista, whom she had met through Meisel and who agreed to work in exchange for a Sui original.

According to Woody Hochswender of the *New York Times* (April 12, 1991), Sui's debut on the runway "produced a pastiche of hip and haute styles." The designer's eccentric and whimsical showing included vinyl jackets in vivid colors; pleated skirts in houndstooth patterns with matching caps; suits and dresses that appeared to be a mélange of baby-doll and Chanel styles; and one outfit that combined a close-fitting skull cap, which fastened under the chin with gold link chains, spats, a short skirt, and a motorcycle jacket, all in an eye-catching, black-and-white, window-pane-checked fabric. To break up the repetitiveness of pattern, Sui tied mismatched ribbons directly to the clothes and added large, clunky jewelry, slippers embellished with faux gems, and a boxy handbag. "It looked as if Sly and the Family Stone crashed into Coco Chanel and then got rear-ended by Christian Lacroix," Hochswender wrote in describing the collection. Among the other items showcased in Sui's debut were stretch-lace tights, boots, coats, and jumpers commemorating the 1960s "wet look." "I regret that I didn't live enough of that period, and I try to live it now through my clothes," Sui told Mariuccia Casadio in a conversation for *Interview* (July 1991). "I am in love with old fabrics and patterns."

The rousing success of her first show, in 1991, was a turning point for Sui. In the same year, she finally moved her business out of her cramped apartment and set up an office in Manhattan's famed garment district. "All my clothes are made within a four-block radius," she declared to Laurie James. "I'm really strict about quality. This way, I can oversee things and catch mistakes before they escalate into big problems." In 1992 Macy's gave the designer her own boutique in its Herald Square designer department as well as a prominent, week-long display in its Broadway store windows. The grand opening of the 600-square-foot, in-store boutique, whose dressing rooms were designed to look like the ladies' rooms of the Electric Ladyland recording studio, was highlighted by a brief fashion show and a personal appearance by Sui. During the ninety-minute event, Macy's sold about $10,000 worth of the designer's merchandise. Later that year her collection was picked up by the upscale specialty store Bergdorf Goodman, and in September 1992 she opened her own outlet in Manhattan's artsy SoHo district.

Having made the leap to national prominence, Sui went on to garner high praise from the fashion press with her second show, held in the autumn of 1991 at a studio in TriBeCa, in lower Manhattan, where she presented her spring 1992 collection. Displaying another stunning array of offbeat garments made from unusual fabrics and worn with attention-getting accessories, Sui delighted her audience. Reflecting her customary attention to every detail, Sui's head-to-toe creations included a short dress in yellow tweed with matching shoes and a raffia-fringed hat, and a 1940s-style, white-and-mustard cotton piqué suit that brought to mind the images of Joan Crawford and Marlene Dietrich. Writing in the *New York Times* (November 8, 1991), Anne-Marie Schiro proclaimed that the show "captured a lighthearted feeling for spring with clothes for the young and adventurous who love fashion but don't take it too seriously." In the spring of 1992, Sui proved to be one season ahead of other designers in bringing back the 1970s with bell bottoms, hip-huggers, Beatles jackets, chiffon, fringe, and poet's shirts. Refusing to take credit for initiating the trend, Sui told Karen Klages, "I don't think you can attribute that to me. The young kids have been wearing that for the last few seasons."

Apart from their funkiness, Sui's fashions are appealing in no small measure because of their affordability. "She gives more fashion for the price than any other New York designer," Kalman Ruttenstein, the fashion director at Bloomingdale's, told the reporter for *People*. (Sui's designs are never priced above $400; most of her popular, fluid print dresses cost around $200.) Bruce Binder, a vice-president and fashion director at Macy's Northeast, agreed. "She gives us a great fashion look at a great price," he was quoted as saying in *Women's Wear Daily* (June 4, 1991). "Clothes have to be fun," Sui told Katherine Betts, who profiled her for *Vogue* (February 1992). "Otherwise, who wants to bother? You can't have fun in a $3,000 jacket; it's just too prissy." As the popularity of her line grew, Sui was asked to use more luxurious fabrics, such as satin and silk, but the designer demurred, fearing that that would make her clothes too serious for her capricious followers. "Raising the prices would take away the humor of my clothes—if they were more expensive they would be too precious," she said in the interview with *Women's Wear Daily*. "It's not my outlook. Lacroix and Chanel can do that better."

Sui remained true to her carefree customers with her spring 1993 collection, which was shown in the previous autumn. "The Sui woman is young and adventurous, willing to try anything new, no matter how daring," Anne-Marie Schiro wrote in the *New York Times* (November 6, 1992), praising Sui for adeptly taking on the "grunge" trend of mixing mismatched clothing. The collection included shoes with thick, multicolored soles, chiffon dresses with embroidery, oversized appliqués of butterflies and flowers, crocheted shawls, and granny dresses with matching hats. "It all brought to mind the London of the early seventies," Schiro wrote, "where the two places to shop were Biba, known for dusky Victorian colors, and Granny Takes a Trip, which blended Edwardian styles and psychedelic colors." In her fall 1993 collection, Sui exhibited crushed-velvet Prussian jackets, floral-print granny dresses, pastel, 1930s-style satin dresses cut on the bias, and baby-doll minidresses. "These were clothes for young women who like to dress up in antique styles," Schiro wrote in the *New York Times* (April 2, 1993). "The question is, how many of them will buy those clothes from a designer when they can find them in thrift shops and antique clothing stores?"

Regardless of how many women prefer to shop in secondhand stores, Sui's clientele has remained loyal enough to maintain her $1.75 million business. Her clothes are sold in more than 200 stores—in either the designer department or in the junior sportswear area—located in the United States, Japan, Europe, and Canada. "I think fashion is exciting right now," Sui told Karen Klages in December 1992. "Suddenly in the last six months, everything has changed. Everyone is dressing up and being excited. I think it's the start of a whole new thing. A whole new spirit." Retailers seem to agree. Teresa Tymoski, a vice-president and general merchandise manager of Henri Bendel, the New York specialty store, has credited Sui with knowing "what's young and hip in attitude." But Sui has asserted that her clothes are not just for the young. "A lot of models and young actresses wear my clothes, but so does my mother," the designer told Laurie James. "It's about the spirit of the clothing, not about your age or how much you spend."

Anna Sui lives in the Chelsea section of Manhattan. Her two-bedroom apartment is painted from floor to ceiling in Venetian red, aside from one green room, and is cluttered with some of her best flea-market finds, including secondhand furniture, gilt-bordered mirrors, and antique needlepoint purses. She also owns an assortment of dolls dressed in miniature Dior, Chanel, and Givenchy outfits. During an interview with Wendy Goodman for *House & Garden* (March 1992), Sui said, "I always joke with my married friends, 'Would your husband let you live in a house like this?' But I don't have to answer to anybody—and for the moment this is everything I love!" The centerpiece of the apartment is a life-sized mannequin of the late *Vogue* editor Diana Vreeland, whose outfits change according to Sui's whim. "I loved *Vogue* magazine in the sixties and the way [Vreeland] curated the shows at the Metropolitan [Museum of Art]," Sui told Karen Klages. "She transported you to those times or to Russia, to China. I think that it's so important for people to have those types of fantasies. I think that's why I'm so interested in fashion. I'm trying to push that again, push the fantasy."

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Ben Kaufman Photographers Inc.
The Taubman Company, Inc.

Taubman, A. Alfred

Jan. 31, 1925– Businessman; real-estate developer. Address: The Taubman Company, P.O. Box 200, Bloomfield Hills, MI 48303

In the world of real estate, A. Alfred Taubman, the founder and chairman of the Taubman Company, has won renown as a major developer of immensely profitable, meticulously managed malls that, as one reporter has observed, "can, in a commercial sense, be viewed as works of art: concrete, steel, and plaster creations that embody [his] flair for moving merchandise and his architect's eye for structural detail." Since its establishment in 1950, the Taubman Company has constructed or developed more than eighty million square feet of retail and commercial properties, among them the twenty huge malls located from coast to coast that it currently administers. "Big and bold and brash and brave," as he has been described, Taubman earned a reputation for farsighted business acumen as he built a vast commercial empire that grew to include, in addition to the malls and other holdings, the John Wanamaker and Woodward & Lothrop department-store chains, the A&W fast-food restaurants, movie theatres, office towers, and luxury apartment buildings.

To the public at large, Taubman is perhaps better known for his role in the purchase and sale of the Irvine Ranch (an enormous parcel of land in southern California), his acquisition of Sotheby's auction house, his ownership of the Michigan Panthers football team, and his ill-fated attempt to buy into the Pulitzer Publishing Company. Although he has steadfastly avoided subjecting his private life to the bright light of publicity, Taubman, who is reportedly Michigan's wealthiest citizen, has welcomed the attention of the press as a means of promoting the philanthropic causes—primarily education and the arts—to which he has been devoting an increasing portion of his time in recent years.

Adolph Alfred Taubman was born in Pontiac, Michigan on January 31, 1925, the youngest of the four children of Philip Taubman and Fannie Ester (Blustin) Taubman, who were both German-Jewish immigrants. His father owned a small construction company that specialized in custom-built homes. Alfred's school years were marred by both a stutter and severe dyslexia that, according to Jeffrey Hogrefe, the author of *Wholly Unacceptable* (1986), an account of the battle for Sotheby's auction house, made reading and writing "nearly impossible" for him. (He has since apparently overcome those impediments.) To compensate, he cultivated his acute visual sense, which he developed further by studying architecture at the University of Michigan (1945–48) and Lawrence Institute of Technology (1948–49), in Southfield, Michigan. During his college years, he held part-time jobs as a shoe salesman and construction worker.

For the first few months of 1950, Taubman earned a living by contracting out minor construction jobs. Then, he persuaded a potential client to lease a small store—one that did not yet exist. He proceeded to build it, with $5,000 that he borrowed from a bank on the strength of the contract he had negotiated. More stores, and then parking lots, followed, and in 1953 he began building small strip shopping centers in Michigan and other parts of the Midwest. In the *New York Times* (June 19, 1983), Isadore Barmash wrote that Taubman's father came out of retirement to help him, serving as his field superintendent.

Taubman's construction contracts included gas stations as well, among them 200 that he built for the Detroit industrialist Max M. Fisher, who owned the Speedway 76 service stations (now part of Marathon Oil). Of Taubman's own design, those one-room gas stations efficiently—and profitably—incorporated space for the display of convenience items like cigarettes and candy alongside the service area. Fisher advised Taubman to take part of his fees in cash and the rest as a share in ownership of the service stations. By doing so, Taubman accumulated considerable equity, and he soon decided, as Peter Watson reported in the London *Observer* (July 2, 1989), that it was better to be an owner than a builder.

In 1964, foreseeing the marketing potential of regional shopping centers, Taubman—who by then had become a millionaire, according to Jeffrey Hogrefe—built a mall in Hayward, California. Southland, as it was called, became the first in a series of mostly new but sometimes rebuilt complexes that all look "very much alike," as Cary Reich noted in *Institutional Investor* (December 1986), and that demonstrate the developer's keen understanding of consumer behavior. They have a "rambling, almost mazelike quality to them," Reich wrote, "because Taubman feels customers are unwilling to traipse down long corridors." Designed, in Reich's words, "to keep the traffic moving and to keep customers' eyes on the stores," the malls nonetheless provide a pleasant environment by bringing "nature" indoors through the use of skylights, waterfalls, and plant-lined seating areas. Since mall shoppers usually prefer to walk downstairs rather than upstairs, parking lots are, for the most part, placed above ground level.

Taubman's involvement with design has ranged from establishing the dimensions of the malls (the early ones were far larger than any that had been or were being built at that time; some housed as many as five high-class department stores) to developing a new type of floor covering (small, cushioned tiles, so that women wearing spike-heeled shoes could amble around comfortably) to installing small windows in the roofs to make the replacement of light bulbs easier. To encourage people to visit regularly, Taubman has attempted to make his malls sources of "fantasy, fun, and entertainment"—a "total family experience," in his words, of which shopping is only a part. Other businesses that rent space in them, such as restaurants, movie theatres, and ice-skating rinks, are meant to contribute to that experience.

As Albert Scardino noted in the *New York Times* (March 10, 1986), Taubman's days as a shoe salesman convinced him that "he could sell his product if he could get a customer in off the street." "He called it 'overcoming threshold resistance,'" Scardino wrote. To eliminate that resistance, Taubman decided to do away with conventional thresholds; instead of doorways, the entranceways to the stores are simply wide openings off the public spaces. One of Taubman's admirers, as quoted by Betsey Hansell in the *New York Times* (December 11, 1977), has credited him with having created "a retail energy" in his malls: "The atmosphere is pulling on your pocketbook and mind and telling you to buy." Surveys conducted some years ago indicated that shoppers tended to remain in his malls for an average of four hours, longer than they did in others, and that they were also likely to spend more.

Retailing experts have echoed Taubman's assertions that the remarkable success of his malls can be attributed in part to the high standards he sets for the stores that lease space from him. In addition to having to pay his notoriously steep rents, Taubman's tenants must not only abide by his rigorous decorating and merchandising stipulations but also, as Cary Reich disclosed, turn over to him a percentage of sales income. By most accounts, space in a Taubman mall is worth the price. Among Taubman's satisfied tenants is Leslie H. Wexner, the owner of the Limited, a chain of clothing stores. Wexner told Alex Taylor 3d, who interviewed him for *Fortune* (April 9, 1990), that early in his association with Taubman, the developer took him on a helicopter ride over three malls in the Detroit area. As they circled the sites, Taubman said to him, "Do you know why I brought you here? Your stores are a blight on my shopping centers." Wexner implemented Taubman's specific suggestions for improving his outlets' appearance, and—though cause and effect cannot be determined with certainty in this case—the Limited began to do extraordinarily well. Wexner has since become one of the wealthiest people in the United States and, like Max Fisher, one of Taubman's key business partners and close friends.

There is a flip side to the success of Taubman's malls. Some critics have maintained that the developer has siphoned business and jobs from urban downtown areas, especially those in older industrial cities like Detroit, thus hastening their decline. Environmentalists have complained that sprawling regional shopping centers such as those developed by Taubman have brought urban problems to the suburbs by turning farmland and wilderness areas into mini-cities, complete with heavy traffic and pollution. Giving short shrift to such criticisms, Taubman told Hansell, "The fact that shopping centers are now being blamed or given credit for every psychosomatic problem that anybody has is really incidental to the fact that people always use shopping as an outlet, as a means of getting away from home, as a change of scenery. They are as old as the piazzas or the marketplaces of ancient times."

Taubman's shrewdness in commercial affairs led him, in 1977, to assemble a syndicate to buy the 77,000-acre Irvine Ranch, an estate bordering the Pacific Ocean in Orange County, California. With an offer of $337.4 million, the syndicate—whose members included, in addition to Taubman, Henry Ford 2d, Max Fisher, the New York investment banker Charles Allen, and Milton M. Petrie, the chairman of Petrie stores, among others—successfully outbid the Mobil Oil Corporation, which had based its offer primarily on the then-current earnings of the ranch. The property constituted one of the largest pieces of intact, partly undeveloped real estate in the booming Los Angeles area, and Taubman had correctly guessed that its value rested in its growth potential. A mere six years later, the syndicate sold the ranch to the West Coast developer Donald L. Bren, one of the group's original members, for $1 billion. Taubman has often referred to the deal as the biggest land transaction since the Louisiana Purchase. His own profit from the sale amounted to at least $100 million, and some sources estimate that it was as high as $150 million.

Flush with cash after the Irvine Ranch sale, Taubman began looking for new investments, and he soon made one that James Fleming and Edward Daly, writing in *Macleans* (October 10, 1983), later described as "the biggest coup in a stunningly successful business career." In the spring of 1983, Sotheby's (then called Sotheby Parke-Bernet), the great English art auction house that was founded in 1744, was itself on the block. The firm's sales had plummeted over the preceding few years; it had lost money in 1982 and was in danger of being overtaken by Christie's, its arch competitor. Two New Jersey businessmen, Marshall Cogan and Stephen Swid, were poised to take control of the company, but their $100 million bid outraged Sotheby's staff, many of whom regarded the two men as flashy and vulgar. When Taubman entered the bidding, he was immediately embraced as a "white knight."

Like his rivals, Taubman was a self-made American millionaire who was considered combative and demanding. Unlike Cogan and Swid, however, he came across as conservative and urbane. Moreover, he was known to be an avid collector of fine art—especially works by the old masters, Chinese pottery and furniture, and nineteenth- and twentieth-century American and European painting and sculpture—and he sat on the boards of several art museums. But perhaps his biggest asset was his close personal and business relationships with people like Henry Ford 2d and the Swiss industrialist Baron Hans Heinrich Thyssen-Bornemisza de Kaszon, the owner of what many art experts have judged to be one of the finest private art collections in the world, second only to the one belonging to the British royal family. The Ford family had done business in Great Britain for decades, and the car maker was one of the country's biggest manufacturing concerns.

At a cost of $124.8 million (which he reportedly raised in collaboration with Thyssen-Bornemisza, Ford, Max Fisher, Milton Petrie, and others), Taubman became the majority shareholder in Sotheby's. Because it was a money-losing concern with assets of only about $20 million, many observers expressed surprise that the auction house had interested him. Some speculated that he wanted to own it to please his second wife, Judith, who had worked for Christie's and who knew and loved the art scene. According to Jeffrey Hogrefe, Taubman dismissed such theories as gossip. James Fleming and Edward Daly suggested that he was "apparently content to relish the prestige of adding Sotheby's to his vast holdings" and they quoted him as saying, "Buying Sotheby's is like buying the throne."

In wrestling with the problem of how to make Sotheby's profitable again, Taubman proved to be both clever and lucky, for the market for art began to boom shortly after he acquired the firm. To take advantage of that trend, he reorganized the company, turning it from a wholesale business into one that emphasized retail sales. As one of his executive officers told Cary Reich, "[Taubman's] thrust has been on the way we deal with clients: making the place more friendly and approachable, not creating barriers to the auction world." For the first time, Sotheby's sought potential customers through mass mailings rather than the circulation of expensive catalogues among a small, exclusive clientele. Through the newly created Sotheby's Financial Services, the firm also started to offer financing openly to both buyers and sellers. "Selling art has much in common with selling root beer," Taubman was widely quoted as having said around that time. "People don't need root beer and they don't need to buy a painting either. We provide them a sense that it will give them a happier experience." Sotheby's soon returned to prosperity: by the end of 1986 the volume of business had risen to $700 million, and in 1989 sales topped $1 billion.

Taubman's habit of buying works of art at Sotheby's auctions has given rise to some criticism from fellow collectors. Reich reported that "there were whispers" that he hiked the bidding at an auction of an important collection of Impressionist art by buying a van Gogh landscape anonymously for $9.9 million. Others have contended that Taubman has occasionally stepped into negotiations for the disposal of collections and offered to buy them outright, an action that a former Sotheby's executive condemned as "not accepted auction procedure." A New York City Department of Consumer Affairs investigation failed to turn up evidence of any wrongdoing in connection with the first charge, and Taubman has denied both accusations.

In 1985 Taubman borrowed $650 million for investment purposes from the American Telephone & Telegraph and General Motors pension funds—a transaction so complicated it took him ten hours to sign all the necessary papers. Having decided to use the money to try to buy into the Pulitzer Publishing Company, the following year he concluded an agreement with Kate Davis Quesada, a granddaughter of Joseph Pulitzer, the founder of the company, and her two sons that gave him a three-year option to buy their interests for $100 million. He agreed to offer other shareholders in the family-held enterprise a similar deal, but they rejected the offer as "inadequate." By the time Taubman declared his willingness to raise his bid, three Pulitzer family members, who controlled 54 percent of the stock, had signed a pledge not to sell any shares before March 31, 1987. Taubman's refusal to give up his option triggered a series of legal battles, and after the Quesada bloc arranged to sell its shares back to the Pulitzer corporation, he sued for breach of contract. Before conceding defeat, Taubman was able to sell back his option for a $6 million profit, but the embarrassing rejection damaged his reputation in the business community, for he was accused of being a corporate raider, a role he had always rejected.

While his purchase of Sotheby's and his attempt to take over the Pulitzer company made headlines, Taubman's acquisition in 1981 of A&W root-beer stands, which he transformed into drive-in restaurants, and of two department store chains—Woodward & Lothrop, in 1984, and John Wanamaker, in 1986—provoked little interest in the press. In 1983, however, despite his professed hatred of publicity, Taubman subjected himself to the possibility of intense media scrutiny when he became involved in the very public sport of professional football, as the owner of the Michigan Panthers, a United States Football League team. (In 1985 the Panthers merged with the Oakland Invaders; both the team and the league are now defunct.) After a Panther's victory in the semifinals of the 1983 playoffs, Taubman was afforded a standing ovation by hometown fans for his efforts to improve the team. Michigan went on to defeat the Philadelphia Stars for the league championship.

In recent years, rumors that Taubman's empire has been suffering reversals have occasionally surfaced in the press. A story in the *Detroit News* (June 12, 1992), for instance, suggested that because of the recession, leasing stores had become more difficult for Taubman, as it had for other real-estate developers, and that his department stores had turned into a "cash drain." A partial sale of Sotheby's stock in 1992 further fueled the speculation, and in the summer of that year, Taubman filed a plan with the Securities and Exchange Commission in which he proposed to sell shares in a Real Estate Investment Trust (more commonly known by the acronym REIT), thereby offering the public a chance to own, indirectly, a piece of his properties and creating an opportunity for him to acquire funds with which to finance various new developments. After analysts pointed out flaws in the proposal, Taubman filed a revised offering with the SEC in October 1992. In its October 21, 1991 issue, *Forbes* reevaluated Taubman's wealth at "over $600 million," $1.5 billion less than the figure the magazine had given just a year earlier. (*Fortune* had estimated his assets at $3.7 billion in 1990.)

Whatever his precise financial worth may be, it is incontrovertible that Taubman has donated millions of dollars to several philanthropic causes. He established and funds the Taubman Center for State and Local Government at Harvard University's John F. Kennedy School of Government, the

Program in American Institutions at the University of Michigan, and Brown University's Public Policy and American Institutions program. He was the principal benefactor of a health-care center at the University of Michigan as well as of that institution's medical school library. In 1989, according to an article by Mark Hornbeck and Roger Martin in the *Detroit News* (December 14, 1989), he "kick[ed] in most or all of a $16 million private seed grant" toward the establishment of the Michigan Partnership for New Education, a program aimed at improving the quality of education in the state's schools. In Detroit he has contributed his expertise to a variety of development projects. He also spearheaded a $75 million expansion of the Detroit Institute of Arts, and he serves as a director of the Detroit Symphony Orchestra and other organizations. In 1983 he told Isadore Barmash that he was devoting as much as 40 percent of his time to his philanthropic, cultural, and other "sideline" activities. In recognition of his service to his state, the *Detroit News* named Taubman the Michiganian of the Year in 1983.

"Over the years, Mr. Taubman has softened a sometimes rude manner . . . ," Meg Cox wrote in a *Wall Street Journal* article reprinted in the *Detroit News* (September 19, 1985). "Today he comes across as almost pretentiously unpretentious." Every morning at 6:00 A.M., the perpetually tanned, tall, robust, barrel-chested A. Alfred Taubman, who has often been referred to as "Big Al," works out for forty-five minutes with a boxing trainer in the gym at the home that he shares with his wife, Judith Mazor (Rounick) Taubman, whom he married in 1982, in Bloomfield Hills, Michigan, a suburb of Detroit. The socially prominent couple also maintain residences in London, New York City, and Palm Beach, Florida, where Taubman enjoys golf, tennis, and fishing. From his first marriage, to the former Riva Kolodney, which ended in divorce in 1977, he has three children: Robert, who in 1990 was named president and chief executive officer of the Taubman Company; William, who assists with his father's non-real-estate investments; and Gayle Taubman Kalisman, a homemaker. Taubman holds honorary doctorates from the University of Michigan, Eastern Michigan University, and Lawrence Technological University.

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Thomas, Helen

Aug. 4, 1920– Journalist. Address: c/o UPI World Headquarters, 1400 I St. NW, Washington, DC 20005-2208

AP/Wide World Photos, Inc.

Helen Thomas, the White House bureau chief of United Press International since 1974, has become familiar to millions of television viewers as the reporter who signals the end of American presidential press conferences by saying, with dignity and graciousness, "Thank you, Mr. President." In 1993 Thomas celebrated the completion of fifty years as a reporter for UPI, thirty-two of which she has spent covering the White House, where she is currently the senior wire-service correspondent. After the election of John F. Kennedy to the presidency, in 1960, she became a self-described "around-the-clock president watcher" and, viewing herself as a kind of surrogate for the American public, a self-appointed sentinel whose domain is presidential behavior. She has reported on the public and private activities of eight chief executives and their families, preparing stories—many of them exclusives—on topics ranging from economic summit meetings to the death of a White House pet. She was the only print journalist to accompany President Richard Nixon when he made his historic trip to China, in 1972, and she has traveled thousands of miles to many parts of the world with all of Nixon's successors as well. Now seventy-three, she still works seven days most weeks, often arriving at the White House at dawn to spring a question on President Bill Clinton during his morning jog.

Through the years Thomas has impressed other news gatherers with her ability to "pierce through events and discover their meaning," as Alvin

Spivak, a former UPI White House correspondent, once put it, and to choose lines of questioning that both elicit revealing disclosures from public officials and direct the focus of her colleagues. She has developed a reputation for finding new sources of information, for "sweeping up every shard of news" and reporting the stories before anyone else, and for "gain[ing] an edge over other reporters simply because she is always there." Through her tirelessness, determination, chutzpah, and news sense, Helen Thomas has gained a place of honor among the elite Washington press corps.

Helen A. Thomas was born on August 4, 1920 in Winchester, Kentucky, the seventh of the nine children of George Thomas and Mary Thomas, who had emigrated from Lebanon in 1903 with $17 between them. In Lexington, Kentucky, where some of their relatives had already settled, George Thomas peddled linens, candy, tobacco, fruits, and vegetables door-to-door before opening his own grocery store. After the Thomas family moved to Winchester, he again established a grocery store. Because neither he nor his wife could read or write, he kept the store's accounts in his head. When Helen was four, the Thomases moved to an ethnically mixed neighborhood in Detroit, Michigan, a city to which her parents had been attracted by the flourishing auto industry as well as the small Syrian and Lebanese communities and where, once again, George Thomas opened a grocery store.

During an interview with Amanda Spake for the *Washington Post Magazine* (October 21, 1990), Helen Thomas described her father as "a man who understood opportunity." He was also, as she told Barbara Yuncker, who profiled her for the *New York Post* (September 1, 1973), "one of the most intelligent men [she] ever met." "His sense of the world, his tolerance, his kindness were in everything he did," she said. Uncommonly generous and caring, during the Depression he gave away food to needy neighbors. Thomas has characterized her mother as strong-willed and as having a "burning sense of justice." In her chatty, anecdotal memoir, *Dateline: White House* (1975), she wrote that her mother and father exposed their children to both the Arab and American cultures and imparted to them a sense of security and compassion and a strong commitment to learning. (All nine of their children attended college.) Unlike many other parents of the day, who believed that girls should aim for nothing more than a life of domesticity, they raised their seven daughters as well as their two sons with the idea that each of them should not only "do something with [their] lives" but should also "be somebody," as Helen Thomas has recalled. Each evening at the dinner table, the whole family held lively debates on topics of all kinds.

At Detroit's Eastern High School, Helen Thomas joined the staff of the student newspaper, and when she saw her byline her "ego swelled," as she told Eleanor Clift, who wrote about her for the *Washington Journalism Review* (November 1986). Buoyed by praise from one of her teachers, motivated by boundless curiosity and, in her words, "nosiness and constant interest in history in the making," and convinced, as she later said, that working for a newspaper "would always be exciting and something where you could really use your fullest powers—a dynamic way of life," she decided to pursue a career in journalism. After graduating from high school, in 1938, she enrolled at Wayne University (now known as Wayne State University), Detroit's city college. She worked on the campus newspaper and, to pay her tuition, did odd jobs in the college library and in the office of the gas station owned by one of her brothers. She earned a B.A. degree in English in 1942.

Immediately after her graduation, Thomas went to Washington, D.C., where she worked as a hostess at a downtown restaurant while she looked for a job with a newspaper. She landed one—a "big plum," in her words—as a copy girl at the *Washington Daily News* (which is now defunct). Her duties included getting coffee and doughnuts for the editors and reporters, a task that she reportedly was delighted to do. "The few women allowed into newsrooms [at that time] were patronized and harassed," she told Alan Ebert during an interview for *Good Housekeeping* (July 1993), "which we accepted because we thought it normal and part of the job." She especially enjoyed hovering near the news ticker, where the excitement she felt when the bell rang to announce a news bulletin intensified her infatuation with journalism and her belief that she had found what she later labeled a "journalist's paradise."

Soon after Thomas's promotion to cub reporter, the *Washington Daily News* instituted a drastic cutback in personnel, and she lost her job. To find another, she applied systematically to companies located in the National Press Building. One of them was UPI (then called United Press), which, in 1943, hired her to write local news—almost exclusively reports on "female" subjects—for its radio wire. During the twelve years that she had that assignment, her workday began at 5:30 A.M. and usually lasted into the evening. Those long hours failed to dampen her enthusiasm, and she was grateful that, unlike many other women, she never had to relinquish her position to a veteran returning from service in World War II. In the late 1940s and early 1950s, Thomas assumed more responsibility. For the national UPI radio wire, she wrote the column "Names in the News," for which she interviewed Washington celebrities, and she occasionally covered the activities of Bess Truman, the wife of President Harry S Truman. In 1955 she was assigned to a regular beat at the United States Department of Justice, a job that grew to include coverage of the FBI, the Department of Health, Education, and Welfare (now known as the Department of Health and Human Services), and Capitol Hill.

Her professional life turned a corner when, in November 1960, at the age of forty, Helen Thomas was sent to Palm Beach, Florida to gather news about the vacation of President-elect John F. Kennedy. She immediately displayed her trademark boldness and indefatigability in her attempts to gather information about the Kennedys' nonpublic moments as well as their public activities. She trailed members of the family to church and to their private retreats and interviewed such people as Jacqueline Kennedy's hairdresser and caterer and employees of the company that supplied diapers for John F. Kennedy Jr. Her presence, along with that of Frances Lewine of the Associated Press, who worked the same beat and became her close friend, often visibly irked the first lady, who dubbed the two reporters "the harpies." (Lady Bird Johnson, the wife of President Lyndon B. Johnson, labeled Thomas and Lewine "the Gemini Twins.")

Unwilling to limit her reporting to what was then known as the "women's angle"—stories about the president's family—Thomas "was soon poking her nose into all aspects of the news of the day as well," as Grant Dillman, a UPI executive, recalled to Amanda Spake. She began to turn up at presidential press conferences and daily briefings, where she asked questions that have been variously described as tough, blunt, emotional, irreverent, populist, and theatrical. She used photo opportunities as additional occasions to acquire news, aiming an often incisive question at the chief executive after getting his attention by shouting "Mr. President! Mr. President!" Through the years she has also grilled hundreds of other government officials, both American and foreign, sparing none from her forthright and occasionally biting and sarcastic queries or remarks. When Eleanor Clift commented on her reputation for "standing up" to world leaders, Thomas insisted that she simply "treat[ed] them like other human beings." "I don't bow and scrape," she said. "I don't ask for their autographs. I cover them. They deserve respect, but not awe and certainly not fear." She has acknowledged, however, that the office of the United States presidency has always filled her with awe and that she has experienced that emotion every time she has stepped inside the tall iron gates at the entrance to the White House grounds.

In 1970, after Merriman Smith, UPI's chief White House correspondent, committed suicide, Grant Dillman, then the wire service's Washington news editor, persuaded his superiors to promote Thomas to Smith's position. In doing so he overcame the objections of at least one of the company's executives, who had stated his preference for another candidate. "I felt she was a better reporter," Dillman explained to Amanda Spake, "and I like to think history has borne me out." In 1974 Thomas was named chief of the UPI White House bureau, thus becoming the first woman to fill that post for any wire service.

To date, Thomas has covered the activities of eight presidents and their families, often observing them without their "official" façades. She has seen, in her words, "presidents in moments of glory bursting with their own sense of being, caught up in public adulation" and "presidents in despair, overburdened, brooding, emotional, seeking understanding." Aboard the presidential jet Air Force One, she watched Lyndon B. Johnson swagger down the aisle shouting "I am the king" after a day of speechmaking among his supporters during the election campaign of 1964. "Deeply moved," as she wrote in her memoir, she listened to Richard Nixon ask for her prayers just before his first national television address in connection with the Watergate scandal. She was treated to Kennedy's off-the-record wit and glimpses of Gerald R. Ford's shirt-sleeve persona. In Plains, Georgia she saw Jimmy Carter, the town's most famous native son—a "nice, decent man," in her estimation, who she believed felt uncomfortable in the trappings of his office—relax in his natural element. Most recently, she has become familiar with President Bill Clinton, whose face has often registered surprise when Thomas, after seemingly leaping from behind a bush near the White House jogging track, has fired a question at him during his morning run.

Thomas's queries, her habit of insinuating herself into White House photo opportunities, and her uncommon ability to ferret out information have often rankled the presidents she has covered. Johnson, for example, resented her unauthorized, premature announcements of his daughter Luci's engagement, marriage, and first pregnancy. According to Thomas, Kennedy once commented that she "would be a nice girl if she ever got rid of her pad and pencil." Some of her colleagues, too, have occasionally expressed irritation with her modus operandi. One of them told Eleanor Clift that, through her merciless questioning of Ronald Reagan, Thomas had "destroy[ed] the tradition of presidents coming back to the press section of Air Force One." But her aggressiveness has won her a following among Americans who like to see their chief executives pushed to explain their policies.

In a discussion with Bob Reiss for the *Washington Journalism Review* (April 1980), Thomas maintained that while she has never aimed to "nail" the presidents, she firmly believes that "they should be held accountable." "The news conference is the only institution . . . that provides a chance to question a chief executive," she explained in an article for the *Quill* (July/August 1986). "The news conference gives the press a necessary role in guarding against abuse of power by holding the president accountable for his policies and actions. It means reporters can ask the questions the American people would ask if they had access to the president."

"Too often in my years at the White House," Thomas wrote in *Dateline: White House*, "there has been a lack of candor and a misjudgment of the character of our people in this democratic society. Secrecy in matters of public interest can be destructive." That lack of candor became especially blatant during the Nixon administration, when the president and his aides attempted to cover up the truth about the Watergate break-in. Thomas told Alan Ebert that she doubted whether she ever would be able to "forgive or forget" Nixon's dishonesty. "Not when I personally saw him swear to be honest, to uphold the presidency," she declared.

In her memoir she wrote, "Perhaps I have always expected too much of [the presidents]," and she noted that although she has always wished that the occupants of the Oval Office would be "only the most highly principled" people, "it has not always been so."

In the early 1970s, during the months that the Watergate scandal gripped the attention of the American public, Helen Thomas achieved an unusual number of journalistic coups. Her source for much exclusive information, which often reached the front pages of the nation's newspapers, was Martha Mitchell, the wife of John N. Mitchell, who served as attorney general of the United States from 1969 to 1972 and later spent seventeen months in jail for his role in the Watergate break-in and subsequent coverup. To express her fears and suspicions about the events surrounding Watergate, Martha Mitchell made many evening and late-night phone calls to Thomas, whom she called a "digging reporter—fair and square and trustworthy." In *Dateline: White House*, Thomas quoted Mitchell as saying, "Helen Thomas, I knew, would print the truth no matter what it cost her personally, and I wanted the truth to be known." Thomas reciprocated Mitchell's feelings of trust. "Martha Mitchell's credibility is tops with me," she told a reporter in 1973. In her memoir she described Mitchell as "perhaps the only heroine of the Watergate tidal wave that engulfed the White House."

A self-described "women's libber since the day [she] was born," Thomas has long battled for equal treatment for women in the Washington press corps. One well-publicized incident in that struggle occurred in 1959, when she learned that Nikita S. Khrushchev, the premier of the Soviet Union, planned to address the media only once during a forthcoming trip to the United States, at a luncheon at the National Press Club, which then admitted to its membership only men. Along with some of her more militant female colleagues, she successfully fought to force the club to allow a few women reporters to attend the luncheon. (She recalled in her memoir that, "as president of the Women's National Press Club, [she] sat at the head table when the shrewd Communist leader made his famous 'We will bury you' speech.") After the National Press Club finally voted, in 1971, to open its membership to women, Thomas became its first female officer. In 1975, when the then ninety-year-old Gridiron Club, the capital's most exclusive press organization, invited her to become the first woman member, she accepted enthusiastically; she was elected president of the club in 1993. She became the first female officer of the White House Correspondents Association, and in 1975–76 she served as the group's first female president.

Helen Thomas's entrance into those male territories helped to change some of the antifeminist attitudes and mores once prevalent among Washington reporters. The White House press room, for example, no longer represents "a bastion of male domination," and now, as Thomas pointed out to Alan Ebert, male reporters, "like everyone else, get their own coffee and doughnuts." The battles won notwithstanding, she has maintained that the war for equality between the sexes is not yet over. "We have more mountains to climb, and we shouldn't rest until we get there," she remarked to Nina Burleigh of the *Chicago Tribune* (March 8, 1992).

Thomas is not without detractors. Ron Nessen, one of Gerald Ford's press secretaries, for example, accused her of oversimplifying issues, a charge that she denied during her interview with Bob Reiss. "I'm not afraid to be corrected," she said, "and I don't think a reporter should make speeches. You shouldn't have to preface a question [at a press conference] in terms of all the ramifications. . . . I'm not talking to nuclear scientists or the Pentagon. I'm talking to the American people." According to Amanda Spake, some reporters have claimed that Thomas has often phrased her questions so as to present her own point of view, thus "cross[ing] the line between inquiry and advocacy." And several sources mention that, among her colleagues, she has a reputation for asking questions that reflect a pro-Arab bias; Eleanor Clift, for example, reported that during the Reagan administration some White House aides called her "the ambassador from Beirut." Thomas has insisted that she is "a fair reporter." She told Amanda Spake, "I think I've only raised these questions when it's legitimate. The Middle East problem has been on the front burner since I've been at the White House, and I defy anyone to find bias in anything I've written on the subject."

Standing about five feet, one inch tall, Helen Thomas has dark brown eyes and a voice that has been called raspy or gravelly; until recent years her hair was raven black. An accomplished wisecracker and banterer, she is said to have "mythic physical stamina." She has been described as warm, open, and friendly, emotional, passionate, and opinionated, and as having a highly developed sense of humor. Liz Carpenter, Lady Bird Johnson's press secretary, characterized her as one of the few people she had encountered in Washington who had "warm blood in her veins." "Helen has tremendous heart and a great capacity for compassion," Carpenter told Connecticut Walker during an interview for *Parade* (February 24, 1974). "These traits give her insight into the human beings at the White House." Thomas has said that she has no hobbies and that she avoids domestic chores whenever possible. For many years she dined at least once a week at the Calvert Street Cafe, in Washington, whose owner, Ayesha Abraham, she called her "second mother."

As a young professional Thomas ruled out marriage and motherhood for herself, "only because it was unlikely in those years that a woman could have both a career and a family" and because she feared losing her independence, as she explained to Alan Ebert. In 1971, at the age of fifty-one, she surprised her friends and colleagues by marrying Douglas B. Cornell, a fellow reporter, who for thirty-five years covered the White House and other areas of the nation's capital for the Associated Press. Their engagement was a closely guarded secret until Pat Nixon announced it during a retirement party that she and President Nixon gave for Cornell at the White House. "At last, I've scooped Helen Thomas," Pat Nixon was quoted as saying on that occasion. Cornell died in 1982.

Among the many honors and awards that Helen Thomas has received are seventeen honorary doctoral degrees, journalism awards from eight universities and one from an organization of deans of schools of journalism, the National Press Club's Fourth Estate Award, the William Allen White Journalism Award, and the Hearst Newspapers' Bob Considine Award. Thomas has given the commencement address at many colleges, and she has been in great demand on the lecture circuit. She is a fellow of the journalists' society Sigma Delta Chi and was selected for its Hall of Fame. In 1992 UPI established an internship in her honor, to be awarded annually to a female journalism student, who will work in UPI's Washington bureau. "Helen has been an inspiration to hundreds of journalists, male and female," Steve Geimann, UPI's executive editor, explained to a reporter for the *New York Times* (December 22, 1992). "I have been with her at a variety of journalism gatherings, and it is amazing to see the response of young women watching her speaking and talking to her. It is a combination of awe and inspiration. This internship will allow the stature, knowledge, and experience Helen has acquired to be passed on to future generations of women journalists."

"I love being in the White House . . . and having an orchestra seat on history," Helen Thomas said in 1974. "I'm not only a viewer but also a participant. . . . I feel like an old firehorse. When the bell rings, I want to be there. It's rugged being a wire service reporter, but you're also privileged, because you get the news first. There's a tremendous feeling that when you hit the telephone you're telling the world." Thomas has maintained that she has no intention of retiring. "I would like to die with my boots on—with pen and notebook in hand," she told Alan Ebert in 1993. "I love covering my beat. It's a thrill and will remain one for so long as I feel the great contribution a reporter can make is to keep an eye on the presidency. For in doing so, she is helping to keep an eye on democracy—to keep it alive."

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Tomba, Alberto

Dec. 19, 1966– Italian skier. Address: c/o International Management Group, Corso Italia 49, Milan 20122, Italy

The *enfant terrible* of the world's ski slopes is the flamboyant slalom specialist Alberto Tomba. The only person to successfully defend an Olympic gold medal in an Alpine skiing event, Tomba has a record-tying three Olympic gold medals in Alpine events, and he has won about thirty races on the World Cup ski circuit, but he is possibly best known for his exploits away from the slopes. A tireless and raucous partygoer and an unabashed womanizer, Tomba thrives on attention from the media and from his legions of fans. According to his coach, Gustavo Thoeni, he skis best when he is in the spotlight. "He likes to always have people around, watching him," Thoeni told Christin Cooper for *Skiing* magazine (February 1991). "If people are watching, he goes faster." Tomba's personal magnetism and his ability to back up his enormous self-confidence with electrifying performances have dramatically increased the popularity of Alpine skiing as a spectator sport. Phil Hersh of the *Chicago Tribune* (February 7, 1992) wrote that Tomba is "perhaps the most captivating personality in the history of racing down mountains."

Skipper
BRIKO
BRIKO

Gepa Pressefoto/Sports File

Alberto Tomba was born on December 19, 1966 in San Lazzaro di Savenna, near Bologna, Italy, to Franco Tomba and Maria Grazia. The family lives at the base of the Apennines in Castel dei Britti, a suburb of Bologna, in an elegant sixteenth-century villa originally built by a cardinal and restored by Alberto's grandfather. Franco Tomba, who is a textile manufacturer and operates an upscale clothing store in Bologna, was a competitive skier in his youth, and he has encouraged his children to excel in sports. Alberto learned to ski at the small Apennine resort of Sestola and sharpened his skills at the resort of Cortina d'Ampezzo, where he received expert guidance from Guido Siorpaes, a professional ski instructor, and from Siorpaes's wife, Yvonne Rügg, the 1960 Olympic gold medalist in the giant slalom. Believing that Alberto's older brother, Marco, had the greater potential as a skier, Franco Tomba encouraged Alberto to concentrate on soccer. "My father didn't really believe in me," Alberto Tomba was quoted as saying by Bruce Newman in *Sports Illustrated* (January 25, 1988). "He thought I would never become a champion. It made me mad. It motivated me."

The Tomba family's spacious property served as a training ground for the two brothers. In the winter, the boys would leave an outside faucet running overnight, and by morning they would have an icy hillside with room for forty slalom gates for skiing. During the warmer months, Alberto would put on tennis shoes and run through a slalom course on the grass. His dedication to his school studies was less wholehearted. After twice failing his secondary school exams, he took roses to the examiners, but to no avail, for he was unable to recognize a poem known by most Italian schoolchildren.

Tomba earned a spot on Italy's national ski team while still in his teens. He specialized in two of the five Alpine skiing events, slalom and giant slalom, but, partly because of his mother's fears for his safety and partly because of the exhausting mental and physical preparation necessary to compete successfully in all events, he eschewed those that involved high speeds: the downhill, the super giant slalom (he sometimes competes in that), and the combined event, which requires a downhill run and a slalom run. At around six feet tall and 200 pounds, Tomba was a new breed of slalom skier. Rather than slashing through slalom gates by sharply turning back and forth, Tomba skis a much straighter line. He crouches low and passes by the slalom gates with inches to spare, knocking down the gate poles with his powerful upper body. To accommodate his gate-crushing style, Tomba became the first skier to wear a helmet in the giant slalom. In his first season on the Italian team, however, he showed potential only during training runs. Frequently leaving the team's training site to visit his girlfriend, Tomba seemed to lack the self-discipline necessary for the rigors of World Cup competition.

Toward the end of his second year on the circuit, Tomba made his first breakthrough. At the 1987 World Championships, in Crans Montana, Switzerland, he won a bronze medal in the giant slalom. Tomba was the only Italian to take a medal in that competition and had become, at the age of twenty, the first Alpine skier from the Italian lowlands to reach the top ranks of the national team, which had always been dominated by Italians from the far northern region, the most mountainous part of Italy. His achievement made him a hero among southern Italians, who have a deeply ingrained rivalry with northern Italians.

Perhaps encouraged by the bronze medal, Tomba began a rigorous postseason training and diet program that reduced his body fat from 17 percent to 10 percent of his total weight. The hard work quickly paid off. At the 1987–88 World Cup season's first competition, in Sestriere, Italy, Tomba won both the slalom and the giant slalom. As he crossed the finish line during one of those victories, he screamed, "*Sono una bestia*" ("I am a beast"), and after taking another slalom title, at Madonna di Campiglio, Italy, he proclaimed, "I am the new messiah of skiing!" By the time of the 1988 Winter Olympics in Calgary, Alberta, Canada, in February, Tomba had won seven races in the World Cup season, the most ever for an Italian, to become the dominant athlete and personality in the sport. Basking in the spotlight, he impudently played to the fans or to the camera, and his grinning visage and brash statements saturated the Italian media, which had nicknamed him "Tomba la Bomba" ("the Bomb").

Tomba's antics continued as the Italian team trained at a secluded retreat in the Canadian Rockies for the Calgary Olympics. Among other things, he enlivened mealtimes by putting ice cubes down his teammates' shirts and throwing spitballs. "I'm considered the clown of my team because I cannot be serious for two minutes," he told Bruce Newman. "I'm afraid if I become more serious I will stop winning. Maybe I will learn not to say bad words in the future, but that is the best to be hoped for. This is my character and I cannot change." At the Olympics Tomba decided to enter the super giant slalom, a race that is a hybrid of the giant slalom and the downhill, but the strategy backfired when he missed a gate and twisted a knee, which caused him to lose two days of training. Nonetheless, the unflappable La Bomba declared, "The giant slalom and slalom are my own races, the titles I can't miss. My resurrection is near."

In the first run of the giant slalom, Tomba found himself placed at the head of the line of competitors. As the tension mounted and he prepared to take off, he turned to the other entrants and said, "O.K., boys, keep calm. And good luck to all." He then gave one of the strongest performances in the 1988 Winter Olympics. His first run was more than a second—an eternity in ski racing—faster than that of any of his competitors. In between his two runs in the giant slalom, Tomba casually made a collect call to his family in Italy, then headed back up the Mount Allan course for his second run. With a comfortable lead in the standings, Tomba skied more carefully the second time down, but his combined time for the two runs was still more than a second better than the next-best finisher. Tomba skied to a halt in front of a group of Italian fans, tears welling in his eyes, and the group tumultuously celebrated Italy's first Olympic gold medal in Alpine skiing in twelve years. Tomba told reporters, "I am not a beast or La Bomba today. I am just a happy man."

Winning a second gold medal, in the slalom, proved to be a more difficult task for Tomba. The eleventh man to ski in the first run, Tomba had difficulty with the rut-filled course and found himself in third place going into the second run. The leader, Frank Woerndl of West Germany, was 0.63 seconds in front of Tomba after the first run. Skiing before Woerndl, Tomba had an excellent second run, and then he watched as Woerndl came within just 0.06 seconds of beating him in the closest slalom finish in Olympic history. Talking to reporters after his second gold-medal performance, Tomba admitted that he "certainly had a little luck."

When Tomba returned home to Italy, he was treated like a national hero. He was invited to meet with President Francesco Cossiga and to have an audience with Pope John Paul 2d. During a motorcade through San Lazzaro di Savenna, Tomba was serenaded with the "Triumphal March" from Verdi's opera *Aïda*. He had to be rescued from 10,000 fans by members of the carabinieri, Italy's paramilitary national police. (Tomba has served with the carabinieri in a ceremonial capacity to fulfill Italy's military service requirements.) As a reward for returning home with a gold medal, Franco Tomba presented his son with a new Ferrari.

During the remainder of the 1987–88 season, Tomba continued to dominate the slalom and giant-slalom races. He won the slalom and giant-slalom World Cup titles for the year and nearly took the coveted overall World Cup title, even though he had avoided downhill and combined races. In the final eight days of the season, the points lead changed hands between Tomba and the Swiss skier Pirmin Zurbriggen four times before Zurbriggen finally captured the crown in the last contest of the season.

Content to rest on his gold-medal laurels, Tomba cut back his already limited training regimen and indulged himself with wine and fine food. During the next World Cup season, his performance was generally uninspired. Although he finished third in the overall World Cup standings, Tomba won only one race during the entire 1988–89 season and was clearly not up to the standards he had set a year earlier. The Italian press stopped referring to him as La Bomba, calling him *cicciobombolo* ("big fat bomb") and *cicciotombolo* ("falling fatty") instead. And another nickname, "*Albertone*," in the sense of "Alberto the Great," took on the additional meaning of "Fat Alberto."

In an attempt to restore his son to medal-winning form, Franco Tomba persuaded the Italian Ski Federation to hire Gustavo Thoeni as Alberto's personal ski coach. Thoeni, who had won a gold medal in the giant slalom at the 1972 Winter Olympics, was one of the few people whose accomplishments merited the respect from Tomba that a coach needs to be effective. Tomba was also provided with a personal conditioning coach, a ski equipment technician, a masseuse, and the freedom to train wherever and whenever he wanted. Those privileges widened a rift that had developed between Tomba and other members of the Italian ski team. One former teammate charged that Tomba had been allowed to get away with questionable conduct ever since he joined the team. "He would have five ice creams after dinner, one after the other, just to see how far he could take it, and no one ever said stop," the teammate told Christin Cooper. "Now it's too late." "We were always waiting for him," another former teammate told Cooper, "everyone loaded in the van, fifteen minutes, twenty minutes, a half hour. I said, 'Go! No bus for him!' but always we waited. I think he has never suffered for anything." Defending the ski federation, and himself, Tomba has pointed out that his accomplishments brought money and recognition to Italian skiing. In fact, the number of people who watched skiing on Italian television quadrupled after Tomba came on the scene.

After Tomba began training on his own, he gradually regained his top form in World Cup competition. Apparently motivated by the spate of negative publicity, he trained more diligently than ever. "Alberto has worked harder this season than he ever has in his life . . . ," Armando Trovati, a friend of the skier, explained to Ken Shulman for the *New York Times* (December 23, 1990). "He knows if he doesn't ski well this year, he'll return to being a nobody. The sponsors, the press, the fans, all of that will be gone. He loves the attention. He thrives on it. And he knows that he has to win to have it." With the help of his conditioning coach, Tomba lost fifteen pounds before the 1989–90 season. An exercise regimen that concentrated on speed exercises, as opposed to the endurance exercises that were customary, helped him hone his reactions and agility, which are essential for slalom racing.

In the early part of the 1989–90 season, Tomba won one race and then, at Val d'Isère, France, crashed and broke his collarbone in the super giant slalom. Unable to compete for three months, he returned to win two races at the end of the season. Tomba was approaching his old form in the 1990–91 campaign, and despite falling or going off course on several occasions in World Cup races, he won the World Cup giant-slalom title and finished a mere twenty points behind Marc Girardelli of Luxembourg in the standings for the World Cup overall title. He regained his dominating World Cup form in 1991–92 and clinched the season slalom title by late January 1992. Tomba earned the decisive victory, in his typical, exciting way, at Wengen, Switzerland. In the first run, he hit a gate pole so forcefully that it flew up in the air and fell in front of his skis, and in the second, he nearly fell over backwards at the top of a slope, then was hit in the face with a snowball as he neared the finish line, yet he still managed to finish faster than anyone else.

Heading into the 1992 Winter Olympics in Albertville, France, Tomba had reestablished himself as the favorite for the gold medal in the slalom and giant slalom. He pointed out that he had won his two gold medals in Alberta, Canada and that the name of the city hosting the 1992 games was also similar to his own first name. "After the games, they will have to change the name to Albertoville," he declared. The Alpine ski races in the 1992 Winter Olympics were held at Val d'Isère, the site where Tomba had broken his collarbone three years earlier. Nevertheless, he displayed his usual bravado by announcing that he would be modifying his lifestyle in deference to the importance of the Winter Olympics. "I used to have a wild time with three women until 5 A.M.," he proclaimed. "In the Olympic village, I will live it up with five women until 3 A.M."

On the morning of the giant slalom, Tomba's various Italian fan clubs marched through the streets blowing horns. The race itself found Tomba locked in an exciting duel with Marc Girardelli. Tomba led Girardelli by 0.13 seconds after the first run, but Girardelli put the heat on Tomba with a second run that was almost two seconds faster than Tomba's first run. The last man down the course, Tomba responded with the best time of the day, to win the event by 0.32 seconds. With the victory, Tomba matched the Olympic Alpine record of three gold medals, and he became the first skier to successfully defend an Olympic Alpine gold medal. Comparing his victory with his performance at the 1988 Winter Olympics, Tomba told reporters, "Winning was much easier in Calgary. I didn't feel any of the pressure I felt today, with everybody gunning for me."

Several days later, Tomba suffered a letdown in the first run of the slalom. A bad start left him in sixth place, more than 1.5 seconds behind the Norwegian skier Finn Christian Jagge. Tomba overtook four competitors with a brilliant second run, but Jagge held on with a solid second run that gave him the victory by 0.28 seconds. Despite his having failed to win a record fourth gold medal, Tomba helped lift the victor into the air in celebration, and he did not appear disappointed with his silver medal. After the Olympics, Tomba again seemed to lose motivation, and he closed out the season in disappointing fashion. Despite medaling several times during the 1992–93 World Cup season, Tomba never regained his dominating form, as he was hampered by illness, including a severe case of the flu at the World Championships, and other distractions.

Notwithstanding his Olympic success and twenty-nine World Cup victories, Tomba's career has been clouded by the fact that in four World Championships, he has managed to come away with only one medal, a bronze in 1987. He has also been criticized for his failure to win the World Cup overall title, even though he has dominated the two events in which he competes, slalom and giant slalom, for several years. Tomba plans to compete in the 1994 Winter Olympics in Lillehammer, Norway.

Prior to the Albertville Olympics, Ken Shulman observed in the *New York Times* (February 2, 1992), "It would be inexact to say that Alberto Tomba is the most popular figure in skiing today. He is skiing today." Reveling in the spotlight, Tomba thrives on the attention that most other skiers have tried to avoid, and he has added personality to a sport that often seemed nearly devoid of it. The characteristics that have made Tomba such a popular figure are also a constant threat to his future success, for he must carefully balance his desire to enjoy the finer things of life with his drive to be the best skier in the world. In most interviews, he gleefully spends more time discussing food, partying, and women than discussing skiing. Tomba, who has green eyes and black hair, has used his flamboyant personality and great fame to earn about $1 million a year in endorsement contracts with ski equipment and clothing manufacturers. He has talked with Sylvester Stallone about launching a career in motion pictures when he retires from skiing.

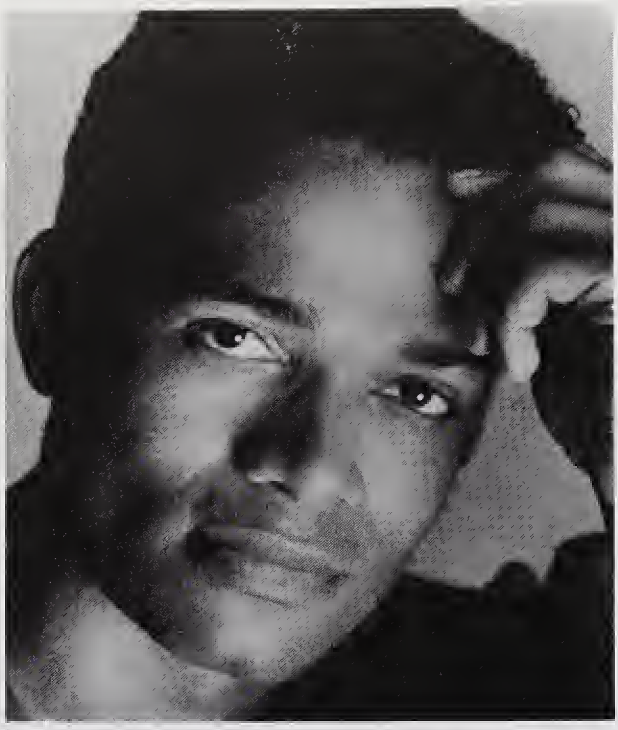
Selected Biographical References: Skiing 41:226+ S '88 pors, 43:101+ F '91 pors, 44:86+ Ja '92 pors; Sports Illus 68:30+ Ja 25 '88, 76:52+ F 2 '92 pors; N Y Times V p3 D 20 '87 por, VIII p2 D 23 '90 por; Washington Post G p1+ F 26 '88

Van Peebles, Mario

Jan. 15, 1957(?)- Filmmaker; actor. Address: c/o International Creative Management, 8942 Wilshire Blvd., Los Angeles, CA 90211

The son of the pioneering film and theatre director, producer, and writer Melvin Van Peebles, Mario Van Peebles has staked his own claim in television and movies, on both sides of the camera. As an actor, he first gained the attention of critics and viewers in the late 1980s, when he appeared in the Clint Eastwood war movie *Heartbreak Ridge* and starred in the television series *Sonny Spoon*. More recently, he became a prominent member of the new wave of talented young black filmmakers with the release, in 1991, of *New Jack City*, one of the most explosive screen gangster epics since the first two installments of Francis Ford Coppola's *Godfather* trilogy. He followed up that impressive debut effort by directing and starring in the revisionist western film *Posse* (1993). Among Van Peebles's declared aims are making films on subjects about which he is passionate and making them entertaining as well as edifying.

Mario Van Peebles was born in Mexico City, Mexico on January 15, 1957, the oldest of the three children of the filmmaker Melvin Van Peebles and the photographer Maria Marx, who is of German ancestry. (Some sources give 1958 as his year of birth.) While his father was struggling to establish himself as an artist, young Mario traveled with his



Benoit Malphettes

Mario Van Peebles

parents in Europe. As he told *Current Biography*, his parents—especially his father—wanted their children to see that there was a world beyond the racial conflicts gripping much of the United States. "My father and my mother were both politically aware. . . . [They] realized that to travel was key." Traveling, he added, helped him to "realize that the myopic black-and-white thing we deal with here is not all there is. . . . And once you plug into that, it gives you a different strength as a human being. And then you're not dealing with just hate and reacting, you can deal with it in a different way."

To see as many places, and to experience as much, as they could, the Van Peebles family lived frugally. "My room was usually a hotel closet. Mom was my schoolteacher," Mario recalled in an interview with John Stark of *People* (March 2, 1987). His parents separated while they were living abroad and eventually obtained a divorce, although the family has remained close over the years. Mario and his sister, Megan, moved with their mother to San Francisco. Maria Marx, whose father worked in the administration of President Harry S Truman, was a liberal parent as well as an independent and creative woman. "She and I hitchhiked to Altamont," he told John Stark. "She got me drum lessons with the Grateful Dead. She's that kind of mom."

Mario Van Peebles began acting when he was quite young. At the age of eleven, he appeared in a production of Herb Gardner's comedy *A Thousand Clowns*, and in 1971 he played the part of a boy who is seduced by an older woman in *Sweet Sweetback's Baadasssss Song*, which was directed by and starred his father. The controversial, independently produced film, about a black man who kills two white, racist policemen and then flees to Mexico, has since been credited with opening doors in Hollywood for black moviemakers, but at the time of its release there was widespread fear that it would provoke "race riots." Consequently, the film opened initially at just two movie houses, in black neighborhoods in Detroit and Atlanta. That inauspicious beginning notwithstanding, *Sweet Sweetback* became one of the highest-grossing independent films of all time and spawned an entire genre of so-called black exploitation films in the early 1970s.

Although his role in his father's film was a small one, and his appearance as an extra in Don Siegel's *Dirty Harry* (1971), starring Clint Eastwood, did not survive the final cut, Van Peebles felt himself to be rooted in the world of entertainment. "I was so aware of what [my father] was doing overall that I wanted to be a part of the whole machinery," he explained in an interview with David Mills for the *Washington Post* (March 10, 1991). "I was really aware of my dad's struggle. As a kid, I would go to writing meetings with him. I learned a lot. Whatever was required, I would basically do. I just thought that was normal." As Mario recalled when he spoke to Kathy O'Malley of the *Chicago Tribune* (July 16, 1987), Melvin Van Peebles constantly reminded his son that the profession was called "show business," not "show arts," and that success as an entertainer depended as much on good business sense as it did on talent. Taking his father's advice to heart, Mario enrolled at Columbia University, in New York City, where he studied economics in order to understand the entertainment industry's financial side. "I felt it was important that he have a base in economics," Melvin Van Peebles explained when he spoke to John Stark. "That way he could do whatever he wants in life."

After graduating from Columbia in 1980 (some sources give the year as 1978), Mario Van Peebles accepted a job as a budget analyst for the New York City Department of Environmental Protection. Frustrated by the glacial pace of the city bureaucracy and by repeated funding cuts for environmental programs, he resigned after a year and asked his father to help him find work in films. In an interview with Laura B. Randolph for *Ebony* (June 1988), Mario recalled his father's response: "He looked me in the eye and said, 'I'm going to give you some free advice: 'Early to bed, early to rise, work like a dog and advertise!' That was my father's way of telling me I had to learn to do it for *myself*. . . . Though it didn't seem like it then, it was the greatest gift he could have ever given me. So many kids of famous people never learned the value of *earning* something, or how sweet it is to have accomplishments to call your own."

While the elder Van Peebles refused to use his influence to obtain roles for his son, he promised to see Mario in any production in which he appeared. "And true to [his] word," Mario told Kathy O'Malley, "[he] saw me in every rinky-dink Off-Broadway thing I did—the first black Tarzan, a psychotic killer maid in a production where the

Sunday matinees got the after-church crowd who'd be yelling up to the stage." To help make ends meet while paying his dues Off-Broadway, Van Peebles worked as a model for the Elite and Ford agencies. For a time in 1983 he also studied Method acting with the renowned drama teacher Stella Adler. His credits during this period include *Waltz of the Stork Boogie*, a musical written by his father that was staged by the New Federal Theater, an Off-Off-Broadway showcase for minority playwrights, and *Take Me Along*, a musical adaptation of the Eugene O'Neill play *Ah, Wilderness!*, which was performed in 1984 at the Manhattan Community College theatre.

In the mid-1980s Mario Van Peebles appeared on the television soap opera *One Life to Live* and on the enormously popular prime-time series *The Cosby Show*. He got a foothold in the film industry when he played a dancer in *The Cotton Club* (1984), Francis Ford Coppola's ambitious drama set in the Jazz Age. He took the role of Villain X in the futuristic action film *Exterminator II* (1984) and played a tough, lovable rapper in *Rappin'* (1985), for which he wrote and performed five rap numbers. His portrayal of a pimp in the 1985 made-for-television movie *Children of the Night* on CBS won him a Bronze Halo award. In the 1986 film *Delivery Boys*, a comedy about rival breakdancing crews, Van Peebles took the part of a villain called Spider, and in the same year he was cast as the ambitious black attorney Andrew Taylor on the highly regarded television series *L.A. Law*. He left the show when Clint Eastwood asked him to costar in the film *Heartbreak Ridge* (1986), about a stern Marine sergeant who whips his men into shape in time for the American invasion of Grenada. Van Peebles played Stitch Jones, a funny, jive-talking, street-savvy musician, the self-proclaimed "Ayatollah of Rock-and-Rolla," who joins the Marines and forges an unlikely friendship with his no-nonsense sergeant (Eastwood). According to a writer for *Variety* (December 3, 1986), Van Peebles gave "perhaps the film's best performance as a soldier who initially cares mostly about rock guitar-playing gigs and boisterous invective." The multitalented Van Peebles also wrote and performed several songs for the soundtrack of *Heartbreak Ridge*.

Van Peebles demonstrated his gifts as a comic actor in the otherwise forgettable 1987 movie *Jaws: The Revenge*, in which he played a Bahamian scientist, and in the title role of *Sonny Spoon*, a television series that was tailored by NBC to fit Van Peebles's chameleonlike talent. Produced by Stephen J. Cannell, *Sonny Spoon* focused on a charming big-city private eye (Van Peebles) whose office was a telephone booth and who solved crimes by relying on his wits and his mastery of disguise instead of a gun. His streetwise associates were a bar owner (Melvin Van Peebles), a prostitute (Jordana Capra), and a skateboard-riding amputee (Bob Wieland). Reviewing the premiere of *Sonny Spoon*, a writer for *Variety* (February 24, 1988) stated that the plot "strain[ed] credulity" but that the show's "big plus is [Mario] Van Peebles, whose agreeable manner and suggestion of underlying strengths" gave the series its "moxie." After its debut in the NBC lineup in the middle of the 1987-88 season, the show was renewed for the fall of 1988, but low ratings led to its cancellation later that year.

Van Peebles told *Current Biography* that the kinds of roles he felt compelled to accept in order to survive as an actor became the "impetus" for him to work as a director. "What's important," he said, "is to not just be in [film], but to control it, because the real power was with the director." Describing the power of the media, he added, "The media . . . can get a president elected. It can shape our views on something." In discussing the ability of television and film to influence self-images, particularly those of minorities, he said, "[The media] can tell you you are a gangster, or it can tell you you are a black cowboy. It can tell you you were in the 'hood' shooting up stuff, or it can tell you you had a part to do with building this country." Stephen Cannell gave Van Peebles the opportunity to direct episodes of *Sonny Spoon* and, after that series left the air, episodes of his production company's *21 Jump Street*, on the Fox network, and the critically acclaimed crime drama *Wiseguy*, on CBS. Van Peebles also directed music videos for Kid Creole and the Coconuts and the group Nighttrain.

In 1988 the film producers George Jackson and Doug McHenry acquired a script based on the rise and fall of Leroy "Nicky" Barnes, the kingpin of the heroin racket in Harlem in the 1970s. Wanting to give their project a contemporary slant, they turned to the journalist Barry Michael Cooper, a *Village Voice* writer who had coined the phrase "new jack" to describe symbols of inner-city culture in the era of Wall Street greed, from the ascendancy of rap music to teenagers' coveting $150 sneakers to the phenomenon of adolescent drug lords. Cooper updated the script to deal with the rise of a fictitious "visionary" of the crack-cocaine trade, and for a director the producers turned to Van Peebles, who wanted to make their movie a hard-hitting "Roaring Eighties" homage to such classic gangster films as the 1931 James Cagney film *Public Enemy* and the 1932 hit *Scarface*, which starred Paul Muni.

Released in 1991, *New Jack City* stars Wesley Snipes as Nino Brown, a sleek, megalomaniacal businessman whose ruthlessness parodies and at the same time embodies the doctrines of unabashed capitalism. Seeing the multimillion-dollar street potential of rock cocaine, Brown takes over a Harlem apartment complex, sets up a drug-manufacturing lab, computerizes his business operations, and hires an army of Uzi-toting henchmen. Also effective in the film, which was shot on location in Harlem and the Bronx, were the rapper Ice-T, who played Scotty Appleton, a hip-to-the-streets undercover cop whose mission in life is Brown's destruction (the author of the controversial song "Cop Killer," Ice-T was a seminal figure in the creation of rap's popular "gangsta" motif); the comedian Chris Rock, in the role of Pookie, a crackhead police informant; Judd Nelson, as Detective Nick Peretti, a reformed white drug addict, who is Appleton's partner; and Mario Van Peebles, as Detective Stone, Appleton's supervisor.

In his review of the film for the *Village Voice* (March 19, 1991), Playthell Benjamin concluded, "*New Jack City* is a powerful movie about a sordid American reality, and director Mario Van Peebles . . . pulls it together in fine fashion." Hal Hinson of the *Washington Post* (March 8, 1991) seconded that opinion, saying, "Van Peebles, who burns his debut as a director right into your gut, . . . gives a savage urban energy to every composition." And in the *New York Times* (March 8, 1991), Janet Maslin wrote that Van Peebles "proves to be as comfortable behind the camera as he is in front of it. . . . [His] direction can be overly ambitious, attempting odd angles and arty compositions, but for the most part it is efficient and unobtrusive."

The opening of *New Jack City* at 825 theatres was marred by disturbances in several cities, including Los Angeles, where some ticket holders reportedly became violent after they were denied admission to theatres that had oversold showings of the film, and Brooklyn, where an exchange of gunfire resulted in the death of a teenage moviegoer. "To some alarmed observers," Priscilla Painton wrote in *Time* (March 25, 1991), "the upheavals suggested that life was imitating art at a time when more and more urban youths are armed and prone to just the sort of violence that such films so graphically portray." Nonetheless, only a handful of theatres refused to screen the film in fear of gang-related violence, and *New Jack City*, which had been produced on a budget of $8.5 million, became one of the year's most successful films.

In defense of *New Jack City*, Van Peebles pointed out that eruptions of violence had greeted the opening of Francis Ford Coppola's *Godfather Part III*, in 1990, and that youths who saw *New Jack City* rooted for the narcotics detective played by Ice-T, whereas fans of movies like *The Godfather* and Brian De Palma's brutal *Scarface* had cheered the gangsters. As Van Peebles pointed out in an article in the *New York Times* (March 31, 1991), "People assume that the movie's content somehow inspired young people who see it to violence. . . . Was the rioting in Los Angeles caused by young people who had just seen *New Jack City* or because they couldn't get in to see it? Was it because they had seen the movie or because they had seen the video of a black man [Rodney King] being beaten by members of the Los Angeles police department?"

Despite his newfound status as a "bankable" Hollywood director, Van Peebles continued to accept acting assignments, especially in made-for-television movies. In 1991 he played the title role in *Triumph of the Heart: The Ricky Bell Story* (CBS), the true story of the running back from the University of Southern California who was struck down by the rare muscle disease polymyositis early in his career in the National Football League. The following year, in *In the Line of Duty: Street War* (NBC), he appeared as a New York City Housing Authority police officer, Raymond Williamson, who was gunned down while patrolling an apartment building in Brooklyn. Van Peebles's other television-movie credits include *The Cable Car Murder*, *Sophisticated Gents*, *The Facts of Life Down Under*, *The Child Saver*, *Blue Bayou*, and the title role in *The Emperor Jones*, which was shown on PBS. He also wrote and directed a short film entitled *Juliet* and coproduced and costarred with his father, who also directed and wrote the screenplay, in the action-comedy film *Identity Crisis*, which was made in 1988 and released as a direct-to-videocassette film in 1991. In that movie, Mario Van Peebles essayed the comic role of Chilly D., a rapper who dies at the same instant that a French fashion designer is murdered. Plot complications ensue when the homosexual designer is reincarnated in Chilly D.'s youthful body.

In 1993 Van Peebles directed and starred in *Posse*, a western with a largely black cast that included his father. The story revolves around a group of black soldiers under the command of a white, racist colonel, played by Billy Zane, in the Spanish-American War. When the soldiers, led by Jesse Lee (Mario Van Peebles), stumble upon a fortune in gold coins, they mutiny and escape with their riches from Cuba to the United States. With the colonel in hot pursuit, the posse make their way toward Jesse Lee's hometown, Freemanville, where he has some old scores to settle. With *Posse*, Van Peebles set out to make a revisionist western that addressed Hollywood's past neglect of the contribution made by African-Americans to the shaping of the American West.

Posse opened to mixed reviews. In an article for the *Washington Post* (May 14, 1993) subtitled "An Idea That Went Thataway," Hal Hinson maintained that "in tone, the movie wobbles between parody and seriousness. . . . It sends up [Sergio Leone–style westerns'] proto-mythological pretensions to existential depth by turning the terse, macho posturing into a joke. The film's underlying spirit is far too heavy for its broadly comic lighter side, yet too glib for the moments when the picture wants to take itself seriously." Writing in the *Chicago Tribune* (May 14, 1993), Dave Kehr called *Posse* a film that "doesn't live up to its initial promise" and that "quickly forgets its historical mission," becoming "a series of macho poses, without much dramatic integrity or stylistic conviction." On the positive side, Janet Maslin of the *New York Times* (May 14, 1993) felt that Mario Van Peebles revealed "a firm command of his material," and Julie Salamon observed in the *Wall Street Journal* (May 13, 1993) that "*Posse* has the beauty and the energy of a good western" and that the movie's "black perspective" made it "interesting as well as entertaining."

Along with Spike Lee and John Singleton, Mario Van Peebles is among the most prominent of Hollywood's newly enfranchised black directors. Still, he feels black filmmakers' foothold in Hollywood to be, as yet, a precarious one. As he told *Current Biography*, "Forty or fifty years ago, . . . all black music was considered 'race' music. [Then], the white-owned record industry . . . realized they could make money from black artists. They said, 'Well, we can't make money if they're stuck in race music in the back of the store, so we'll take them out and give them their own categories.' So [with] Charlie Parker, they said, 'That's not race music, that's jazz.' And Whitney [Houston] is pop and James Brown is R&B. . . . Now that means that if . . . James Brown's new record doesn't do well, that's not the death of all black music—it just reflects his own record. Now you look at films—we're race *films*. We know that if Singleton's next picture goes down the drain, [or if] Spike Lee's is down the drain, hey, man, we're race films right now. It could be over. But if I can make a western, . . . and Spike breaks out that way, and Singleton breaks out the other way, . . . and we get strong enough economically, then we've had our own categories, and we're no more the same, no more [to be] compared than David Lynch and Woody Allen. . . . Part of my goal is to see us make that transition."

Personable and charming, Van Peebles prefers to dress casually, in jeans, sneakers, and T-shirts—"no gold, no jewelry, no furs," as he told Frank White for *Ebony* (May 1987). He maintains an apartment in New York City and a condominium in Los Angeles. Having been born in Mexico, raised in Europe and San Francisco, and educated in the East, Van Peebles absorbed a variety of unusual influences that he believes has broadened his artistic outlook. "I can speak four languages fluently," he told John Stark. "French, Spanish, Uptown and Downtown." With his father, he is the author of *No Identity Crisis: A Father and Son's Own Story of Working Together* (1990), about their collaboration on the film *Identity Crisis*.

Describing for *Current Biography* what he considers most important for him as a filmmaker, Van Peebles related two incidents: discovering a magazine article, about the recent death of a black cowboy, that read, "Up until Mario Van Peebles's *Posse*, people didn't even know there were black cowboys"; and being at a showing of *New Jack City* at which "one brother in the front row stood up when Chris Rock was getting high on crack, and said, 'Just say no, fool!'" "That's what I wanted," Van Peebles told *Current Biography*. "Those are the gems I'll take with me to my grave."

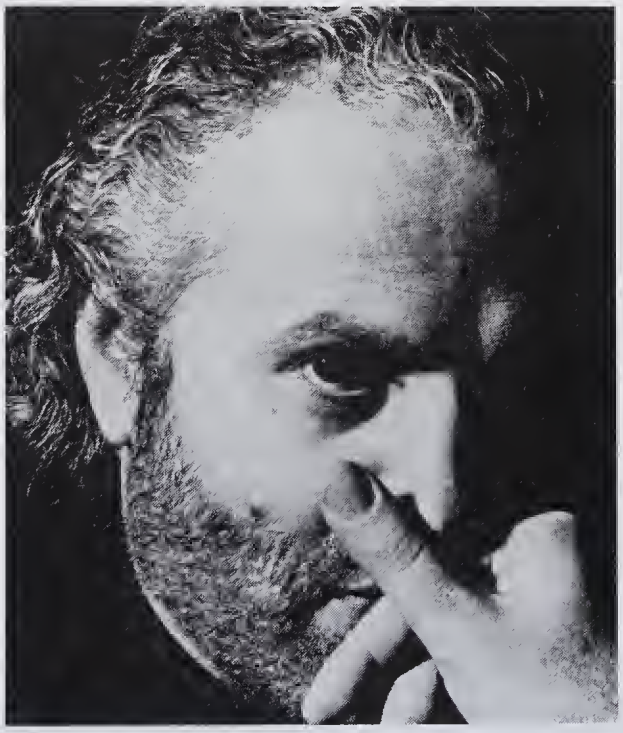
Selected Biographical References: Chicago Tribune VII pG+ Ja 2 '87 por, V p3 Jl 16 '87 por; Ebony 42:80+ My '87 pors, p82+ Je '88 por; N Y Times H p9+ Mr 31 '91 pors; N Y Times Mag p15+ Jl 14 '91 pors; People 27:91+ Mr 2 '87 pors, p25+ Jl 29 '91 pors; USA Today D p3 Mr 17 '88 por; Washington Post D p6+ Mr 8 '91, G p1+ Mr 10 '91 por; Motion Picture Almanac, 1992

Versace, Gianni

(ver-sä´chē)

Dec. 2, 1946– Italian fashion designer. Address: c/o Keeble Cavaco & Duka, Inc., 853 Seventh Ave., Ste. 10-A, New York, NY 10019; Versace Boutique, 816 Madison Ave., New York, NY 10021; Via della Spiga 25, Milan 20121, Italy

"I make clothes for the soul as well as for the body, and that's why I believe very strongly in the present," the Italian fashion designer Gianni Versace has declared. "History is fascinating, which is why I want to make it, rather than re-create it. I've never been a 'retro' designer." Accomplished at synthesizing disparate styles and traditions from as far back as ancient Greece, Versace creates original designs for men and women that point to the future even as they recall the past. By employing the latest technology to fuse such dissimilar materials as metal and silk or leather and rubber, he has established himself in the eyes of the fashion cognoscenti as one of the most innovative Italian designers of his generation. In the fifteen years since his label first appeared, he has risen to the level of stardom obtained by Poiret, Chanel, and Yves Saint Laurent, fulfilling the prediction of the *New York Times*'s fashion critic Bernadine Morris, which she made not long after his debut.



Keeble, Cavaco & Duka, Inc.

Among Versace's clients have been Diana, Princess of Wales; the movie stars Warren Beatty, Jane Fonda, and Sylvester Stallone; the opera singers

Kiri Te Kanawa and Luciano Pavarotti; and the pop-music stars Bruce Springsteen, Phil Collins, Sting, and Elton John, whose 1992 world tour featured sets designed by Versace and whose most recent album, *The One*, showcased Versace's talents on its cover. Versace's designs have also graced the stages of theatres and opera houses around the world, including the famed Teatro alla Scala, in Milan, Italy. Eschewing the elitism that could so easily attend such a distinguished career, he has tried to create clothes that are accessible to a variety of customers. "I don't design for the elect few," he told Judith Harris Ajello in an interview for *Attenzione* (September 1981). "I design for all women. You can't design dresses just for a Lauren Bacall or a Greta Garbo. Anyhow, there is no ideal. All women are my ideal."

The designer has credited his upbringing with instilling in him a deep-seated appreciation of fashion. "As a baby, I breathed the atmosphere of clothes," Versace has said. "I was born and raised amidst dresses, and today I can say that everything I know about fashion I owe to my mother." Born on December 2, 1946 in Reggio Calabria, an industrial town at the toe of Italy's boot, Gianni Versace is the second of the three children of Antonio Versace, an appliance salesman, and Francesca Versace, a boutique owner and dressmaker. "I always used to see my mother in her tailoring room," he recalled in an interview with a reporter for *Esquire* (September 1987). "I used to admire the people who came in asking for something special to wear. I knew from very early on that I would have to become a fashion designer." When Versace was about seven years old, he watched his mother wrap black velvet around a beautiful woman who had come to her shop for a fitting. "The woman was terribly chic and that picture stuck out in my mind," Versace told Judith Harris Ajello. "I drew it over and over."

When he was not watching his mother work, Versace could be found exploring the Greek and Roman ruins that adorned the landscape of the Mezzogiorno. There, he acquired a deep admiration for his country's cross-cultural origins that has stayed with him throughout his career. "I grew up in a place where the classical atmosphere is very important, the sense of the poor people, many things. . . . I think it's very important to love your roots," he told Connie Lauerman in an interview for the *Chicago Tribune* (April 2, 1986). "From there comes the force to dare, the will to outdo myself, the stimulus to give even more," he elaborated in his book, *Versace Signatures* (1992), which he wrote in collaboration with Omar Calabrese and which accompanied a retrospective exhibit of his work at the Fashion Institute of Technology in New York City.

Despite his early preoccupation with clothes and design, Versace sought out other forms of creativity as a teenager. He dreamed of studying art or music in Rome but was compelled by his mother to stay in Reggio Calabria. Turning his attention to architectural draftsmanship, he earned the title "geometra," which meant that he could work as an architect's or building contractor's assistant. Instead, he went to work for his mother as a part-time buyer at the age of eighteen, attending fashion shows in Paris, London, Florence, and Rome. Before long, he dropped his architectural studies to devote himself to fashion.

At the age of twenty-two, Versace began creating his own designs, which so impressed a local clothing maker that he paid the young man to design a small collection of sweaters, skirts, and pants for Francesca Versace's store. "We brought down models from Rome and Milan and had regular showings on a runway for our own atelier," he recalled in his interview with Judith Harris Ajello. The line caught on among friends, and word about the young designer spread to the fashion circles of Milan. One day in 1970 a Milanese clothing manufacturer telephoned Versace, who was at his mother's boutique, and told him to be in Milan the following day if he wanted to design his own collection. Intrigued, Versace bought a last-minute ticket on an all-night train to meet his prospective employers. "My whole life was changed in an instant with that phone call," he told Ajello. "After two hours in Milan, I had already decided to remain there permanently."

Two years later Versace began designing women's ready-to-wear clothing on a freelance basis for the Complice, Callaghan, and Genny labels, which were known, respectively, for evening and day clothes, knitwear, and leather and suede. In 1975 he designed an all-leather collection for Complice, thereby becoming one of only a handful of designers to feature the rugged material so prominently. In 1978 he inaugurated the first women's ready-to-wear apparel to appear under his own label and opened a boutique in Milan. "Versace is the first mass designer in the history of Italian fashion who got a start designing for others," the Italian fashion editor Pia Soli informed Judith Harris Ajello. "With his coming of age under his own label," she continued, "he had a new burst of creativity. And does he bring out the crowds for his shows! Watch their faces—their minds aren't drifting. You can see they've mentally bought the dress the minute it appears on the runway."

In September 1978 Versace showed his first menswear collection, which he has described as adhering to the principle of "disciplined masculine negligence"; in France, the style was labeled "nonchalance deluxe." "Fashion is life, and I design for men who live in their time," he told Peter Carlsen in an interview for *GQ* (August 1979). "I suppose you could say I design for both Woody Allen and Warren Beatty—for the intellectual and the man with good looks and intelligence." Somewhat ahead of his time, Versace was among the first designers to do men's clothes in pastels. He also paired T-shirts with linen jackets before Don Johnson popularized the look in the mid-1980s as the undercover detective Sonny Crockett on the television police drama *Miami Vice*. "My clothes are really designed for a man who lives at ease, who combines rigor with freedom, who lives as a philosopher but at the same time as a successful man," he told the reporter for *Esquire*.

Since his earliest days as a designer, Versace's signature has carried with it the expectation that some of the items in any given collection would be shocking. The jolt in his first collection was provided by confident, breezy styles that were inspired by the clean lines of military uniforms, right down to the jaunty epaulets and the raised piping on the trousers. "I believe that all of us, in a certain sense, wear uniforms: doctors and professors, lawyers and waiters, rock singers, sad and happy, colorful or not," he wrote in his book. "Uniforms fascinate me because they permit an understanding of a person's ideas and ways of expression. Deciding to dress a certain way or belonging to a certain group catalogues us, expresses us."

Military fashion was just the beginning. Versace went on to create what perhaps best represents him to the fashion world: the woven metal mesh dress, which he first showed in 1982. Inspired by the metal-studded leather gear favored by the young British punks whom he had observed while visiting London in 1980, the chain-mail dress represented the culmination of two years of collaboration with German engineers. In subsequent collections the metal was anodized in brilliant colors or paired with cotton, silk, or wool. Among the designer's other technological innovations was a laser technique that bonded leather to rubber without stitches or seams. He employed that technique in the 1980s in a collection of men's and women's jackets that had wide shoulders and high collars and narrowed to a pinched waist. "I love to experiment," Versace was quoted as saying in the *Esquire* profile. "Were it possible to make plastic clothes, I'd like to be the first to do it. I am a craftsman who believes in technology."

As testament to Versace's visionary sense of style, many of his designs are included in the permanent collections of art museums around the world, among them the Art Institute of Chicago, the Metropolitan Museum of Art in New York, and the Tokyo Fashion Institute. In addition to leather and rubber, he has paired such incongruous fabrics and materials as fur with silk, gold with jute, and crinoline with denim. "You never stop the search for materials," he explained to Connie Lauerman. "You can do something new all the time." With each collection, he has tried to reinvent himself. "One of the most exciting developments for me is the growth of fashion knowledge," he told Peter Carlsen. "We know much more about clothes now than we ever did. We know how to look at photographs. We can grasp ideas of many periods. So, we can play with historical ideas—which has nothing to do with revivalism; . . . I'm against that."

Versace has drawn his inspiration from such diverse sources as the Greco-Roman ruins surrounding his hometown, the Italian Renaissance, the hippie counterculture of the 1960s, tribal Africa, the peasants of Guatemala, China, and Mexico, and the paintings of Pieter Brueghel the Younger. "It is this ability to project a classical past into a space-age future that has characterized Versace's designs," Jane Withers observed in a profile of the designer for the *Face* (December 1984). "He combines eclectic influences in coherent collections that, unlike those of so many others, don't look as though he has leapfrogged the past at random for inspiration." "I am not interested in the past, except as the road to the future," he insisted to Bernadine Morris of the *New York Times* (April 24, 1990). "I am never nostalgic. I want to understand my time. I want to be a designer for my time. I love the music, the art, the movies of today. I want my clothes to express all of this."

Versace's passion for music and theatre led him to new challenges in 1982, when he began creating costumes for operas and ballets in Milan, Leningrad, Brussels, and other cities. Among the productions at La Scala for which Versace designed the costumes were the operas *Salomé*, *Don Pasquale*, and *Doktor Faustus* and the ballets *Josephslegende*, *Lieb und Leid*, and *Dionysos*, choreographed by Maurice Béjart. "My experience [at La Scala] has helped me a lot in finding a new attitude to give my clothes," Versace told the interviewer for *Esquire*. "Whenever you're involved in a new experience, you get new ideas." He has also designed the costumes for ballets by Roland Petit and William Forsythe. The designer's artistic collaboration with the French choreographer Maurice Béjart was the subject of a 1989 film by Sergio Salerni entitled *La fortuna dell'amicizia*, or *The Good Fortune of Friendship*, based on a screenplay by Anna Piaggi. Béjart is "the greatest choreographer alive," according to Versace. "I owe him the sense of freedom, the assurance I feel in my work today," the designer explained to Laurie Levy for the *Chicago Tribune Magazine* (August 20, 1989). Versace and Béjart most recently collaborated on the ballets *Chaka Zulu* (1989), *Elégie pour elle* (1987), and *Pyramid* (1990).

The special requirements of creating clothes for performers resulted in unexpected dividends for Versace's ready-to-wear garments, including such unconstricting pieces as tights, bodysuits, and jumpsuits that allowed maximum freedom of movement. In contrast, Versace's first complete haute couture line, which was unveiled at the Paris shows in 1990, featured snugly fitting, short skirts and dresses, evening gowns with pouffed skirts and bodices festooned with gems, bodysuits with jeweled embroidery, and a pair of skintight, beaded pants patterned with recurring images of the actress Marilyn Monroe.

Versace's preferred method of creating is to work directly with the fabric and the body rather than from drawings. "I do all my designing on the body—sketches are only a notebook for me," he told Jonathan Moor in an interview for the *Daily News Record* (August 25, 1980). "I can only get a true feeling of the design when I work on the body directly, when I see how the fabric drapes across the body." Most of his clothes are cut on the bias, which allows the garment to hang naturally, following the body's curves. The benefits of designing by draping are not merely aesthetic but practical, too. "What is the point of a beautiful dress if it cannot be worn?" he has asked rhetorically.

Reflecting his craftsmanship and his use of such fine materials as beads and embroidered fabrics, Versace's creations command high prices. A $1,750 silk shirt, a $6,000 evening gown, and an $800 gold-studded belt were among the offerings in his spring 1993 collection. Nevertheless, he has maintained that his designs are more accessible than their prices would indicate, as he told *Esquire* in 1987: "Many times I've discovered that people copy my clothes and do them less expensively. So even if my clothes cost a lot, their *fashion* is not only for the elite."

Versace's spring 1993 collection, previewed in September 1992 in his first New York City show in fifteen years, was remarkable primarily for its unabashed borrowing of styles from the underworld of sadomasochism. Models wore wool crepe dresses topped with bodice-harnesses of crossed, stitched belts, or studded leather skirts and gladiator sandals. The show was highly successful. "Imagine!" Versace exclaimed in an interview with a reporter for the *New York Times* (November 1, 1992). "We showed a similar collection in Dallas fifteen years ago, and they turned the lights up on us. They were disgusted. They said these clothes belonged only in a leather bar. And now, last night, there were 200 socialites in bondage!"

But even in the 1990s the dominatrix look provoked outrage in some circles. Holly Brubach, the fashion writer for the *New Yorker*, told the reporter for the *New York Times* that the bondage designs, which had been introduced in Milan in the spring of 1992, were vulgar. The vote "was quite split," she continued. "There were people who loved it, who thought it was brilliant, the greatest thing he had ever done. And others of us, mostly women, could barely evaluate the design aspect of it because we were so offended. I have to say that I hated it. . . . Versace's designs, more than anyone else's, suggest specific sexual practices. They strike me as needing equipment." In contrast, Versace's S & M collection was praised by the photographer Helmut Newton, the controversial scholar Camille Paglia, the author of *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson*, and the editor in chief of *Harper's Bazaar*, Elizabeth Tilberis, who said, "I've loved the heavy-metal look for years."

In presenting his fall and winter made-to-order collection in Paris in July 1993, Versace showed short dresses and suits with fancy tights that were composed of bands of velvet, fishnet, and lace. The mixing of different fabrics, as in his lace-and-velvet patchwork motif, kept his couture collection "fresh and young," in the opinion of Bernadine Morris of the *New York Times* (July 20, 1993). Eschewing the flannel-and-plaid grunge trend in his spring and summer ready-to-wear collection for 1994, presented in Milan in October 1993, Versace instead revived punk details like safety pins and cutout, lacy patterns, in addition to crinkled fabrics and pleats. In an interview with Amy Spindler for the *New York Times* (June 1993), the designer explained that "this is a fresh summer punk. Nothing to do with old punk." Featuring baby-doll minidresses edged with safety pins and accompanied by matching frilly underpants, his collection demonstrated to Bernadine Morris that Versace had become "a serious master of the fashion show as good theatre, or as an art form if you prefer," as she wrote in her review for the *New York Times* (October 5, 1993). "He chose his theme, developed it with infinite variations, boring nobody, and its impact is inevitable."

Of Versace's 130 boutiques, the designer himself owns about twenty. Like some other Italian fashion houses, Versace's $800 million empire remains largely a family affair. The company's chairman and managing director is Versace's older brother, Santo; his younger sister, Donatella Beck, serves as collections consultant. He has licensed his name for men's and women's fragrances, children's wear, a bridal line, lingerie, bath products, swimwear, sunglasses, footwear, wallpaper, and bathroom tiles. Versace's work has earned him numerous awards, among them the Cutty Sark, the American award for excellence in men's fashion, in 1983 and 1988, and the Occhio d'Oro, Italy's Golden Eye award for the most creative fashion designer for women, in 1982, 1984, 1990, and 1991. In February 1993 Versace won the Council of Fashion Designers of America's first International Award. That year he published *South Beach Stories*, a book of photography and art featuring Miami scenes.

Gianni Versace's penchant for designing provocative clothes belies his own retiring, unpretentious manner. According to Peter Carlsen, Versace radiates what the ancient Greeks termed "the unbought grace of life." "I believe in the pleasure of living, in making intelligent choices," Versace told Carlsen. "And living should involve neither apathy nor too much fury." Eschewing the bustling lifestyles of Milan's fashion circles, Versace prefers quiet evenings at home, where he listens to music and reads (he especially enjoys biographies of musicians). That pace allows him to work long, highly productive hours. "My work is my life; everything else is secondary . . . ," he was quoted as saying by Jonathan Moor. "I really believe that when I reach the point where I can't say anything more, I will stop everything." Versace divides his time between his home in Milan—a three-story, antique-filled (his bed is said to have belonged to a Medici), fifteenth-century palazzo that also serves as his design studio—and his villa on the shore of Lake Como. "Como is peaceful," he told Sharon Stangenes for the *Chicago Tribune* (March 18, 1990). "There is a garden, there is the water. These are the elements I need—to see the water, especially. . . . For a certain reason—I don't know why—I feel myself in Como."

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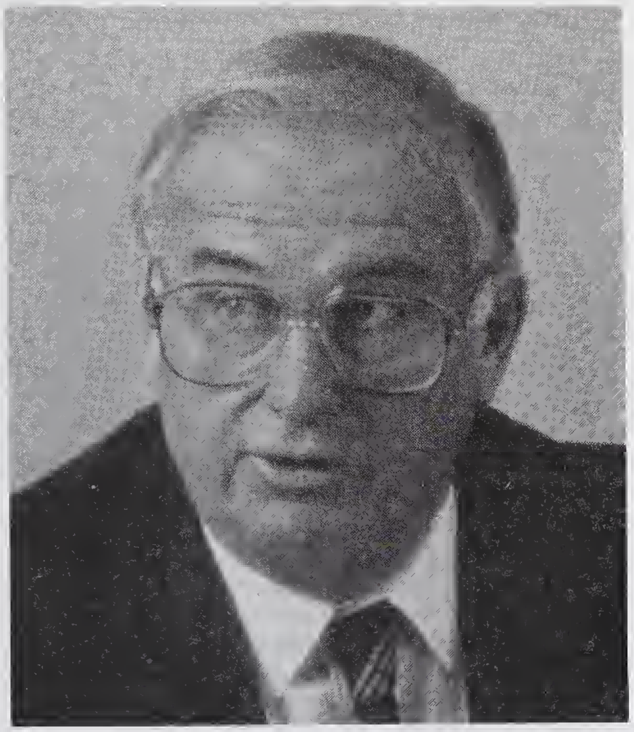

Connecticut Governor's Office

Weicker, Lowell P., Jr.

May 16, 1931– Governor of Connecticut.
Address: Office of the Governor, State Capitol, Room 202, Hartford, CT 06115

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1974.

"People talk about the demise of the monolith of communism. You know what the real monolith today is?" Lowell P. Weicker Jr., the iconoclastic Republican-turned-independent and the first independent to serve as governor of Connecticut since the Civil War, recently asked an interviewer. "It's the two-party system. On every single tough issue, the Republicans and the Democrats don't really contest each other. They want a soft landing." Throughout his two decades as a national political figure, Lowell Weicker has never spent much time looking for a safe place to land. As a freshman United States senator in the early 1970s, for instance, he used his position on the Senate Select Watergate Committee to challenge his fellow Republicans to condemn the abuse of power by the administration of President Richard M. Nixon. A decade later he again riled party loyalists by opposing President Ronald Reagan on a host of issues, including such popular adventures as the 1983 invasion of Grenada and the 1986 raid on Libya. He was also an outspoken critic of Reagan's domestic policies, once going so far as to accuse the president of being "antipoor." Although Weicker's independence of thought won him respect in many quarters, it also cost him the support of the dominant, conservative wing of the Republican party and contributed to his failure to win reelection to a fourth term in the Senate in 1988.

Although Weicker's 1988 electoral debacle left him a man without a party, it did little to dampen either his drive or his maverick tendencies. Indeed, in November 1990, six months after reentering political life as the founder of A Connecticut Party, an independent ticket, he was swept into the governorship, and within weeks of taking office, he launched a daring campaign to impose the state's first income tax. Despite a precipitous drop in his popularity and the large, bitter protest demonstrations against him, Weicker remained firm in his conviction that an income tax was necessary to reduce the state's enormous budget deficit; six months later, the General Assembly reluctantly enacted his economic program. His tenacity earned him the 1992 Profile in Courage Award from the John F. Kennedy Library Foundation and the sobriquet "the Gutsiest Governor in America" from *Time* magazine. "This is a guy when he feels in his gut something is the right thing to do, he's fueled by a genuine feeling that it's right," Lawrence DeNardis, a former Republican congressman from Connecticut who has known Weicker for many years, was quoted as saying in the *Tampa Tribune* (March 17, 1991). "If people balk, they'll see him get on his high horse."

Lowell Palmer Weicker Jr. was born on May 16, 1931 in Paris, France, the second of the four children of Lowell Palmer Weicker Sr. and Mary (Bickford) Weicker. His mother was born in India to British parents. At the time of Lowell Jr.'s birth, his father was president of Lenthéric, a French perfume company and subsidiary of the pharmaceutical company E. R. Squibb and Sons, which Weicker's paternal grandfather, Theodore Weicker, a German-born chemist, had helped to found around the turn of the century. Lowell Sr. went on to serve as president of Squibb from 1941 to 1953, when he was appointed by President Dwight D. Eisenhower as assistant secretary general of the North Atlantic Treaty Organization for production and logistics. Lowell Jr.'s brothers, Theodore and Harold, live in San Francisco, and his sister, Mary Audrey (Weicker) Mellor, resides in Scottsdale, Arizona.

In 1936 the Weickers moved to New York City, dividing their time between a fashionable residence on Park Avenue and a summer home in Oyster Bay, Long Island, New York. That year also marked the beginning of Lowell Jr.'s political career. One of his earliest memories of America is passing out Alf Landon buttons during the 1936 presidential campaign. "I always liked politics," he recalled to Clifford D. May, who profiled him for the *New York Times* (April 13, 1988). "Really, from the time I was six or seven years old I knew I wanted to go into politics." Although Weicker did not distinguish himself academically at the Lawrenceville School, a prep school in New Jersey from which he graduated in 1949, he did well enough to gain admission to Yale University, where he took political science as his major subject. During his free time he rowed on the junior varsity crew with Edwin Meese 3d, the future attorney general, and crossed swords with William F. Buckley Jr., who later became a political columnist, in the Political Union, the school's debating society. On receiving his B.A. degree in 1953, he joined the army. Discharged in 1955 with the rank of first lieutenant of artillery, he later served as an army reserve officer, from 1959 to 1964. During the intervening years, he attended the University of Virginia School of Law, from which he took his LL.B. degree in 1958. After passing the Connecticut bar in 1960, he helped to found a law firm in Greenwich, an affluent town in Connecticut.

Weicker's law career ended abruptly in 1962, when he was elected to the Connecticut General Assembly. During the next six years he specialized in zoning, transportation, and tax issues. Concurrently, he served as first selectman, or mayor, of Greenwich from 1964 to 1968. In those days, Weicker was known as a conservative Republican—he even supported Senator Barry M. Goldwater's bid for the presidency in 1964. Four years later he ran for the United States House of Representatives from Connecticut's Fourth Congressional District, which encompasses the prosperous and traditionally Republican Fairfield County. The seat then was occupied by a Democrat, Donald J. Irwin, who was vulnerable because of his support of President Lyndon B. Johnson's highly unpopular Vietnam policy. Weicker, who called for a cessation of bombing in Vietnam, narrowly upset Irwin with 51 percent of the vote.

During his single term in the House, Weicker earned a reputation as a moderate conservative. He supported President Nixon's gradual withdrawal from Vietnam and a controversial crime package for the District of Columbia that permitted police to burst into homes without knocking. He also cosponsored a constitutional amendment that would have permitted prayer in public schools—an issue on which he switched sides many years later. Representative Weicker pleased liberals with support for the rights of eighteen-year-olds to vote and for the Equal Rights Amendment for women.

In 1970, with nearly two years of service in the House behind him, Weicker decided to run for the United States Senate. His electoral prospects were enhanced by the fact that the incumbent, Thomas J. Dodd, who had been denied renomination by his party, was running for reelection as an independent, thereby undermining the candidacy of Weicker's Democratic opponent, Joseph D. Duffey, the chairman of the liberal Americans for Democratic Action. Styling himself as a Nixon Republican, Weicker won the three-way race with 42 percent of the vote. Six years later he was reelected, 58 percent to 41 percent, over Democrat Gloria Shaffer, Connecticut's secretary of state. Contesting his nomination for a third term during the 1982 primary was Prescott Bush, a brother of then-vice-president George Bush. But the "dump Weicker" movement launched by Bush fizzled amid polls that indicated little popular support for Bush. In the general election campaign, Weicker capitalized on his reputation for independence, embodied in the slogan "Nobody's Man But Yours." He went on to defeat the Democratic nominee, Toby Moffett, by a vote of 50 percent to 46 percent.

During his first two years in the Senate, Weicker continued to maintain a moderately conservative voting record while confining his activities largely to the parochial concerns of Connecticut. The Watergate scandal changed all that. As a member of the Watergate committee, charged with investigating the possible wrongdoing of those involved in the affair, he was one of the first Republicans to criticize the White House chief of staff, H. R. ("Bob") Haldeman, for a host of misdeeds. When, during the hearings, he learned that the White House had attempted to plant a false story in the press that he had accepted improper campaign contributions—apparently in hopes of tempering Weicker's zeal for identifying other transgressors—he lashed out with righteous indignation at those trying to slander him, reminding his colleagues what their party was supposed to stand for. "Republicans do not cover up," he declared. "Republicans do not go ahead and threaten. Republicans do not go ahead and commit illegal acts. And, God knows, Republicans don't view their fellow Americans as enemies to be harassed. But rather, I can assure you, that this Republican and those that I serve with, look upon every American as human beings to be loved and won."

In the years that followed the Watergate hearings, Weicker found himself increasingly out of sync with his party. "I think Watergate was a turning point for him," Howard L. Reiter, a political scientist at the University of Connecticut, told Clifford D. May. "That's when he stopped being a centrist and began to really move in a liberal direction." For his part, Weicker believes that it was the Republican party that abandoned its ideals in favor of increasingly conservative values. "You know, it's really the Republican party that has changed more than I have," he told May in 1988.

One manifestation of Weicker's alleged ideological drift toward the left was his support of Democratic president Jimmy Carter on 60 percent of the issues that came before the Senate. Another was his assessment of the regime of President Fidel Castro following a trip to Cuba in 1980. After spending a day at work and play with Castro, Weicker returned to the United States with what some observers described as unusually high praise for the Cuban leader. According to *People* (November 10, 1980), Weicker called him "a man of enormous intellect and idealism" and added, "Castro's been known to snow people, but he didn't snow me. We flew all over the place and I saw what he's done with my own eyes. They deliver a quality of life to those people they've never known before. By Caribbean and South American standards, it's Park Avenue. I want to know why the United States isn't there. We can gain the affection of the Cuban people by working side by side." As might be expected, Weicker's regard for Castro did not endear him to the Republican president-elect, Ronald Reagan.

Weicker's relationship with Reagan did not improve after the latter took office in 1981, not least because the senator repeatedly challenged the president on a broad range of issues. He was especially critical of the administration's domestic policies, and he often vented his anger by publicly accusing the White House of sacrificing social programs to finance a military buildup. In both 1982 and 1984 Weicker challenged Reagan on an issue that was particularly dear to the president's heart: school prayer. As chairman of the Small Business Committee, he led a successful fight to thwart Reagan's attempt to abolish the Small Business Administration. He opposed many of the most important of the Reagan-era weapons development programs, and, as the ranking minority member of the Appropriations Committee in 1987, he criticized Secretary of Defense Caspar Weinberger for what he called "deception and mismanagement" in preparing a five-year defense program. He voted against the nominations of Justice William H. Rehnquist for chief justice of the United States Supreme Court in 1986 and Judge Robert H. Bork as associate justice in 1987. He also leveled personal attacks at the president, on one occasion calling him "simple-minded" and on another referring to the convention that nominated him to a second presidential term as "an all-time disgrace." Little wonder, then, that Weicker received no invitation to the White House during the Reagan years.

Senator Weicker's most significant positive accomplishments were in health care. As the father of a child with Down's syndrome, he championed the rights of the mentally retarded and individuals with other disabilities. In 1986 he won passage of an amendment to the Education of the Handicapped Act to provide assistance to disabled infants. He pressed for more funding for AIDS and cancer research, established Alzheimer's research centers and the Council on Alzheimer's Disease, and helped to enact the 1990 Americans with Disabilities Act. "He has a tremendous understanding and appreciation of scientific research and its meaning to the nation," Dr. Michael DeBakey, the chancellor of Baylor College, said of him, as quoted in the *Washington Post* (November 21, 1988).

But Weicker's accomplishments failed to offset the deep-seated resentment that members of the conservative wing of the Republican party felt for him. One measure of their alienation was the columnist William F. Buckley's decision to end his lifelong support for Republicans in Connecticut by endorsing the state attorney general, Joseph I. Lieberman, a Democrat, in his bid to unseat Weicker in the 1988 elections. And it was Weicker's reputation as a turncoat that Lieberman successfully exploited during the campaign. "For eighteen years my opponent has gotten away with saying he's a maverick," Lieberman said in his first debate with Weicker, as quoted in the *New York Times* (September 17, 1988). "Well, it's about time the people really understood what a maverick is. It means you're not ultimately accountable to anybody. You don't even have to make commitments, even to the voters you represent. You just do whatever suits you personally whenever you want to do it. I look at his record and see a pattern of incredible inconsistency." He followed up that attack with ads criticizing Weicker for voting against an increase in Social Security benefits while voting for a Senate pay raise. Weicker countered with charges that as a state legislator in the 1970s Lieberman had supported tax increases and lax drug laws. In the end, Lieberman squeaked by with a 50 percent to 49 percent victory. Weicker had suffered his first electoral defeat.

Although he had been abandoned by his party, Weicker was unwilling to give up politics, and in 1990 he announced his independent candidacy for governor, to succeed William O'Neill, who was retiring. Running on the A Connecticut Party ticket, he immediately shot ahead in the polls. With Connecticut in the grip of a severe recession, economic issues dominated the campaign. Unemployment was high, the banking and real-estate industries were in a shambles, and the huge state deficit was growing. Of all the solutions proposed to deal with the crisis, the imposition of a state income tax was conspicuously not among them. (Connecticut was at the time one of ten states without a state income tax.) Although the tax was not a major topic of debate among the candidates, their attitudes toward the prospective tax may have decided the outcome of the election, according to some observers.

On the one hand, the Republican nominee, United States congressman John G. Rowland, vowed never to impose a state income tax, while the Democratic candidate, United States congressman Bruce A. Morrison, promised to impose the tax only if it was approved in a popular referendum; for his part, Weicker at first refused to be drawn into the debate. But late in the campaign, with his lead dwindling, he ran an ad in which he implied that he opposed the state income tax as long as Connecticut was still in the throes of a recession. Political observers have contended that Weicker's last-minute pledge to oppose the imposition of a state income tax gave him the support he needed to win a plurality of 40 percent of the vote to 37 percent for Rowland and 21 percent for Morrison.

By the time of Weicker's inauguration, on January 9, 1991, the state's projected deficit had swelled even further. "Let the message of this day be simple and bold," he declared, as quoted in the *New York Times* (January 10, 1991). "No more sacrifices postponed. No more decisions ducked. No more lowest-common-denominator solutions. A deficit has taken control of our lives, coloring all else as it climbs beyond comprehension, sapping our confidence, humbling our visions. . . . So let's get this deficit business done, and fast. No broken-field running, ladies and gentleman. Straight into the line. We take our licks, so that we can restore the caring and quality of life that is Connecticut." Notwithstanding his promise to "get this deficit business done," the speech offered few specifics as to how he planned to deal with the state's economic crisis.

Within a month, however, Weicker had come up with a sweeping economic proposal containing sharp spending cuts—and the first income tax in the state's history, which was to be partially offset by cuts in the sales tax and the corporate tax. On April 1 he announced a series of emergency layoffs and warned of more to come unless his economic proposals were enacted quickly. Twice the General Assembly sent him a budget without the income tax provision and twice he vetoed it. Finally, on August 22, after Weicker had laid off even more state employees, the legislature relented. During his interview with Michael Specter, who profiled him for the *New York Times Magazine* (December 15, 1992), Weicker defended his decision to go forward with the tax: "I worked my butt off to keep an income tax out of this state. I don't like it. I didn't want it. But I'll tell you, the facts were so loud I couldn't shut them off. There was no other way."

Notwithstanding Weicker's personal misgivings, his reversal on the issue of the state income tax produced a groundswell of resentment against him and his administration. Some 40,000 angry citizens turned out for a protest rally in Hartford in October, some carrying placards bearing such slogans as "Weicker Is a Liar" and "Recall Weicker Now." Even some of his old friends thought that he might have been too reckless in his support for the tax. "That's the only man I ever met who would strike a match to look into a gas tank," former senator Howard Baker of Tennessee commented to Michael Specter. In one last attempt to thwart his will, the state legislature voted to repeal the income tax on December 13, 1992, but Weicker promptly vetoed their measure. Although Weicker was regarded as a pariah in his home state, his steadfastness was recognized by the John F. Kennedy Library Foundation, which honored him with its third annual Profile in Courage Award.

In the months that followed the passage of his controversial budget, Weicker proved that he had not lost his political edge, even if his popularity had hit rock bottom. In 1992 he launched the effort that resulted in the adoption of a law that made Connecticut the third state in the nation to ban the sale of some semiautomatic assault rifles. In the following year he was instrumental in bringing to passage a bill aimed at ending segregation in the state's public schools, and he also won legislative support for his plan to give Connecticut a pro football team. By the fall of 1993 Weicker had succeeded in regaining the support of many voters, with one poll indicating that 42 percent of Connecticut residents thought he was doing a good or excellent job.

Nevertheless, on September 30, more than a year before the 1994 gubernatorial election, Weicker announced that he would not seek a second term, saying that he wanted to spend more time with his family and that he was interested in returning to private industry. The day before the announcement, in an interview with Kirk Johnson for the *New York Times* (September 30, 1993), state senator William A. Aniskovich talked about Weicker's legacy should he decide not to run again: "He has taught by his actions a younger generation of politicians that you can take seemingly unpopular positions and still win elections. You can't measure the future benefits of that."

At six feet, six inches in height, Lowell P. Weicker Jr. is an imposing figure with a thick waist and a seventeen-inch neck. His once-brown hair is now mostly gray. He has been described as aggressive, iconoclastic, arrogant, and demanding of his aides. As Brit Hume, a national political correspondent for ABC News, wrote of him in the *New Republic* (March 17, 1986), "He is not a humble man, and he exhibits little of the backslapping friendliness toward reporters that other politicians do."

On June 13, 1953 Weicker married Marie Louise ("Bunny") Godfrey, whom he had met in college. They had two sons, Scot Bickford and Gray Godfrey, and adopted a third, Brian, before their divorce, in 1977. With his second wife, the former Camille Di Lorenzo Butler, he had two more sons, including Sonny, who has Down's syndrome. They divorced after seven years of marriage. He has been married to the former Claudia Testa Ingram since December 21, 1984. She brought two more sons into the family from a previous marriage. In 1989 the Weickers bought the Applejack Farm house, built in 1743 in Greenwich, which was paneled with wood from the home of Daniel Webster; they put the property up for sale two and a half years later. Weicker also owns a condominium in St. Croix, the Virgin Islands. He stays fit by swimming, scuba diving, and playing tennis. An opera buff since he was twelve years old, in 1991 he had a twelve-minute walk-on role as a naval officer in the Connecticut Opera's production of *Madame Butterfly*, and he made his singing debut as a policeman in the company's production of *The Barber of Seville*. In 1988 he received the Albert Lasker Award for public service for "compassion and dedication in the fight to eradicate disease and disability through federal funding of medical research."

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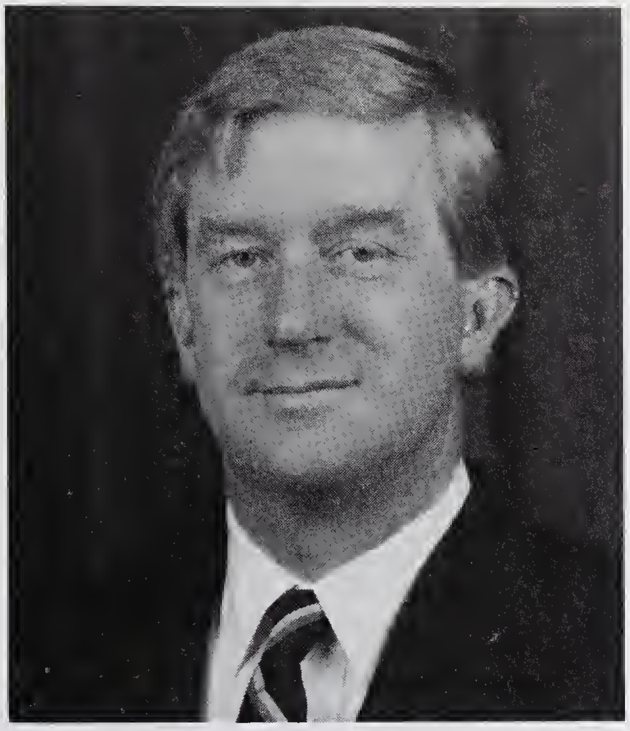

Massachusetts Governor's Office

Weld, William F.

July 31, 1945– Governor of Massachusetts; lawyer. Address: c/o State House, Boston, MA 02133

"I don't believe government should be about the miracle business," William F. Weld declared on the night of his election as governor of Massachusetts in 1990. "We've outdone ourselves in an attempt to be the most generous state in the nation," he told a reporter a month later. "I think we've gone beyond providing for the needy, down on their luck, to the notion that human services benefits have become a middle-class entitlement." A fiscal conservative, Weld became the first Republican since 1970 to win the governorship of the heavily Democratic Bay State. By unflinchingly pruning or ending many government programs and shifting various services from the public to the private sector, among other means, Governor Weld, with the cooperation of Democratic legislators, has succeeded in wiping out a crippling deficit and balancing the state budget without raising taxes, despite a severe nationwide recession.

In the 1980s, when he served as the United States attorney for Massachusetts and then as the head of the Criminal Division of the United States Department of Justice, Weld earned a reputation as an energetic foe of political corruption. An advocate of aggressive environmental protection and an avowed libertarian who supports abortion and gay rights, since becoming governor he has gained prominence as a Republican leader, and in some quarters he is looked upon as a possible future candidate for national office.

Although he has often been labeled a Boston Brahmin, William Floyd Weld actually grew up in Smithtown, New York, where he was born on July 31, 1945 to David Weld and Mary Blake (Nichols) Weld. The head of a successful New York investment company founded by his father, David Weld was descended from Joseph Weld, who, after arriving in Boston in 1635, eventually became the wealthiest landowner in Massachusetts and one of Harvard University's first benefactors. Among William Weld's ancestors on his mother's side is William Floyd, a signer of the Declaration of Independence for New York. The Weld family's estate in Smithtown covered nearly a square mile of eastern Long Island and included a 125-acre lake, where young Bill loved to go fishing.

At the Middlesex School, a prestigious prep school in Concord, Massachusetts, which he attended as a boarding student for six years, Weld "is still remembered . . . as the brightest boy of all time," according to Christopher Lydon, who interviewed him for the *New York Times Magazine* (August 2, 1992). An outstanding student—he graduated at the top of his class—he also excelled at racquet sports, founded the chess club, performed with fervor on the debating team, and starred in performances of Gilbert and Sullivan operettas.

In 1962 Weld entered Harvard University, in Cambridge, Massachusetts, where he majored in Latin and contemplated pursuing a career in academia. After graduating summa cum laude, Phi Beta Kappa, and first in his class with an A.B. degree in classics in 1966, he studied economics and political science at Oxford University, in England, which had awarded him a Knox Fellowship and from which he received a diploma, with distinction, in 1967. During his year at Oxford, he decided to become a lawyer—a change in direction that he has attributed in part to reading Anthony Lewis's *Gideon's Trumpet* (1964), an account of the events leading to the Supreme Court's ruling that state courts must provide counsel for indigent defendants.

The writings of the neoconservatives Irving Kristol, Nathan Glazer, and James Q. Wilson, a criminologist, also influenced Weld during his university years, as did Michael Harrington's *The Other America: Poverty in the United States* (1962), which gave him "an idea you could get things done in public service," in his words. But, according to an article by Jacob Weisberg in the *New Republic* (December 9, 1991), he was most impressed by the ideas of the economist Friedrich A. Hayek, especially those expressed in Hayek's book *The Constitution of Liberty* (1960), which, according to Christopher Lydon, "shored up [Weld's] conservative bias" with its espousal of a free market as a crucial component of a free society.

Weld returned to the United States to enroll in Harvard Law School. In 1970, the year he earned a J.D. degree, cum laude, from that institution, he was admitted to the Massachusetts state bar and obtained his first job, as a law clerk in the state's Supreme Judicial Court. A year later he joined Hill & Barlow, a Boston law firm, where, before becoming a partner, he worked as a legal associate under the supervision of Michael S. Dukakis, who was later to become the governor of Massachusetts and a presidential candidate. During his ten years with Hill & Barlow, Weld served a stint, in 1973–74, as an associate minority counsel for the United States House of Representatives Judiciary Committee Impeachment Inquiry, in Washington, D.C., to help investigate legal questions related to President Richard Nixon's involvement in the Watergate scandal. He also took his first plunge into politics, in 1978, as the Republican nominee for the office of Massachusetts state attorney general. Although he captured less than 25 percent of the vote and came out ahead of his opponent in only two of the 351 cities and towns in the state, Weld's "friends remember him saying it was the most exciting thing that ever happened to him," Christopher Lydon reported.

Indeed, Weld's zeal for public service remained undiminished, and in 1981 he was appointed United States attorney for the district of Massachusetts by President Ronald Reagan. Under his leadership, the Boston office became known for its vigorous, nonpartisan prosecution of cases involving political corruption; it won convictions in 109 of the 111 such cases that went to trial. "We're very proactive," Weld boasted in 1985; "we go hunting." Writing in *Newsweek* (March 25, 1985), Aric Press and Jerry Buckley singled out Weld as "one of a handful of high-profile federal prosecutors around the country who have recently emerged as imaginative and aggressive law enforcers."

Others were less enthusiastic about Weld's performance, accusing him of exceeding the legitimate bounds of his office in his pursuit of lawbreakers. Among his critics was the Boston-based lawyer, journalist, and novelist George V. Higgins, who charged Weld with "practicing target prosecution." "He's bordering on reckless," Higgins said. But Weld's admirers applauded what they viewed as his unswerving commitment to fairness and justice in criminal investigations. "[He] has been superb," Stephen S. Trott, who then headed the Criminal Division of the United States Department of Justice, told Aric Press and Jerry Buckley in 1985, adding that Weld "work[ed] well with people," never got "wound up," and "[got] things done. That same year, his fellow United States attorneys elected Weld chairman of the Attorney General's Advisory Committee of U.S. Attorneys.

In 1986 President Reagan named Weld to succeed Stephen Trott as assistant attorney general in charge of the Justice Department's Criminal Division. Weld's main responsibility entailed overseeing all federal criminal investigations, with a special emphasis on cases involving narcotics, white-collar crime, and corruption by public officials. After two years at his post, Weld resigned to protest the conduct of Attorney General Edwin Meese 3d, whom he believed should have been prosecuted for dealings with E. Robert Wallach, one of the principal figures in a highly publicized corruption case involving the Wedtech Corporation, a military contractor. Weld later accused Meese and William Bradford Reynolds, who was then the head of the Justice Department's Civil Rights Division as well as a counselor to the attorney general, of pressuring him to halt investigations of Reagan administration supporters. At a meeting of the American Bar Association in 1988, Weld said that, under Meese, keeping politics and law enforcement separate in the Justice Department "was not enshrined as a principle." After leaving the department, Weld joined the Boston law firm of Hale & Dorr as a senior partner; his association with the firm lasted until 1990.

In June 1989 William Weld announced that he intended to seek the Republican nomination for governor of Massachusetts. Such an announcement normally would have created little stir, since for years the Democrats had had a tight grip on state and federal politics in Massachusetts, traditionally among the most liberal states in the nation and one where fewer than 15 percent of registered voters identified themselves as Republicans. But Michael Dukakis, the incumbent governor, had decided not to seek reelection. Further clouding the political picture was widespread voter unhappiness, even anger, stemming from the sickly condition of the state's economy. During the early years of his administration, the local economy had grown so impressively that Dukakis had proudly referred to it as the "Massachusetts Miracle," but by 1989 the state was experiencing a severe economic downturn that led to a spate of bankruptcies and high unemployment. No longer a magnet for high-technology industries, Massachusetts that year had the lowest credit rating of any state in the country, and its budget deficit was an estimated $1 billion. Three large tax hikes since 1988 had done little to alleviate the budget problems, but they had aroused the wrath of voters.

In the September 1990 primaries, Weld scored an upset victory over Steven Pierce, the minority leader in the state House of Representatives, after a hard-hitting campaign fueled with $1.1 million of his own money and $1.25 million acquired by his fund-raisers. By promising to cut the state budget by $1 billion, attacking Pierce's tardiness in filing tax returns, and, especially, contrasting his own pro-choice stance with Pierce's antiabortion position, Weld captured 270,455 votes to his opponent's 176,184. The Democratic primary saw another come-from-behind candidate—John Silber, the acerbic, conservative president of Boston University—triumph over the party favorite. Although both Silber and Weld "were perceived as the outsiders in a year of discontent," as Fox Butterfield observed in the *New York Times* (September 20, 1990), voters were faced with a paradoxical choice between a Democrat who had voted for Ronald Reagan and George Bush and a fiscally conservative Republican who supported homosexual and abortion rights, advocated strong measures to protect the environment, and at one time had been a member of the American Civil Liberties Union.

In his campaign, Weld emphasized his tough fiscal policies, promising to slash the state's budget and thereby trim the deficit without raising taxes. He came out in favor of a ballot measure that would require the governor to roll back taxes to 1988 levels and to pare governmental expenses by more than 25 percent over the next two years. He also established himself as a strong law-and-order candidate who favored the death penalty but opposed restrictions on the ownership of semiautomatic assault rifles. "On crime issues, I'm Attila the Hun," he often asserted. "There's no room to my right." Such approaches reassured conservative Republicans who felt uncomfortable about Weld's seemingly disloyal behavior when he resigned from the Department of Justice. At the same time, he attracted people on the other side of the political fence with his moderate or liberal stands on various social issues.

Throughout most of the campaign, Weld trailed his outspoken opponent in the polls. But as election day neared, it became increasingly apparent that Silber's sharp tongue might prove to be his downfall. With a series of remarks—dubbed "Silber shockers"—that were widely regarded as insensitive and hard-hearted, the Democratic candidate angered many women, blacks, elderly citizens, and others and reinforced the widely held suspicion that he was temperamentally unfit for public office. A few days before the election, some well-known feminists, union leaders, blacks, homosexuals, and representatives of liberal groups endorsed Weld. (After his election, Weld named three women, two blacks, and a Democrat to his ten-member cabinet, and he has appointed homosexuals to judgeships and to his subcabinet.) He also received the backing of the *Boston Globe*, a newspaper that usually favored liberal Democrats.

On November 6, 1990, 70 percent of the state's 2.27 million registered voters cast ballots—a record number for a nonpresidential contest. Fifty-two percent of them chose Weld as their next governor. By adding eight seats to the nine they held in the forty-member state senate, the Republicans acquired the power to sustain gubernatorial vetoes in that chamber. Although voters defeated the tax-cutting proposal by a three-to-two margin, in a November 27, 1990 speech the governor-elect reaffirmed his commitment to tackle the budget crisis without raising taxes. Weld later told Fox Butterfield of the *New York Times* (December 31, 1990) that he was "prepared to take some fiscal actions that are wildly unpopular" and "take away some things that people have gotten used to."

William F. Weld took office as governor of Massachusetts on January 3, 1991. In his inaugural address, he outlined his vision of the economic future of the state, touting what he termed "entrepreneurial government," which he said tends "to steer rather than row." "Our government should be driven not by standard operating procedures and incrementally drawn budgets but by clearly defined goals . . . ," he declared. "Fewer rules and more results—that's my definition of entrepreneurial government. The result of such an approach will be a leaner, more flexible government and a healthier economy to support a generous social conscience."

In his nearly three years as governor, William Weld has managed to keep many of his promises. He has balanced four budgets without raising taxes or borrowing. Within his first six months in office, he wiped out the huge deficit he had inherited from the Dukakis administration. His budget for fiscal 1992 totaled $60 million less than the one for fiscal 1991; moreover, both fiscal years ended with budget surpluses. The $14.18 billion budgeted for fiscal 1993, his office has claimed, amounts to $1.5 billion less than would have been required if spending had increased at the same rate as inflation. Meanwhile, the tax burden in Massachusetts has gotten lighter under Governor Weld. In 1991 a 5 percent sales tax on services was repealed, and the personal income tax was lowered from 6.25 percent to 5.95 percent. Although for the 1994 fiscal year Weld submitted a substantially larger budget—$15.2 billion in total—that incorporated bigger allocations for social service agencies, prisons, and environmental protection, it nevertheless included various tax credits and decreases in certain fees. In August 1993, in response to tax increases contained in the budget drawn up by President Bill Clinton, Weld proposed $207 million in additional tax reductions for Massachusetts residents, among them a 4.3 cent decrease in the state gasoline tax and another, small decrease in the state income tax. "Government has a tendency to spend the money that's available," Weld has said, "and the surest way I know to help in the effort to limit government is to withdraw a little bit of the revenue that the government is getting."

In an effort to help business, Weld persuaded the legislature to cut assessments on employers for unemployment insurance and to approve a generous tax credit aimed at promoting research-related enterprises. A mandated universal health-care program that would have cost employers $1,680 per worker every year was postponed until 1995. State lawmakers have thus far rejected Weld's proposals for eliminating the state capital-gains tax for investments held for six years and tripling the investment tax credit to 3 percent to attract investors to manufacturing industries.

To trim the budget, in his first eighteen months in office Governor Weld dropped nearly 8,500 people, or 11.75 percent of the state's employees, from the payroll through a combination of layoffs and early-retirement incentives. As another belt-tightening measure, he consolidated the state universities into one five-campus system and raised tuition at the universities and the state colleges. By introducing privatization—of health care and food services in state prisons, management of state zoos and ice-skating rinks, maintenance of the highways in Essex County, and (after closing five of the state's thirty-four hospitals) the provision of health care for many patients—he cut state expenses by well over $100 million a year.

Perhaps the most controversial step Weld took to cut expenses was his decision to replace General Relief payments to the state's poorest citizens with a program known as Emergency Aid to the Elderly, Disabled, and Children (EAEDC), which was designed "to serve only the truly needy," as his office has described its goal. He has pointed with pride to both the savings the program has produced, by reducing the caseload from 38,000 people to 22,000, and the increased funding he has obtained for preventive health measures, day care, and substance-abuse programs. But his critics—prominent among them the Tax Equity Alliance for Massachusetts, headed by James Braude—have vigorously disputed his contention that EAEDC and other initiatives have preserved the "social safety net." Nevertheless, the governor planned to ask the legislature, in 1993, to scrap Aid to Families with Dependent Children, which currently covers about 300,000 children and adults in Massachusetts, in favor of what he has described as "a new system of time-limited benefits and intensive education and job training programs to help welfare recipients achieve economic independence."

Aside from a few skirmishes with Weld in the early days of his administration, the Democrat-controlled Massachusetts House and Senate has supported his draconian budget cuts. As Janet Novack suggested in an article for *Forbes* (August 5, 1991), the lawmakers' reluctant acceptance of the governor's argument that there were few alternatives may have curtailed anything but token resistance to his fiscal battle plan. Republican losses in the 1992 elections, however, have left Weld without a sufficient number of votes in the state senate to uphold his vetoes, thus diminishing his chances of continuing to score legislative successes in the second half of his term.

Whether or not Weld's fiscal restraint, coupled with his business, trade, and tourism policies, revives the Massachusetts economy, his approach to government has already attracted attention beyond the borders of his state, especially from Republicans who have come to regard him as a potential new national leader for their party. His visibility increased during the 1992 Republican National Convention, when he urged, unsuccessfully, the delegates to adopt a platform neutral on the subject of abortion. According to Christopher Lydon, Weld himself "philosophically favors taking all state limits off abortions, even for ninth-month pregnancies" and even if some viable life is lost. Such losses, Weld told Lydon, are "a price [he] would pay in order to have government stay out of the thicket." "I leave it up to the woman," he declared. Weld "could really emerge as the hero of the pro-choice Republicans," William Schneider, a fellow of the American Enterprise Institute, was quoted as saying in a *New York Times* (July 5, 1992) article by Fox Butterfield. "There are a lot of angry moderate Republicans out there, and they are a constituency waiting to be led."

Among the proposals emanating from the governor's office in 1993 that have made headlines outside as well as inside Massachusetts was a plan for protecting gay students from harassment and other forms of discrimination by their fellow students. Its adoption will be left to the discretion of the administrators in each school. In announcing the plan, Weld noted that, according to a 1989 federal report, one-third of the young people who commit suicide each year are homosexuals. "We can take the first step toward ending gay-youth suicide by creating an atmosphere of dignity and respect for gay youth in our schools," he said. The program, which includes teacher training and mechanisms for promoting better communication between heterosexual and homosexual students, "is not about a different way of life," the governor declared; "it is about life itself." In another move that aimed to preserve lives, Weld proposed new gun control laws that Sara Rimer, writing in the *New York Times* (October 1, 1993), described as "some of the most stringent . . . in the country." Reversing his previous positions, he called for banning sales of assault weapons, instituting a waiting period for buying handguns, prohibiting people under twenty-one from buying handguns and limiting the number any one person could purchase, and "impos[ing] tough penalties for illegal gun sales and gun-related crimes." Reactions to Weld's turnaround ranged from outrage by gun owners' groups to praise from law enforcement officials; not surprisingly, many of the governor's critics questioned whether his change of heart on gun control had been politically motivated.

Mark Roosevelt, a state representative from Boston, who, like Weld's wife, is a great-grandchild of Theodore Roosevelt, is among the most vocal of those critics. Like many liberal Democrats in Massachusetts, he would welcome an end to Weld's leadership, and he has reportedly decided to run for the governorship himself in 1994. "[Weld] has no idea where he is going . . . ," Roosevelt complained to Butterfield in an interview for the July 1992 *New York Times* piece. "There isn't enough intellectual energy or commitment." Roosevelt told Christopher Lydon that Weld is "missing . . . some kind of connectedness." "He's clearly smart," he said, "but he's lazy as hell and he doesn't seem to care enough about anything to come in and make it happen." Patricia McGovern, a state senator, has described Weld as "your eccentric funny uncle that everybody likes," but as being "out of touch—seriously out of touch." During an interview with Lydon, she cited as one illustration Weld's query as to whether the space left when a house burned down on a residential street in the economically depressed city of Lawrence could be used for "economic development," when, as McGovern pointed out, there are "miles of empty mill space in the city" already.

Charges that his patrician background and lifestyle have blinded Weld to the needs of the average person and especially of those with severely limited resources resurfaced in the media in April 1992, with the disclosure that Weld and his wife had paid no federal income taxes in 1991. Especially galling to many people was the news that the governor had obtained a substantial portion of the $1 million that he spent from his own funds during the gubernatorial race by taking out a second mortgage on his Cambridge, Massachusetts home, and that he had then unlawfully deducted the total amount of the interest on that mortgage from his 1991 federal tax return. In the eyes of his critics, Weld "was in effect forcing taxpayers to subsidize his 1990 election costs," Frank Phillips reported in the *Boston Globe* (April 22, 1992).

In the opinion of Christopher Lydon, William Weld appears to be "entirely unthreatened" by such criticism and free from "any need for approval." In his conversations with Weld, Lydon was struck by his "detachment verging on obliviousness" as well as by his "Kennedyesque charms" and air of personal sovereignty. The six-foot-four-inch, boyish-looking Weld seemed to the reporter to be "centered in himself almost to the point of isolation." "His manner is relaxed, erudite, often playful; his ideological agenda is sheathed in ironic good humor . . . ," Lydon noted. "Bill Weld has a talent for disagreeing with people without seeming to disapprove [of] them."

Known to his friends as "Big Red" (for his red hair) or "Big Willie," Weld is an avid squash and hockey player, and he likes to hunt and fish. "Nothing makes me happier than to be waiting, and waiting, for a fish to bite," he has said. At one time he greatly admired Alexander Hamilton, but in recent years, he told Lydon, he had come to realize that he didn't "agree with one *thing* that guy stood for" and that he agreed "with *everything* [Thomas] Jefferson stood for." Nevertheless, he described himself as "still a work in progress in terms of political belief." An avid reader, he regards Vladimir Nabokov as "by far the most brilliant writer [he has] ever encountered." "A lot of emphasis [is] on the language," he explained to Lydon, "but God resides in the well-chosen word in my book." He and his wife, Susan Roosevelt Weld, whom he met at law school and who teaches part-time at Harvard and at Boston College, have five children—David, Ethel, Mary, Quentin, and Frances. "I'm an unregenerate capitalist," Weld said during a recent interview. "I haven't had a boring job in the public sector yet, but I also enjoy the private sector, and I think I will die as a lawyer in private practice in the city of Boston. I want to be remembered as somebody of whom it can be said: He seen his duty and he done it. But also of whom it can be said: He seen his opportunities and he took 'em."

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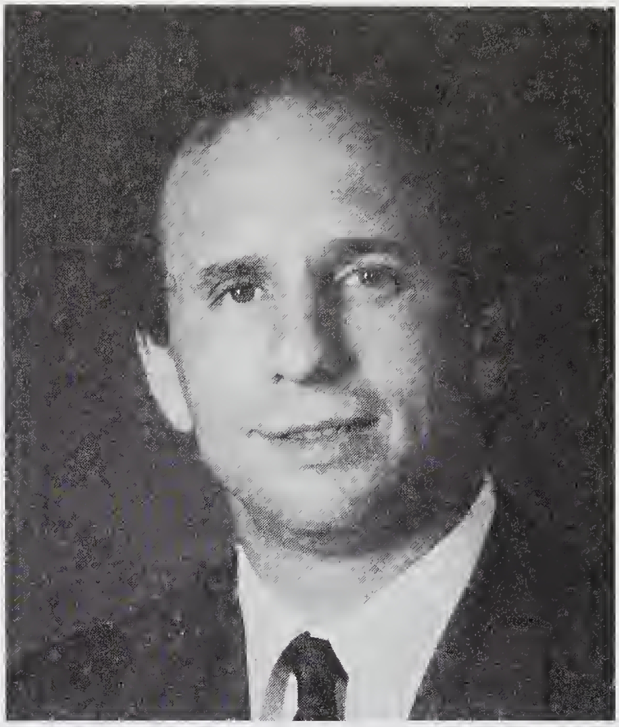

U. S. Senate

Wellstone, Paul D.

July 21, 1944- United States Senator from Minnesota. Address: 717 Hart Senate Office Bldg., Washington, DC 20510-2302

The first three Democrats elected to the United States Senate from Minnesota—Hubert H. Humphrey, Eugene J. McCarthy, and Walter F. Mondale—eventually became national figures of great influence and candidates for president of the United States. No one is yet predicting when or if Paul D. Wellstone, the fourth and most recently elected Democratic senator from the North Star State, will capture his party's presidential nomination, but to many of his supporters his beliefs and actions reveal the same humanitarian instincts that motivated his Democratic predecessors. A liberal activist and political science professor who had never held public office, Wellstone captured his Senate seat in what amounted to a stunning upset victory over Rudy Boschwitz, the only incumbent senator turned out of office in the election of November 6, 1990. A few days before taking the oath of office, on January 3, 1991, Wellstone told a reporter that he considered his job as a senator to be to work "with a lot of people around the country—progressive grass-roots people, social-action activists—to extend the limits of what's considered politically realistic." A biographical sketch emanating from his office in 1992 summarized his political philosophy: "Government can and must be a force for the economic and social well-being of our people, . . . good federal policy supports and encourages initiative at the state, local, and community level, and . . . an active, engaged citizenry is the soul of our democracy."

Wellstone arrived in Washington seemingly convinced that the Senate would readily bend to his will. In his headlong rush to make his presence felt in the nation's capital, he offended people in positions of power by ignoring traditional courtesies, and his impassioned opposition to the use of force to expel Iraqi troops from Kuwait in 1991 led many Minnesotans to turn against him early in his term. Since then he has tempered his iconoclasm—striving to do so without compromising his principles—and he has impressed his colleagues with his dedication to hard work and his spirit of cooperation.

The younger of the two sons of Leon Wellstone and Minnie Wellstone, Paul David Wellstone was born in Washington, D.C., on July 21, 1944. His mother, the daughter of Russian immigrants, worked in a school cafeteria. His father, a Jewish emigré from Russia, came to the United States in 1914 to escape religious persecution. Fluent in some ten languages, Leon Wellstone obtained jobs on newspapers and as a writer with the United States Information Agency. Paul Wellstone has described his father as "the wisest and most profound person" he ever knew. "He was absolutely the most important person in my life," he said in an interview with Charles Trueheart for the *Washington Post* (November 14, 1990). What mattered to his father was "*ideas* and *books* and *teaching*," he said. In addition to his sense of social justice, Wellstone has attributed to his father's example his tendency to champion the underdog.

Paul Wellstone grew up in Arlington, Virginia, where he attended Charles A. Stuart Grammar School, Wakefield High School, and then Yorktown High School. A pugnacious youngster by his own account, he found an acceptable outlet for his aggression in high school in the wrestling program. Undefeated in the sport, he received a wrestling scholarship to the University of North Carolina in Chapel Hill, where he won the Atlantic Coast Conference championship in his weight class. By the age of twenty he had married and become a father, but despite having to work part-time to make ends meet, he managed to graduate from the university with a B.A. degree in political science in 1965 after just three years of study. After another four years, he received a Ph.D. degree, also in political science.

Because he was a "family man," Charles Trueheart reported, Wellstone "was less subject than most to the countercultural influences of the 1960s." But during his years as an undergraduate and graduate student, events connected with the civil rights movement and the Vietnam War stimulated him to become actively involved in political and social issues. His horror at the sight of black people being kicked and beaten during the violence that attended a Ku Klux Klan rally in Chapel Hill also prompted him to investigate the causes of rioting by blacks and its connection with the civil rights movement for his doctoral dissertation, which he entitled "Black Militants in the Ghetto: Why They Believe in Violence."

Although he had hoped to find a teaching position in a public college in the South after finishing his graduate school studies, Wellstone discovered that his radical activism had all but destroyed his chances. Reluctantly, he accepted a post at Carleton College, a small liberal arts institution in Northfield, Minnesota, with the intention of staying only a year or two. He ended up teaching there for the next twenty-one years. Because he wanted to avoid raising his family in an insulated campus atmosphere, he commuted to the college from a working-class section of Northfield rather than from the neighborhood where most of his colleagues lived. And unlike most of his fellow instructors, he rarely attended faculty meetings or served on faculty committees. Rather, he devoted much of his time and energy to social and political causes and took part in student protests, including one, in reaction to the bombing of Cambodia by the United States during the Vietnam War, at which he was arrested.

Soon after arriving in Northfield, Wellstone was appointed to the Citizens Action Council (CAC), a local program of the state Office of Economic Opportunity designed to aid the poor of rural Rice County. The board of the CAC was dominated by conservative representatives of organized labor, and Wellstone grew so appalled at how its members treated the county's poor, belittling them at every opportunity and offering them little say in the program created for them, that he began organizing the poor outside of the framework of the CAC. "We knew people who were angry but very discouraged about being able to do anything about their plight," he wrote in his book *How the Rural Poor Got Power: Narrative of a Grass-Roots Organizer* (1978). "The challenge was to bring people together to act on their needs and concerns."

Wellstone enlisted many of his students to investigate the extent of the county's social problems, an assignment that upset many of Carleton's other professors. "He clearly had a different approach to being a teacher . . . ," Barry Caspar, a faculty member who is currently on Wellstone's senatorial staff, was quoted as saying by Robert Whereatt in the Minneapolis *Star & Tribune* (October 21, 1990). "Very early on he made a commitment of applying political science scholarship to helping people." Wellstone established the Organization for a Better Rice County (OBRC) in 1972 and was its driving force in its early years. Under his leadership, the organization assisted the poor in agitating for better housing and expanded welfare benefits.

In the classroom, too, Wellstone welcomed controversy, according to Norman Vig, another Carleton professor. "He's an impassioned intellectual," Vig told Dirk Johnson during an interview for the *New York Times* (November 11, 1990). "He doesn't lay out all the pros and cons. Rather, he lays out his position and invites debate." Many Carleton faculty members disapproved of both the confrontational attitude that Wellstone brought to their small campus and his liberal activism. In January 1974, for reasons that have never been publicly disclosed but were almost certainly connected with his work for social reform, the college administration informed him that his teaching contract would not be renewed. With vocal support from half the student body as well as from the campus newspaper and OBRC members, Wellstone successfully appealed the dismissal. After an outside team of educators that had been called in to review the case recommended that the decision be reversed, he was granted tenure.

The near-loss of his livelihood did little to dampen Wellstone's enthusiasm for the politics of confrontation. He helped to lead protestors in sympathy with striking meatpackers at a Hormel plant in Austin, Minnesota. In the 1980s he organized the Groundswell Farm Activist movement to protest foreclosures of family farms, and he was arrested during a sit-in at a bank. During a strike by custodians and other service workers at Carleton College, Wellstone conducted classes off-campus and resigned as coach of the women's soccer team rather than cross the picket line. From 1977 to 1981 he joined farmers in west-central Minnesota in their fight with utility companies over the construction of high-voltage transmission towers that threatened to destroy many farms—a struggle he described in his book *Powerline: The First Battle in America's Energy War* (1981).

In 1982 Wellstone was drafted to run for Minnesota state auditor. At the Democratic-Farmer-Labor (DFL) convention in June of that year, he overwhelmed two rivals for the nomination largely on the basis of a spellbinding speech "that prompted comparisons to such legendary prairie populists as Robert M. LaFollette Sr. and Floyd Olson," as Sam Delson reported in the *Progressive* (October 1982). Delson quoted one party veteran as saying, "The guy's been here two days and all of a sudden there's a cult around him." The office of state auditor was an unlikely forum for Wellstone's brand of activism, since its main mission is to review the finances of local governments. But Wellstone advocated broadening the auditor's mandate, espousing the view that the holder of that office should be a policymaker and not simply an accountant. He proposed investing public pension funds in local industries, declaring a moratorium on farm and residential foreclosures, and creating a state bank for low-cost loans for students, home buyers, and owners of small businesses. Wellstone's campaign received an apparently fatal blow when, at the very end of a radio debate with the Republican incumbent, Arne Carlson, he was blindsided by Carlson's charge that he had a perceptual disability that prevented him from understanding charts and graphs. Although Wellstone later conceded that he did have such a problem and explained that he had learned that he could overcome his difficulty by taking extra time to study and absorb graphic data, in the end he lost the election by a margin of 10 percent.

Having gained some prominence within the DFL, Wellstone became active in national Democratic party affairs. In an article for the *Progressive* (November 1983), he and Tom O'Connell, a social science teacher and liberal activist, called for a return to the party's liberal roots and urged Democrats to attack the policies of President Ronald Reagan head-on. "The social safety net must be restored," they wrote. "A program of job creation must be put in place. The nuclear arms race must be halted. The nation's commitment to civil rights for women and minorities must be reasserted. We must resume supporting human rights abroad, beginning with Central America." From 1984 to 1991 Wellstone served on the Democratic National Committee. In 1988 he cochaired, successively, Jesse Jackson's presidential campaign in Minnesota and that of the eventual Democratic presidential nominee, Michael S. Dukakis.

When Wellstone announced his candidacy for the United States Senate in 1990, the seat of the Republican incumbent, Rudy Boschwitz, was considered to be among the most secure of those up for election in the Senate that year. Upon entering the general election campaign after defeating the state commissioner of agriculture, Jim Nichols, in the DFL primary, Wellstone lacked not only experience in government but also name recognition in Minnesota. But he turned out to be a remarkably resourceful campaigner, despite raising only about one-seventh the funds Boschwitz acquired for the race. He and his staff recruited more than 10,000 volunteers, half of whom had been his students.

Returning repeatedly to a "David and Goliath" theme during his campaign, Wellstone turned his weaknesses into strengths. In clever, compelling television commercials produced without charge by a group led by one of his former students, he poked fun at the impoverished state of his own war chest while driving home the charge that his opponent was a captive of special interests. "Fast-paced Paul," a thirty-second spot, showed Wellstone flitting from scene to scene, talking more and more rapidly about a variety of issues. "I don't have $6 million to spend, so I'm going to have to talk fast," he explained. The two-minute "Looking for Rudy," which was patterned after Michael Moore's offbeat film *Roger and Me* (1989) and aired only a few times, featured Wellstone trying without success to track down Boschwitz to talk about the issues. Both ads became the subjects of news stories, thus multiplying their power to attract the attention of voters.

Boschwitz, who was thrown off-guard by such tactics, was also hurt by events beyond his control. The Republican gubernatorial candidate, Jon Grunseth, became embroiled in a sex scandal and was forced to withdraw toward the end of the campaign, damaging other Republicans on the ticket. But Boschwitz also crippled his own chances with two major blunders. He had voted against the 1990 civil rights bill but then switched his position by voting to override Bush's veto of the measure, a flip-flop that angered both supporters and opponents of the bill. Then, a week before the election, the Boschwitz team sent a letter to Jewish voters, reminding them of the incumbent's Jewish heritage and his strong support for Israel and denouncing Wellstone for raising his children as non-Jews and for having "no connection whatsoever with the Jewish community" or its "communal life." Debate over the letter dominated the final days of the campaign. "Raising the religious issue seemed unfair to many people," Hyman Berman, a political science professor at the University of Minnesota, told Dirk Johnson. "And it confirmed in people's minds the charge that Wellstone had been making—that Boschwitz was running a negative campaign." During the last four days of the race, Wellstone volunteers made 700,000 phone calls to voters. On election day, November 6, 1990, Wellstone won 50 percent of the vote to Boschwitz's 48 percent, in what a writer for *Politics in America* (1990) described as "an upset [in a Senate election] unrivaled since 1980, when several surprise Republican victories propelled the GOP to a twelve-seat pickup and a Senate majority."

Rolling into Washington in the same beat-up school bus in which he had campaigned all over Minnesota, Wellstone almost immediately distinguished himself from other newcomers—and many veteran senators—by making the acquaintance of Capitol security guards, kitchen workers, and other service personnel, many of whose names he quickly memorized. Prepared to confront the Senate with the same verve and lack of concern for tradition that had marked his career at Carleton College, he soon attracted attention in other ways as well. At a White House reception for freshmen lawmakers, he ignored the no-politics ground rules to hector President George Bush about his Persian Gulf policy. In the receiving line of another affair, he thrust into the outstretched hand of Vice-President Dan Quayle a videotape of Minnesota town meetings in which many attendees voiced vehement disapproval of the administration's plan of action in the Persian Gulf. And in a breach of senatorial comity, he made it clear that even though they were now colleagues, he continued to "despise" Senator Jesse Helms of North Carolina. Wellstone's antipathy dated from June 6, 1968, the day after the shooting of Senator Robert F. Kennedy, when Wellstone watched in disgust as Helms, then a prominent television commentator, indirectly blamed the assassination on Kennedy himself and on other "pious and self-serving architects of various movements" who, in Helms's view, had abetted the emergence of a climate of violence in the United States.

Wellstone dismissed criticisms that he was blundering his way around Washington and that by his actions he was reinforcing the Democratic party's image as the agent of extreme liberalism. "I'm not going to serve an apprenticeship and come here and not speak out," he declared to Karl Vick, who interviewed him for the *Chicago Tribune* (January 6, 1991). "I think it would be the worst kind of betrayal to the people of Minnesota for me to turn around and be different." Former vice-president Walter F. Mondale expressed to Vick his approval of Wellstone's tactics, saying that "if he speaks with power and strength and persuasion, I hope he does rock the boat."

In one of the few acts of defiance that he later regretted, Wellstone used the Vietnam Veterans Memorial in Washington, D. C., as a backdrop for what developed into a news conference at which he appealed for an extension of the January 15, 1991 deadline for Iraq to evacuate Kuwait. Veterans groups and many others denounced him for politicizing the memorial, and he later apologized. What he did not apologize for was his deeply felt conviction that the use of force in the Persian Gulf was unjustified, or at least premature.

In the wake of the swift, albeit limited, Allied victory over President Saddam Hussein of Iraq, Wellstone's popularity in Minnesota sank precipitously, and "People Against Wellstone" buttons began appearing throughout the state. Chastened by such repudiation at home, Wellstone thereafter sought to be more accommodating. He privately assured other Democrats that he would be practical in pursuing reforms in such areas as education, health care, and energy policy and in fighting for legislation that would direct billions of dollars formerly used for military purposes into educational and job-training programs and into improvement of the domestic infrastructure. As a member of the Senate's Labor and Human Resources Committee, Energy and Natural Resources Committee, Small Business Committee, and Select Committee on Indian Affairs, he often works twelve to sixteen hours a day. He has sponsored or cosponsored several bills, among them legislation aimed at providing affordable health care to all Americans and an energy bill designed to encourage increased reliance on conservation and the use of alternative sources of energy. With Jesse Helms, he cosponsored a trade bill. His proposed amendment to a lobby-disclosure bill, whereby lobbyists would be required to report gifts to lawmakers when their value exceeded twenty dollars, passed by a voice vote. He has also focused on ways of helping family farms, rural communities, and small businesses.

In an interview with Cliff Haas of the Minneapolis *Star & Tribune* (April 2, 1991), Wellstone summed up his vision of his senatorial role: "Outsider? Yes. Irreverent? Yes. Rock the boat? Rattle cages? Yes. Push for the kind of legislation that I believe we must have in our country? Yes. Push the Democrats to be clear on where they stand? Yes. Pushing for what you believe in? Yes. . . . But it doesn't mean that you don't develop friendships, you don't build up trust with people and it doesn't mean that you can't end up being somebody who will be written about as a really fine legislator, which I intend to be. I just have to do it on my own terms." He also told Haas, "I am extremely determined that people in Minnesota over the years will say . . . he never stops working for people and he is really committed to what he's doing."

Standing five feet, five inches in height, Paul Wellstone retains the muscular physique he developed as a high school and college wrestler, keeping fit by jogging and lifting weights. According to an article by Edward Walsh in the *Washington Post* (April 7, 1991), he "projects an image of a barely-in-control bundle of energy and enthusiasm." When he talks, Howard Kohn reported in *Mother Jones* (January/February 1992), "he has a habit of going pie-eyed with excitement and pumping the air with his hands." In an interview with Kohn, Senator Orrin G. Hatch of Utah characterized Wellstone as "hardworking, sincere, and conscientious." He has also been described as emotional and restless, blunt but also warm and engaging. Always casual in attire during his years as a professor, he reluctantly bought a few inexpensive suits when he became a senator, to conform to the dress code on Capitol Hill, and after his election he got his first professional haircut in twenty-seven years. His previous barber was his wife, the former Sheila Ison, who worked as a high school library aide until recently. The Wellstones are the parents of three children: David, who lives with his wife and daughter on a small organic farm in Minnesota, Marcia, a high school Spanish teacher, and Mark, a college student and champion wrestler.

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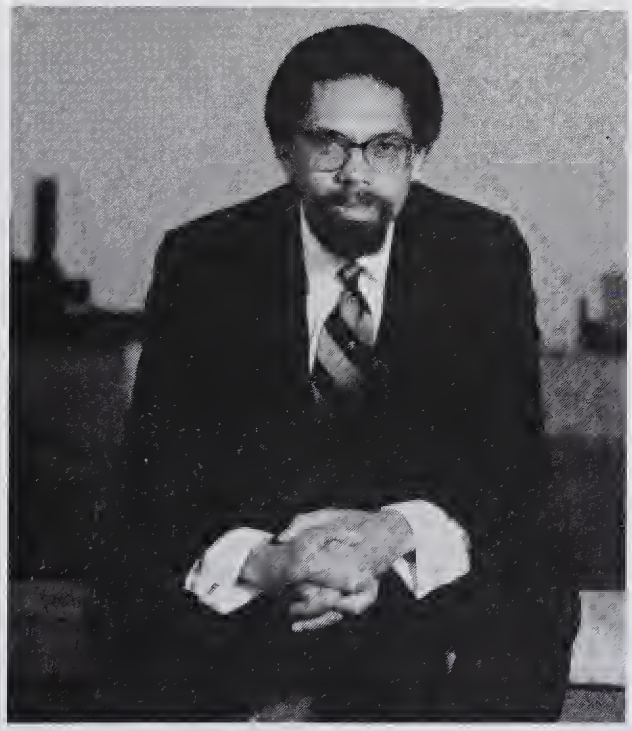

Benno Friedman/Beacon Press

West, Cornel

June 2, 1953– Educator; writer; social activist. Address: Afro-American Studies Program, 112 Dickinson Hall, Princeton University, Princeton, NJ 08544-1017

A professor of religion at Princeton University, the director of Princeton's Afro-American Studies department, and the author of books on subjects ranging from Christianity to Marxism, Cornel West is best known for his writings on race, and especially for his book *Race Matters* (1993). The book comprises eight essays in which West eloquently writes about the crisis that has erupted in black America—a crisis that has been manifested by the 1992 Los Angeles riots, the continuing racial unrest in the Crown Heights area of Brooklyn, New York, and the quandary into which many black leaders were plunged by the Clarence Thomas-Anita Hill hearings. In little more than 100 pages, West calls on black leaders to come up with solutions that transcend what he views as the short-sighted, failed approaches of both liberals and conservatives and that are grounded in moral, rather than political, principles. A man possessing tremendous energy and a restless intellect, Cornel West has been hailed by the black scholar Henry Louis Gates Jr. as "the preeminent African-American intellectual of our generation."

Cornel West was born on June 2, 1953 in Tulsa, Oklahoma. He has an older brother, Clifton. His father, a civilian air force administrator, and his mother, an elementary school teacher who went on to become a principal, moved around a great deal during West's childhood, eventually settling in a middle-class neighborhood in Sacramento, California. In his *New York Times Magazine* (September 15, 1991) profile of the scholar, Robert S. Boynton wrote that West had been "troubled" as a child, and he cited the following incident in support of the claim: "After attacking a pregnant teacher who forced him to salute the flag (he refused in order to protest black Americans' second-class citizenship)," West was "suspended for six months and eventually transferred to an accelerated school across town."

West drew solace and inspiration from sources as diverse as the subjects he would write about in later life. At the nearby Baptist church, he listened raptly to members of the congregation who, themselves only two generations removed from slavery, shared stories about the challenges faced and met by their ancestors. Near the church were the offices of the Black Panthers, who taught West about the effectiveness of activism and introduced him to the writings of Karl Marx. West's earliest role model was Theodore Roosevelt, whose biography he discovered at the age of eight in a local bookmobile. As he recalled to Robert Boynton, "Teddy was very close to me because we both had asthma and would stay awake at night with our backs propped up by a pillow. But he overcame it, went to Harvard, and became a great speaker. So I decided I had to go to Harvard, too, although at eight I didn't know exactly what it was."

He eventually found out, and at the age of seventeen—having never been to the East Coast —West arrived as a student on the campus of Harvard University, in Cambridge, Massachusetts. West has recalled his father's words on that occasion: "When we got there, he said to me, 'Corn, we're so proud you got here, but we know it will be hard, so all you need to stay is three C's and a D,' which I appreciated because I was pretty scared." Scared or not, by the end of his first semester West had earned three A's and an A minus. Martil Kilson, a Harvard government professor, described West as "the most intellectually aggressive and highly cerebral student [he had] taught in [his] thirty years" at the university. For West, intellectual activity was apparently less a means toward obtaining good grades than an obsession from which he knew little respite: as a student he had "violent dreams in which philosophical concepts would take form and battle each other," and he once so agonized over the differences between two philosophers' ideas about God that he felt compelled to write an unassigned, fifty-page paper to synthesize their points of view.

In 1973 West graduated magna cum laude—and one year early—from Harvard with an A.B. degree in Near Eastern languages and literature. He received an M.A. degree from Princeton University, in Princeton, New Jersey, two years later. While there, he was influenced by Richard Rorty, who was then writing his book *Philosophy and the Mirror of Nature*. According to Robert Boynton, West was taken with Rorty's "belief in the importance of literature and history for philosophy." After obtaining his master's degree, West returned to Harvard, this time as a Du Bois fellow, and, partly as a result of Rorty's influence, put off writing his doctoral dissertation in order to work on a novel. (The novel remains unpublished.)

West eventually resumed work on his doctoral thesis and received his Ph.D. degree from Princeton in 1980. Since then he has delivered lectures at more than 100 colleges and universities and has been a visiting professor of religion at several institutions, including Yale University Divinity School, in New Haven, Connecticut (1979–80), Barnard College, in New York City (1981), Williams College, in Williamstown, Massachusetts (1982), Haverford College, in Haverford, Pennsylvania (1983), and the University of Paris (1987). From 1977 until 1984 he was an assistant professor of philosophy of religion at Union Theological Seminary, becoming an associate professor in 1984; from 1984 to 1987 he was an associate professor of philosophy of religion at Yale. He was then approached by Princeton University to revive, and direct, its Afro-American Studies department.

The year 1982 saw the publication of West's first book, *Prophecy Deliverance! An Afro-American Revolutionary Christianity*. The book contained within its pages what has since become recognized as vintage West: the fusing of disparate, even contradictory, doctrines into a coherent system of thought that transcends ideology. In *Prophecy Deliverance!* West combined elements of Marxism, ideas found in the works of such black writers as W. E. B. Du Bois and Toni Morrison, the traditions of African-American Christianity, and the writings of such philosophers as Descartes. His aim, according to Robert Boynton, was "to supply [African-American] thought with a critical framework." *Prophecy Deliverance!* drew praise from several reviewers, although West himself has been quoted as saying that the book "didn't work."

With John Rajchman, West edited *Post-Analytic Philosophy* (1985), a book of essays that includes West's "The Politics of American Neo-Pragmatism." In 1988 he published a collection of his own writings, *Prophetic Fragments*, which further established his reputation for touching upon a variety of subjects in a single work. As Robert Boynton observed, "An essay expounding a socialist theory of racism is followed by a piece in which black rap is described as 'the last form of transcendence available to young black ghetto dwellers.'" The broad scope of West's writings has inspired some skepticism. The political scientist Adolph Reed, for example, has said that West's work "tends to be 1,000 miles wide and about two inches deep." West has responded to such criticism by saying, as he did to Jill Nelson for *Essence* (March 1993), "There are intellectuals who grapple with one idea for years, but that's not my style. I want to be a provocative intellectual who writes about many unsettling issues."

The American Evasion of Philosophy: A Genealogy of Pragmatism (1989), West's fourth book, is an attempt to invoke the populist spirit of such American philosophers as Ralph Waldo Emerson and apply it to a modern movement "that takes race, class, and gender seriously." Reviewing the book for the *Nation* (April 9, 1990), K. Anthony Appiah wrote, "West's earlier books . . . have ranged widely. Rooted in a sense of the continuing relevance of Christianity and socialism, his work displays an inexhaustible appetite for ideas and a compelling moral vision. But *The American Evasion of Philosophy* is the most ambitious and original project that he has undertaken. . . . West's deployment of intellectual history . . . is impressive and compelling." Robert Boynton called West's fifth book, *The Ethical Dimensions of Marxist Thought* (1991), "an innovative reading of Marx that tries to rescue him from the rubble of totalitarianism." Also published in 1991, *Breaking Bread: Insurgent Black Intellectual Life* is a dialogue between West and the black writer and critic

Bell Hooks. The year 1993 saw the publication of *Prophetic Thought in Postmodern Times* and *Prophetic Reflection: Notes on Race and Power in America*, books containing West's speeches and interviews.

While those books—and a multitude of articles appearing in such periodicals as *Social Text* and *Monthly Review*—have been widely read and analyzed in academic circles, it was his next book that brought him to the attention of the mainstream media. *Race Matters* was published on April 29, 1993, the first anniversary of the 1992 Los Angeles riots, which were precipitated by the acquittal of four white police officers accused of beating Rodney King, a black motorist. Composed of previously published essays, the book discusses subjects of relevance to the African-American community, including black-Jewish relations, what West calls "the crisis of black leadership," the resurgence of the popularity of the slain black activist Malcolm X, and the Los Angeles riots themselves. Pointing out that "of those arrested [in the riots], only 36 percent were black," West referred to the incident as "a multiracial, trans-class, and largely male display of justified social rage" that, "for all its ugly xenophobic resentment . . . and its downright barbaric behavior," demonstrated "the sense of powerlessness in American society."

Among the other arguments put forth in *Race Matters* are: that much of the black community is caught in the grip of an unprecedented nihilism that has been created by a culture that emphasizes material consumption over spiritual values and then proceeds to deny blacks the former; that both black nationalists and black conservatives offer myopic views of that nihilism, and that real solutions lie in thinking that incorporates, but is not limited to, views from both camps; that "the fundamental crisis in black America is twofold: too much poverty and too little self-love"; and, finally, that "racial reasoning," or a misguided definition of "blackness," adversely affects the decision making of African-American leaders, and that the "framework of racial reasoning" must be replaced by a "*prophetic* framework" that "encourages *moral* assessment."

As an example of the traps into which racial reasoning can lead, West cited President George Bush's nomination of Clarence Thomas as a United States Supreme Court justice, a post for which many considered Thomas to be unqualified. According to West, the nomination "caught most black leaders off guard. . . . The very fact that no black leader could utter publicly that a black appointee for the Supreme Court was *unqualified* shows how captive they are to white racist stereotypes about black intellectual talent." West went on to identify other factors involved in blacks' failure to oppose the naming of the black conservative to the Court. "Why did so many [black leaders] capitulate to Bush's cynical strategy? First, Thomas's claim to racial authenticity—his birth in Jim Crow Georgia, his childhood as the grandson of a black sharecropper, his undeniably black phenotype degraded by racist ideals of beauty, and his gallant black struggle for achievement in racist America. Second, the complex relation of this claim to racial authenticity to the increasing closing-ranks mentality in black America."

It was that "closing-ranks mentality," West argued, that caused the silence with which black leaders met the Republican attacks on Anita Hill, the African-American law professor who testified that Thomas had sexually harassed her: "Black nationalist sentiments promote and encourage black cultural conservatism, especially black patriarchal (and homophobic) power. The idea of black people closing ranks against hostile white Americans reinforces black male power exercised over black women . . . in order to preserve black social order under circumstances of white liberal attack and symbolic assault." The racial reasoning that brought about the confusion of the Thomas-Hill episode must be replaced, West asserted, by reasoning based on moral principles rather than racial allegiance.

Charging that most contemporary black leaders are more concerned with their own status than with that of the people they claim to represent, West divided those leaders into three categories: "race-effacing managerial leaders, race-identifying protest leaders, and race-transcending prophetic leaders." Those in the first category tend "to stunt progressive development and silence the prophetic voices in the black community by casting the practical mainstream as the only game in town." Of the "race-identifying protest leaders," West wrote, "[They confine] themselves to the black turf, vowing to protect their leadership status over it, and serving as power brokers with powerful nonblack . . . elites . . . to 'enhance' this black turf. . . . In short, race-identifying protest leaders . . . function as figures who white Americans must appease so that the plight of the black poor is overlooked and forgotten." There is an urgent need, he maintained, for "race-transcending prophetic leaders" such as Martin Luther King Jr., Malcolm X, and Fannie Lou Hamer, the leader of the National Welfare Rights Organization. "The present generation," he pointed out, "has yet to produce such a figure. . . . This void sits like a festering sore at the center of the crisis of black leadership—and the predicament of the disadvantaged in the United States and abroad worsens."

Reviews of *Race Matters* were generally favorable. Writing in *New York Newsday* (April 25, 1993), Robert Boynton observed that "West's thinking consistently challenges the conventional wisdom. . . . Although politically a progressive, West isn't a cheerleader for any cause—every reader will find some sacred belief questioned. . . . West takes his place alongside such figures as Bayard Rustin and A. Philip Randolph in a tradition of principled black self-criticism." Boynton went on to call *Race Matters* "necessary reading." Michiko Kakutani announced in the *New York Times* (April 27, 1993) that West's book "should introduce him—and his anomalous and often compelling blend of philosophy, sociology, and political commentary—to the public at large."

Some reviewers felt that West's book did a better job analyzing the crisis in black America than offering answers. Michiko Kakutani, for example, observed in her review, "When it comes to proposing concrete solutions to the many problems afflicting black America today, Mr. West is less persuasive. Many of his suggestions are vague and sentimentally utopian. Sentences like 'our ideals of freedom, democracy, and equality must be invoked to invigorate all of us, especially the landless, propertyless, and luckless' may sound very nice, but they are the sort of platitudes lip-synched daily by the ineffectual politicians Mr. West says he disdains." Still, Kakutani conceded, "It's unrealistic to expect that real solutions to . . . problems that have defied the efforts of a generation of thinkers and government officials . . . could be articulated in a slim volume like this. One hopes Mr. West will amplify the ideas explored in *Race Matters* at greater length in a more commodious book. In the meantime, one can only applaud the ferocious moral vision and astute intellect on display in these pages." West's next book, *Keeping Faith: Philosophy and Race in America*, was published in late 1993. *Regarding Malcom X*, which West cowrote with Paula Giddings, is scheduled to appear in early 1994.

Jill Nelson described Cornel West as "a lanky, easygoing man with a folksy drawl and a penchant for three-piece suits." But for his medium-sized Afro, West bears something of a resemblance to Malcolm X, with his goatee, glasses, and tall (six-foot, one-inch), slender frame. Robert Boynton has noted that West speaks in public with "a Baptist preacher's oratorical zeal." He does not conform to the stereotype of the stuffy academician; as Jack E. White noted in *Time* (June 7, 1993), West "possesses an encyclopedic knowledge of the latest releases from [the rap group] Arrested Development and [the singer] Janet Jackson. He turned down a coveted post at Harvard in part because Boston radio stations don't play enough black music." West's brother, Clifton, told White: "Cornel has always liked to go to two or three parties every weekend, but only after reading two or three books. He's been like that since he was a kid." West lives in Princeton with his wife, Elleni, an Ethiopian-born social worker; two earlier marriages ended in divorce. From his first marriage, he has a son, Clifton Louis West, who lives with his father and stepmother.

In recent months, Cornel West has made numerous television appearances on such programs as the *MacNeil/Lehrer Newshour* and *Firing Line*. He is a member of many organizations, including the American Academy of Religion, the American Philosophical Association, the Ecumenical Association of Third World Theologians, the Society for the Study of Black Religion, and the Afro-American Commission of Democratic Socialists of America, which he chairs. From 1980 to 1982 he was the executive director of the Black Theology Project of Theology in the Americas. He is a member of the editorial board of *Social Text* and of the journal of the New York Society of Black Philosophers, and he is on the advisory board of *Cultural Critique*. He is also associate editor of *Boundary 2: A Journal of Postmodern Literature*.

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Greg Gorman/HarperCollins Publishers

Williamson, Marianne

July 8, 1952- Writer; lecturer. Address: c/o
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Marianne Williamson is the most popular exponent of *A Course in Miracles*, which she has described as "a self-study program of spiritual psychotherapy." Dictated by an "inner voice" in the late 1960s and early 1970s to Helen Schucman, a research psychologist who taught at Columbia University, the 1,188-page, three-volume *Course* has helped an estimated 800,000 readers replace fear with love and thereby attain the "miracles" that result from such a radical shift in perception. The *Course* teaches that the world appears to be rife with chaos, war, famine, disease, violence, and other horrors because of perceptual "mistakes," including anger, hatred, aggression, and jealousy. Therefore, the key to alleviating the world's misery, according to the *Course*, is to transform those negative feelings into positive ones by adopting an attitude of "forgiveness" toward what the *Course* classifies as the world of illusions. Only love is real, the *Course* argues in its introduction, and "nothing real can be threatened. Nothing unreal exists. Herein lies the peace of God."

In an attempt to clarify the tenets of the lengthy *Course*, Williamson wrote *A Return to Love: Reflections on the Principles of "A Course in Miracles,"* which has sold about 750,000 copies since it was published in 1992, and recorded more than fifty audiocassettes that elucidate key concepts of the *Course*, among them *Fear of Abandonment, Forgiving Your Parents*, and *Death Does Not Exist*. She has augmented her metaphysical teaching (but not her income) with the establishment of two nonprofit Centers for Living, in Los Angeles and New York City. While not officially connected to the *Course*, the Centers for Living embody its principles by providing free nonmedical services, including meals (through Project Angel Food), massages, and counseling, to people who suffer from what the centers label "life-challenging" illnesses.

Admired by many for her charitable works as well as for her ability to lift the spirits of those who attend her frequent lectures in New York City and Los Angeles, Williamson has been criticized in some quarters for seeming to strive for celebrity status. In an interview with Leslie Bennetts for *Vanity Fair* (June 1991), she maintained that she has never sought the limelight solely for its own sake and that her goal is not to become the latest new-age guru but simply to help herself and others attain peace of mind: "My interest is in the creation of an enlightened society. . . . I exist to empower other people. I'm a teacher; teachers love to teach. This is a privilege and an honor and a blessing, and it's my high."

Marianne Williamson was born on July 8, 1952 in Houston, Texas, the youngest child of Sam Williamson, an immigration lawyer, and Sophie Ann Williamson, a homemaker devoted to charitable causes. Williamson's brother, Peter, is an immigration lawyer, and her sister, Jane, is a fifth-grade teacher at an Episcopalian school. Her paternal grandfather was a Russian Jew who changed his name from Vishnevetsky to Williamson when he immigrated to the United States. "Our Judaism was a part of everyday life in an ethnic sense," Marianne Williamson explained to Claudia Feldman for a profile in the *Houston Chronicle* (February 16, 1992), "and I was taught a very Jewish approach to life. Jews tend to wear their passions on their sleeves. Jews tend to care. Jews tend to go out and get it done, whatever it is." In an interview with Susan Schindehette for *People* (March 9, 1992), Sophie Ann Williamson recalled that her daughter exhibited a religious bent as early as the age of three, when she began to reject her mother's goodnight kisses: "Half the time she'd be sitting in her bed with her eyes closed and her little hands clasped under her chin, and she'd say, 'Go away, Mommy, I'm talking to God.'"

Political awareness impinged upon Williamson at the age of thirteen, when her father, whom she has described as an "armchair revolutionary," took her to Vietnam to expose her to the human consequences of military action. "My father, who was very left-wing, taught me to hate the system—to hate injustice, bigotry, racism, and hate itself," Williamson informed Peggy Taylor and Eden Stone in an interview for the *New Age Journal* (March/April 1992). "He raised me to think that the most revolutionary stance was to hate what is. . . . I [later] realized that it's more effective to be loving what could be rather than hating what is. I also realized that you can't give to the world what you don't have yourself." A self-described "angry peacenik" who yelled at people for not signing her antiwar petitions, she eventually realized that her stance was contributing less to world peace than to a perpetuation of a hostile social and political environment.

A top-notch debate and drama student, Williamson attended Bellaire High School in Houston. "I took my first philosophy class and decided God was a crutch I didn't need," she wrote in the preface to *A Return to Love*. Following her graduation from high school, she continued her studies in drama and philosophy at Pomona College, in Claremont, California, where she also took courses in religion. Susan Schindehette quoted Williamson's college roommate Lynda Obst, who later became a filmmaker, as recalling that "Marianne was always picking up stray mystics. A part of her was always looking for something electric in life." In her junior year Williamson dropped out of Pomona to grow vegetables on a communal farm in New Mexico. She spent the following ten years moving from New York City to San Francisco to Houston to Los Angeles in search of "some sense of identity or purpose," as she wrote in her book. "I was a bit of a gypsy," she admitted in an interview with Dana Micucci for the *Chicago Tribune* (March 29, 1992), "but my dramas weren't unique. There are only a few scripts." Like many people of her generation, Williamson was "pretty wild," as she revealed in *A Return to Love*: "Every door marked 'no' by conventional standards seemed to hold the key to some lascivious pleasure I had to have. Whatever sounded outrageous, I wanted to do. And usually, I did."

Williamson's activities during that "lost decade" included cabaret singing in New York City in 1973, a stint as a cocktail waitress, and a year working as a secretary to Albert Goldman, the controversial biographer of Lenny Bruce, John Lennon, and Elvis Presley. As quoted by Susan Schindehette, Goldman remembered Williamson as "a sweet, warmhearted girl. She was incapable of figuring out what she should do. And she was crying all the time." In 1975 she moved to San Francisco, where she became engrossed in Zen Buddhism and the Ouïja board. "I knew I had talent, but I didn't know at what," she recalled in her book. "I knew I had intelligence, but I was too frantic to apply it to my own circumstances." Therapy made little difference. "I sank deeper and deeper into my own neurotic patterns, seeking relief in food, drugs, people or whatever else I could find to distract me from myself. . . . There was some huge rock of self-loathing sitting in the middle of my stomach. . . . By my mid-twenties, I was a total mess."

Back in New York City in 1977, Williamson discovered a copy of *A Course in Miracles*, which had been published in 1975 by the Foundation for Inner Peace, in Tiburon, California. (Its "author" was not revealed until 1981, after the death of Helen Schucman, who had feared that her professional reputation would suffer if her connection with the book were disclosed.) Initially troubled by the *Course*'s Christian terminology, Williamson did not begin to study the book "passionately," as she put it, or do the daily workbook exercises until a year later, when she received a copy of the set as a gift immediately after having resolved to buy it for herself. She interpreted that coincidence as a confirmation of the adage "When the student is ready, the teacher shall appear."

After suffering a nervous breakdown, Williamson "surrendered to God," and *A Course in Miracles* became her "personal teacher," her "path out of hell." "I was struck, as most people are," she recalled in her book, "by the profound authority of its voice. It answered questions I had begun to think were unanswerable." Noting in *A Return to Love* that "nervous breakdowns can be highly underrated methods of spiritual transformation," Williamson expressed gratitude for the experience that enabled her to ask God for help: "Until your knees finally hit the floor, you're just playing at life, and on some level you're scared because you know you're just playing. The moment of surrender is not when life is over. It's when it begins."

Desperate for help, Williamson no longer allowed the Christian aspects of the *Course* to obstruct her learning from it, and she has counseled others to substitute the word "love" for "God" if it suits them to do so. Insisting that the *Course* has nothing to do with "Jews for Jesus," as some have labeled those adherents who, like Williamson, happen to be Jewish, she has downplayed the importance of its terminology. "A conversion to Christ is not a conversion to Christianity," she declared in her interview with Leslie Bennetts. "It is a conversion to a conviction of the heart. The Messiah is not a person but a point of view." Similarly, she explained to Peggy Taylor and Eden Stone that referring to God as "He" has in no way diminished her feminism: "I don't have the problem that a lot of people have with the notion of that energy force being masculine. In the Eastern religions, spirit is considered yang and the Earth principle is yin. For thousands and thousands of years, the Earth forces have been referred to as *she* and the spirit principle referred to as *he*. It's a very deep archetype." In Williamson's opinion, sexism enters the dialogue only when the active masculine force is elevated in importance over the passive feminine principle.

In 1979 Williamson returned to Houston, where she opened Heights Books Store, which she stocked with *A Course in Miracles* and other metaphysical titles. On request, she would explicate to potential readers what she had thus far gleaned from the text. Over the next few years, she occasionally supplemented her income by singing Gershwin songs at a nightclub, and "for a minute and a half," in her words, she was married to a local Houston businessman. In 1983 she moved to Los Angeles, where she obtained a job at the non-profit Philosophical Research Society, which had supplied books to her store. Kent Black, one of Williamson's colleagues at the society, has remembered her as "a brassy, sassy, Texas woman climbing out of a big desert cruiser." "She was wearing cowboy boots and her trunk was filled with books of miracles," he recalled to Terry Pristin for the *Los Angeles Times Calendar* (March 16, 1992). "She was the epitome of a southern snake-oil salesman. I thought she had a lot of chutzpa. She just elbowed her way in."

While supporting herself by working as a temporary office assistant, Williamson began to give lectures on *A Course in Miracles* to small groups at the Philosophical Research Society. Within two years her preaching had become the primary source of her income, and she was speaking at rented churches and auditoriums in the Los Angeles area about three times a week. In 1987 she added monthly trips to New York City to her itinerary, charging a suggested donation of $10 per person in Manhattan and $7 a head in Los Angeles (no one is turned away for being unable to pay). She also leads support groups for HIV-positive individuals and their loved ones.

Williamson has ascribed the popularity of her lectures to "a spiritual hunger in the world," but others have attributed it to her personal charisma. "Watching her perform is more like wrestling naked with Venus than kneeling with the saints," Simon Sebag Montefiore wrote in a profile of Williamson for *Psychology Today* (July/August 1992). "An extremely gifted oral communicator" by her own assessment, Williamson has addressed contemporary issues with levity and brevity, fielding a wide variety of questions, among them the perennial "Why do I seem to attract cruel men?" The problem, according to Williamson, is not that a woman attracts them but that she gives them her phone number.

According to Leslie Bennetts, when Williamson lectures her "words tumble out so fast it seems she is hardly able to keep up with her racing mind; her synthesis is seamless, her syntax impeccable, her delivery often hilarious, and she never falters for a moment." In the appraisal of James Servin, writing in the *New York Times* (February 19, 1992), Williamson "is a prophet with the timing of Bette Midler, who uses four-letter words in one breath and says in another, 'We need love and hugs just as much as children need love and hugs.'" Her discourse is spiced with personal anecdotes and an eclectic array of allusions to the world's religions, philosophers, artists, fairy tales, pop culture, left-wing politics, and current issues. She speaks without notes, "in rolling Texan one minute, little-girl American pie the next," according to Simon Sebag Montefiore. "She is as sassy as Magdalene in one sentence, as sacred as the Virgin Mary in another."

Some have worried that Williamson's fame and rising fortunes have detracted from her message, but she has given short shrift to the idea that there is an inherent contradiction between helping others and achieving personal success, and she has disagreed with the notion that people attend her talks primarily to see her, rather than to hear what she has to say. "I didn't write *A Course in Miracles*," she reminded Leslie Bennetts. "I'm just giving a book report. Nobody comes to *A Course in Miracles* thinking that I personally have the answer. The *Course* attracts a very sophisticated breed of thinker; it's not a path for people who are looking for someone else to do it for them. It's a lifelong study, and there is no graduation day."

In keeping with that concept, Williamson has acknowledged that she has had to work just as hard as anyone else to apply the *Course*'s principles of love and forgiveness to her own life. Charging her with wanting to retain too much control over the Centers for Living, of which she eventually relinquished the presidency in favor of being the honorary chairman of the board, some of her detractors have said that she has treated subordinates with contemptuous intolerance and that she can be difficult to get along with. But Williamson has never claimed to be perfect. She said in an interview with Johanna Schneller for *Mademoiselle* (March 1992): "I have a pretty intense reaction to incompetence. Patience is a problem for me. I definitely have a lot of work to do on my own personality. But I'm doing it."

Other critics, among them John Podhoretz, who reviewed Williamson's best-selling book for *Commentary* (August 1992), have found fault with her presentation of the *Course*'s material. "*A Return to Love* is almost unspeakably tasteless [in its appropriation of] terminology from other religions in order to add spice to its own . . . ," Podhoretz asserted. "Williamson is merely peddling a brand of Religiosity Lite, in which the customer gets to keep all the fun parts without any obligations and without true faith." Nonetheless, he conceded that "if *A Return to Love* is a work of surpassing vulgarity in a surpassingly vulgar field, it too, like its self-help peers, offers both sound and surprisingly moving advice."

Among Williamson's defenders is the recording executive David Geffen, who donated $100,000 to enable her to found the Centers for Living. "It's easy to make fun of people who are coming from a spiritual place," Geffen told Leslie Bennetts. "It's very new age, and that's reason enough for a lot of people to snicker. I think people are generally suspicious of anyone who is involved in spiritual causes, but there's no question Marianne is genuine, and she does a lot of good work. . . . She doesn't hold herself out to be a perfect person, but she takes care of people who are in trouble and who are dying. She's also able to articulate things that are valuable for people to hear. People are alienated from their families, from religion, and she's found a way to bring them together."

Williamson elaborated on her concept of the feminine principle in her second book, *A Woman's Worth* (1993), which is about the feminine in men as well as in women. She conceives of her message as ultimately a feminist one, despite her emphasis on the supposed differences between men and women. By honoring the feminine, as symbolized by what she refers to as the Goddess, in all humans, women and men can heal themselves, each other, and the planet, according to Williamson. Her book can be read as a primer on self-actualization, as demonstrated by her explanation of the Goddess: "The Goddess doesn't enter us from outside; she emerges from deep within. She is not held back by what happened to us in the past. She is conceived in consciousness, born in love, and nurtured by higher thinking. She is integrity and value, created and sustained by the hard work of personal growth and the discipline of a life lived actively in hope. Build community. Nurture those less fortunate. Become yourself. Seek God. No less potent steps than these will be deep enough to move you forward." Assessing the book for the *Chicago Tribune* (July 1, 1993), Sandy Bauers explained her preference for the audiocassette version in terms of Williamson's "superb skill as an orator": "She has a direct, confident style that is at once in your face and patting your back. She comes across as a brass-tacks, no-holds-barred but supportive woman."

A slender, stylish woman with shoulder-length auburn hair, compelling brown eyes, and angular features, Marianne Williamson is partial to designer clothes that combine an understated elegance with an ultrafeminine sensuality. Her sole recreational outlet in her punishing seven-day workweek seems to be working out at a gym. In May 1990 she gave birth to a daughter, India Emmaline, with whom she lives in a $1.5 million, three-bedroom home in the Sunset Strip area of Los Angeles. (She has not revealed the identity of Emma's father.) "[Marriage] is not in my immediate plans," Williamson has said, "but I hope it's in God's plans."

Selected Biographical References: Chicago Tribune VI p3 Mr 29 '92 por; Entertainment W 108:31+ Mr 6 '92 pors; Houston Chronicle F p4 F 16 '92; Los Angeles Times E p8 S 29 '91 por, Calendar p6+ F 16 '92 por, B p1+ Jl 26 '92; Mademoiselle 98:162+ Mr '92 por; N Y Times C p1+ F 19 '92 pors; New Age J 9:47+ Mr/Ap '92 por; Newsweek 119:65 Mr 23 '92 por; People 37:34+ Mr 9 '92 pors; Psychology Today 25:28+ Jl/Ag '92 pors; Time 138:60 Jl 29 '91 por; USA Today D p1+ Je 20 '91 por; Vanity Fair 54:130+ Je '91 pors

Mark Gerson

Wilson, A. N.

Oct. 27, 1950– British writer; literary critic.
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According to his widow, George Orwell "would have liked to have left behind him *une oeuvre*, a long shelf of uniform volumes" that would have represented "a life's work, as do the opulent, well-bound 'sets' of the complete works of nineteenth-century novelists." Since the publication of his first novel sixteen years ago, the British writer A. N. Wilson, who turned forty-three in 1993, has produced enough books to fill the better part of a shelf. By his own account, even while lounging in bed on a Sunday morning, Wilson can easily write 6,000 or 7,000 words, and his pace has not slackened during the periods when he has worked full-time or part-time for various British publications. His works include twelve novels, six full-length biographies and a volume of shorter ones, two books on religion, three children's books, hundreds of book reviews, essays, and columns, and several books that he edited. The speed with which they are produced notwithstanding, his writings display meticulous craftsmanship, and four of his books have captured prestigious literary prizes, including the Somerset Maugham Award and the Whitbread Award.

Wilson's perceptive, ingeniously plotted, and highly entertaining novels, which have been compared to those of Evelyn Waugh, Iris Murdoch, and Kingsley Amis, skillfully employ humor, caustic wit, irony, farce, and satire to explore human nature and such timeless themes as friendship, love, spirituality, and sexual infidelity. In both fiction and nonfiction, Wilson has taken aim at the hypocrisies, absurdities, and cruelties of contemporary English society, singling out organized religion for particularly vehement attacks. At present, his reputation in England seems to spring as much from his irreverence and outspokenness as it does from his abundant literary talents. According to James Atlas, who profiled him for the *New York Times Magazine* (October 18, 1992), he "has become such a prominent figure in England by now that he's encrusted with legend."

The youngest of the three children of Norman Wilson and Jean Dorothy (Crowder) Wilson, Andrew Norman Wilson was born on October 27, 1950 in Stone, Staffordshire, in the countryside north of Birmingham, England. (His first publisher persuaded him to use his initials professionally to distinguish himself from other writers with the same or similar names.) Like many of his ancestors, Norman Wilson was a potter; he worked as the managing director of the Wedgwood pottery company before retiring, during the early years of Andrew's childhood. Jean Wilson, a homemaker, had a passion for literature and corresponded with writers, among them W. Somerset Maugham. Characterized by A. N. Wilson as "people who didn't do very much" while he was growing up, his parents "transferred their artistic aspirations to their son," according to James Atlas. By the time he had celebrated his fifth birthday, Wilson has said, he knew that he would become a writer.

Andrew Wilson's first teachers were nuns on the staff of a local Catholic school. At the age of seven, he entered Hillstone, a boarding and preparatory school in Great Malvern, Worcestershire, which he has described as "a crummy and hateful little place." Seven years later he transferred to Rugby, the boarding school immortalized in Thomas Hughes's nineteenth-century novel *Tom Brown's School Days*. Wilson's boarding school experiences have apparently inspired some of the most bitter—and also some of the most outrageously farcical—pages in his books.

In 1969 Wilson won a scholarship to New College, at Oxford University, where he studied English literature and linguistics. "I felt at that stage very ambitious, amazingly arrogant, and I thought I was so clever that I was bound to become a fellow of All Souls [College, Oxford]," he revealed during an interview with Catherine Bennett for the London *Sunday Times* (August 21, 1988). His confidence received an added boost in 1971, when he won the Chancellor's Essay Prize. But when he graduated, in the next year, with an M.A. degree, he received not a First degree but a Second—"a very bad degree," in his words. By his own admission, he had led "an incredibly quiet, lazy little life" as a student.

Despite his unremarkable performance, Wilson had secured a place for himself in the elite literary milieu of Oxford, in part because, during his second year at the university, he had married one of his tutors, Katherine Duncan-Jones, a fellow in English at Oxford's Somerville College and a specialist in Renaissance literature, who was known for her brilliance and erudition. Some ten years older than Wilson, Duncan-Jones gave birth to the couple's first child, a daughter, shortly after their marriage and to their second daughter about a year later.

As a student Wilson had contemplated devoting his life to academia, but by the time he graduated he "wanted passionately to be a priest" in the Anglican church, he told James Atlas. "I had a strong prayer life," he explained. "For twenty years I prayed morning, noon, and night. I was fantastically keen on religion, speaking to God and all that." During an interview with Harriet Waugh for the London *Times* (August 31, 1985), he offered other reasons for his attraction to the priesthood: "I wanted to make myself innocent and good. I wanted to be holy. I loathed clergymen, but I loved giving sermons, and I liked the idea of wandering around the parish knocking on all the doors and seeing people going about their private lives." (He compared that interest to the kind "a fiction writer feels for his characters," Waugh reported.)

Wilson told another interviewer that he settled on the priesthood simply because he felt compelled to choose a profession, having graduated from college without one. Whatever his true motivation, he abandoned his plan after a year of study at St. Stephen's, a theological seminary near Oxford that he has described as "a madhouse, a homosexual world of a particularly high-camp kind." Sometime later he converted to Roman Catholicism, but "he returned to the Church of England after his wife refused to have their children raised as Catholics," according to James Atlas.

In 1975 Wilson obtained a position as an assistant master in English at the Merchant Taylors' School, an elite preparatory school in Middlesex. The following year he returned to Oxford University, to serve as a lecturer in English literature at St. Hugh's College and New College. Meanwhile, he had begun writing what he has labeled "sub-Rose Macaulay novels" (referring to the twentieth-century English satirist). Whether he would place *The Sweets of Pimlico* in that category is not known; in any event, it was the first of his books to be published, in 1977.

Densely plotted, the novel features the complex, and often very funny, interactions of several wildly mismatched people. In *Dictionary of Literary Biography* (1983), Alan Hollinghurst noted that it provided a vehicle for Wilson's "fascination with relationships involving masks . . . and the extent to which characters wear masks that they have chosen as defense . . . or that are expected of them by society." When the book was published in the United States a dozen years later, a reviewer for *Publishers Weekly* (January 27, 1989) described it as "replete with wonderfully quirky, stylish writing; bizarre, not completely likable yet compelling characters; lively dialogue; and matter-of-fact, often hilarious, treatments of sex"—some of the same things that would distinguish his later novels. *The Sweets of Pimlico* received the John Llewelyn Rhys Memorial Prize in 1978.

The publication of his first book launched Wilson's career not only as a novelist but also as a book reviewer. During the following years, he reported in the *Spectator* (May 31, 1986), he wrote one or more book reviews for newspapers and magazines nearly every week, producing what he estimated to be half a million words. "It has started to occur to me that nearly all reviews—my own half-million words included—are not worth very serious consideration," he confessed. "Nearly all books sent for review are interruptions to the reviewer's life . . . ," he explained, "so [a] book, if not an actual cause of irritation or anxiety, is never purely welcome—except to greenhorns—and the reviewer is therefore going to get [the job] done with as soon as possible"—in some cases, by not reading the book. Moreover, even a truly good book might simply "not be to the reviewer's taste." And because of friendships with or animosities toward people in the publishing world (or their relatives), a reviewer might not be "in a position to be purely objective" about a book. After declaring that a critic's evaluation "will bear no relation to the book's actual qualities," Wilson announced that he would no longer review books—at least "not for a while."

Starting with *The Sweets of Pimlico*, Wilson himself has provided ample work for reviewers, by producing at least one book every year. His second and third novels, *Unguarded Hours* and its sequel, *Kindly Light*, which appeared in 1978 and 1979, respectively, revolved around the amusing, and often absurd, adventures of Norman Shotover, a preposterously innocent young man who becomes entangled with a bevy of eccentrics from the worlds of academia and religion. In *The Healing Art* (1980), a more serious side of Wilson came to light, as he examined deeply personal issues while tracing the lives of two women who, after undergoing mastectomies, receive the wrong prognoses: a bungling physician tells the woman who is disease-free that she has only months to live, while the other is given a clean bill of health although she is actually rapidly succumbing to bone cancer. But Wilson's predilection for hilarity often overpowered empathy for his main characters. In a *New Statesman* (June 6, 1980) review, Simon Blow declared him to be "a master at playing black comedy that can make us laugh just when we should cry." *The Healing Art* captured the Somerset Maugham Prize, the Arts Council Fiction Prize, and the Southern Arts Association Literature Prize, all in 1981.

Wilson's next novel, *Who Was Oswald Fish?* (1981), in which a "madcap London entrepreneur" struggles to save an old church from demolition, received decidedly mixed reviews. In *New Statesman* (October 23, 1981) Nicholas Shrimpton wrote that "as farce it remains as deft, delightful, and disturbing a book as anyone has published this year," and in a similarly complimentary review in the *Listener* (November 12, 1981), Angela Huth declared that Wilson had written "a very high-class strip cartoon which induces sudden laughter and painful sympathy. His prose is swift, understated, clear: his humor oblique and quite original. . . . Lest we take him for a constant joker, he allows us some pauses for breath and serious thought." But in the *Times Literary Supplement* (October 23, 1981), A. S. Byatt complained that *Who Was Oswald Fish?* was "not really a novel so much as a sort of candy-floss with a bitter after-taste. A. N. Wilson displays a gossipy, sneering contempt for his world, his characters, and his readers. . . . [He] is somehow frivolously merciless. . . . He treats life and death with a flip sneer. His reputation is now considerable; I don't quite understand why."

Considerably more warmth and humanity toward his characters is in evidence in Wilson's *Wise Virgin* (1982), which focuses on a blind, misanthropic scholar and his devoted daughter, both of whom have cut themselves off from sympathetic contact with the outside world. Both characters are rescued from their willful isolation by the power of love: the scholar's for his long-suffering research assistant, and the daughter's for a cynical, wealthy student. Michiko Kakutani expressed unalloyed enthusiasm for the book in the *New York Times* (October 27, 1983). "Mr. Wilson has successfully balanced his gift for wicked comedy with caring and compassion, and in doing so he has written a small but immaculately shaped novel," she wrote, noting the presence of the author's "essentially moral vision." One of Wilson's gentlest novels, *Wise Virgin* won the W. H. Smith Literary Award in 1983.

Although by his own account Wilson has had "a very cloistered life"—"I have hardly any experiences to speak of," he told Catherine Bennett—during the 1980s he became "a very public figure in England," in the words of James Atlas. He had lost his position at Oxford in 1981 ("They realized I was teaching subjects I knew nothing about," he has said) and, immediately afterward, had accepted a full-time job as literary editor for the *Spectator*, a London weekly. A photograph showing Wilson bicycling to the *Spectator* office, attired in an Edwardian waistcoat and a trilby hat, has appeared in many publications (and contributed to his image as "a professional young fogey"). One day in 1983, in what he described to Atlas as "a clever bit of cutting," he edited two sentences in a book review in such a way as to reverse their meaning and thus slight a writer he himself disliked. The reviewer, a woman of some prominence in the London literary world, complained to the *Spectator* in a letter that mysteriously disappeared. (According to one source, the letter that vanished was written by the slighted writer.) Despite his vehement protestations, Wilson was eventually fired. "The episode has acquired canonical status among chroniclers of Wilsoniana," James Atlas reported.

Wilson attracted more publicity with a highly critical review of *Monuments and Maidens* (1985), by Marina Warner, in which he labeled Warner "a charlatan and a bore." "I was in the innocent position of never having met [her], but this did not stop people from accusing me of malice," he wrote in the *Spectator* (March 31, 1986) article in which he disclosed that he had decided to stop reviewing books. Wilson also gained a degree of notoriety through a column, written pseudonymously for the satirical weekly *Private Eye* but widely assumed to be by him, which he sometimes used to attack the Church of England. In one piece he took aim at Robert Runcie, then the Archbishop of Canterbury, dubbing him "Angela Runcieballs" and describing him as "a nasty tenth-rate figure." He created a minor scandal a few years ago by revealing in a *Spectator* article remarks made by the Queen Mother during a private dinner party given by Lord Wyatt of Weeford; several months later he committed a similar offense after attending a party at which a "not entirely sober" Princess Margaret was one of the guests. And his propensity for creating characters in his novels that, by his own admission, bear more than a passing resemblance to certain well-known people has also helped to keep his name in the limelight.

In spite of the controversy he has stirred—or perhaps, in part, because of it—Wilson's reputation as a novelist has flourished. In *Scandal; or, Priscilla's Kindness* (1983), he offered a merciless view of corruption and sleaziness at the highest levels of British politics; though humorous and farcical, the book's attacks on "the English caste system, greed, stupidity, cruelty, [and] hypocrisy" conveyed a serious message. *Gentlemen in England: A Vision* (1985) satirizes the repressive morality and hypocrisies of Victorian England. *Love Unknown* (1987) deals with sex, love, and religion by means of a social comedy that begins in the 1960s and then moves to the chaotic, contemporary world that Wilson has staked out as his satiric territory.

With nearly the same regularity with which new books by Wilson have appeared in the fiction sections of bookstores, others carrying his byline have surfaced in the biography departments. "It is very restful, if you are a novelist, to write nonfiction," he told Michele Field, who interviewed him for *Publishers Weekly* (May 15, 1987). "It's partly that there is always this horrible feeling when you're writing a novel that you'll lose interest in it. . . . [Writing a novel] is much more of a highwire act—a wobbly walk across Niagara Falls—than writing a biography."

The art of biography is scrutinized through a highly critical lens in Wilson's most recent novels—*Incline Our Hearts* (1988), *A Bottle in the Smoke* (1990), and *Daughters of Albion* (1991), which collectively are known as the Lampitt trilogy, for a family that figures prominently in each book. The writings of one character, a manipulative literary biographer, prompt the hero/narrator to observe that "of all liars the most arrogant are biographers: those who would have us believe, having surveyed a few boxes full of letters, diaries, bank statements, and photographs, that they can play at the recording angel and tell the whole truth about another human life." That venomous comment notwithstanding, Wilson has to date written six book-length biographies and six shorter ones collected under the title *Eminent Victorians* (1989).

The Laird of Abbotsford: A View of Sir Walter Scott, the first of Wilson's biographies, was published in 1980. Ably covering the Scottish writer's eventful life and vast literary output in fewer than 200 pages, the book exudes enthusiasm for its subject, opening with the statement, "Scott was not only a great writer; he was also a great man." Reviewers generally praised the biography while dissociating themselves from Wilson's more extravagant claims for Scott's achievements. Donald Sultana, for example, wrote in *British Book News* (September 1980) that "although the book tends to gloss over some of Scott's literary weaknesses, it is pervaded by a highly intelligent mind combined with a cultured and humane outlook that seems to have found in Scott a congenial, perhaps even something of a kindred, spirit."

In *The Life of John Milton* (1983), Wilson skillfully condensed centuries of research on the seventeenth-century poet and pamphleteer into one slender volume, producing an "unpretentious narrative" that "even nonspecialists may read with pleasure," in the words of a reviewer, but one that deviated from the "historical record" at times, according to a few critics. Wilson's research for *Hilaire Belloc* (1984), a more ambitious work, included gathering reminiscences from Belloc's relatives, who allowed Wilson to examine correspondence previously unavailable to outsiders. In the *Listener* (April 26, 1984), Ronald Blythe pronounced the book a "remarkable portrait" of the Anglo-French novelist, poet, essayist, satirist, and historian. "Treading not so much delicately as knowingly into the always ramshackle, often deplorable, but also frequently brilliant Bellocian edifice," Blythe wrote, "Mr. Wilson has been able . . . to reveal how both its virtues and its cracks have to be understood if we are to understand many of the more subtle elements in British society. He seeks neither to reinstate Belloc nor to dissect him, but to show him. It is not a pretty sight but always a fascinating one."

For his next biographical project, Wilson tackled a subject of even greater complexity: the life and work of Leo Tolstoy. During an interview with Jacob Weisberg for *Newsweek* (September 12, 1988), Wilson said that he had been "obsessed" with the Russian literary master since his youth, but in his 572-page *Tolstoy* (1988), he wrote that a lecture given by the political scientist R. V. Sampson in 1967 had triggered his interest: "I was amazed that anyone could speak of a novelist as if he were divine, but pretty quickly became excited by the Tolstoyan ideas which Professor Sampson expounded. That excitement, and that amazement, continue to this hour." They had also motivated him to gain a reading knowledge of Russian—in only six months—and apparently, as Mary F. Zirin wrote in *Library Journal* (August 1988), to read "everything written about Tolstoy in both Russian and English." The result, according to the *New York Times* (August 10, 1988) reviewer Michiko Kakutani, was a book that "stands as a model of the biographer's art: intelligent and opinionated, yet judicious—and, what's more, deliciously readable."

An anonymous reviewer for the *Economist* (July 23, 1988) agreed, and declared that *Tolstoy* "must surely rank among the most impressively intelligent biographies ever written." "Wilson . . . understands from the beginning that this is more than the story of a writer," the reviewer wrote. "Rather, he says, it is the history of a great genius whose art grew out of his three uneasy and irresolvable relationships: his relationship[s] with God, . . . with women, and . . . with Russia. . . '. Eight years after he died, his wife was heard to remark: 'I lived with Lev Nikolayevich for forty-eight years, but I never really learnt what kind of a man he was.' Mr. Wilson seems to have learnt." Several critics, however, expressed profound dissatisfaction with the book. In *Quill & Quire* (October 1988), Paul Stuewe condemned Wilson for his "irritatingly flippant" tone and for failing to produce a "coherent portrait," and in *New Statesman* (June 3, 1988), Sara Maitland charged that "the book is riddled with petty sneers." *Tolstoy* won the Whitbread Award for biography and autobiography in 1988.

C. S. Lewis: A Biography, which made its appearance in 1990, was judged to be "an astonishing book" by Leon Edel, the celebrated biographer of Henry James. "I know of no modern biographer who equals Wilson's delicacy of touch and sensitivity to human quandaries," Edel declared. Wilson undoubtedly identified closely with his subject, who harbored unhappy boarding-school memories, a conservative bent, scholarly interests, and an intimate knowledge of the Oxford community. Like Lewis, whose *Chronicles of Narnia*, a seven-volume series, has delighted youngsters for more than four decades, Wilson has written books for children (including *Stray* [1989] and *Tabitha* [1990], each of which recounts the adventures of a cat from a feline perspective). And, as it was for C. S. Lewis, religion has been a major force in A. N. Wilson's life. Wilson has drawn a clear distinction between himself and Lewis, who was labeled a "Christian writer" and even a "Christian apologist" and whose religious beliefs permeated his fiction. "I don't think about my religious faith at all when I'm writing novels," Wilson told Michele Field. The British scholar and writer Peter Ackroyd, however, as paraphrased by one interviewer, has said that "every one of [Wilson's] novels can be seen as a religious book." In any event, Wilson has addressed religious questions directly in several works of nonfiction.

In *How Can We Know? An Essay on the Christian Religion* (1985), Wilson examined his faith and the basis of religious convictions, concluding that the spirit of Christianity is "inescapably and irresistibly true." With Charles Moore and Gavin Stamp he wrote *The Church in Crisis* (1986), contributing an essay about the clergy that one critic described as "informed with theological awareness and with a genuine perception of the relevant dimensions." Five years later, in a pamphlet entitled *Against Religion*, Wilson attacked organized religion as a form of "moral blackmail." The death of his father, he told James Atlas, had seriously undermined his faith. "From the moment he died I stopped being religious," he said. "An excerpt from *Against Religion* that ran in the *Observer* . . . reportedly provoked more correspondence than any piece the paper has ever run," according to Atlas.

Wilson wrote his biography *Jesus* (1992) from the standpoint of a man who remained "gravely—even devoutly—respectful of Jesus's ethical teachings," as Evelyn Toynton noted in the *New York Times Book Review* (October 11, 1992), but one who "found it impossible to believe that a first-century Galilean holy man . . . believed himself to be the Second Person of the Trinity," in Wilson's own words. "In seeking him as a historical being, he has been in some ways much more vivid to me than he ever was when I tried to approach him through the eyes of Christian belief," he wrote. Some reviewers expressed admiration for Wilson's scholarship and careful reading of the New Testament (he used Greek texts), but others angrily dismissed his efforts. Robert Short, for example, writing in the *Chicago Tribune* (December 20, 1992), condemned the book as "a passionate hatchet job aimed at the very roots of Christian faith."

In his latest book, *The Rise and Fall of the House of Windsor* (1993), Wilson argued that, because of the various "farcical calamities" that have befallen them in recent years, most notably incidents connected with their marital troubles, and in light of what he regards as Prince Charles's woeful deficiencies in intellect and judgment, neither Charles nor any other member of Queen Elizabeth II's immediate family should succeed the queen, because none of them would be able to "fulfill the traditional [religious, social, and political] functions of constitutional kingship." Unlike some critics of the monarchy, who urge that the institution be abolished altogether, Wilson beieves that it merits preservation, mainly because a royal figurehead can stir among the populace "tribal feelings of belonging, ideas of the past, and feelings of intense loyalty" to Great Britain. The best person to wear the crown next, he suggested, would be Prince Richard, the Duke of Gloucester, who is the fourth child of King George V. Praised by some reviewers—among them Henry Alford, who in *New York Newsday* (June 20, 1993) declared the book to be "impressive, engaging, and wonderfully acerbic"—*The Rise and Fall of the House of Windsor* was roundly criticized by others, including Carolyn See, who, writing in the *Washington Post* (July 9, 1993), complained that throughout, Wilson "repeat[ed] himself like an old drunk at a bad party." Wilson currently serves as the literary editor of the *Evening Standard*, for which he also produces a weekly column, and he writes a television column for the *Sunday Telegraph* and a feature known as "Why-Oh-Why" for the *Daily Mail*. His frequent letters to the editors of various publications also keep his name in the public eye.

In her profile of him for the *Sunday Times Magazine* (May 5, 1991), Georgina Howell quoted a friend of Wilson's as saying, "The struggle in his soul for good and evil goes on in a violent and literal way. The devil often has the upper hand. In Andrew you can always see the cloven hoof and little horns." Howell herself observed of him, "He is evidently the most delightful of companions, endearingly kind to animals and children, and a fascinating gossip. Yet there is an inconsistency to him. . . . At the very least, he is not what he seems." The boyish-looking Wilson has been described as "a model of gentility" and as "a slight man with a vaguely academic, other-worldly mien." "His long face emanates a whippet-like refinement," James Atlas wrote.

Wilson's marriage to Katherine Duncan-Jones ended in divorce. A few years ago he married Ruth Guilding, an art historian, whom he met in 1989 during the filming of an episode of the BBC series *Eminent Victorians*, which was based on his book and in which he appeared as the on-screen narrator. He and his wife live in an "elegant but casual" house in Camden Town, a district of London. Wilson is a fellow of the Royal Society of Literature and a member of the American Academy of Arts and Letters.

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Wolf, Naomi

1963– Social critic; journalist; poet. Address: c/o Royce Carlton, Inc., 866 United Nations Plaza, New York, NY 10017

According to Naomi Wolf, women have been subjected to a barrage of images—in film, television, advertising, and women's magazines—that induce them to try to measure up to an ever-changing feminine ideal that she has called the beauty myth, which has created within their psyches "a secret 'underlife' poisoning [their] freedom," as she put it. "Infused with notions of beauty," that "underlife" is "a dark vein of self-hatred, physical obsessions, terror of aging, and dread of lost control." Citing the prevalence of eating disorders among members of her generation as evidence that the impact of the beauty myth is being felt as never before, Wolf has argued that the myth is as pervasive as it is insidious—characteristics that make it difficult to recognize and even tougher to combat. In her controversial, best-selling book, *The Beauty Myth: How Images of Beauty Are Used Against Women*, Wolf examined the ways in which the cosmetics companies, the diet industry, plastic surgeons, pur-

Royce Carlton, Inc.

Naomi Wolf

veyors of pornography, and the economic infrastructures of industrial society work together to prevent women from attaining psychological freedom on a level commensurate with the material and legal strides they have made.

The beauty myth, Wolf has asserted, has undermined the economic and political gains achieved during the second wave of feminism, which altered society profoundly during the 1960s and 1970s, by lowering women's self-esteem, pitting women against one another by fostering jealousy and competitiveness, and carving a niche for what has been called "looksism," a weapon that has been used disproportionately against women in the workplace ever since sex discrimination became illegal. Moreover, Wolf has contended, the undue importance placed on women's—as opposed to men's—appearances wastes valuable time on what she has referred to as the "third shift" of beauty maintenance. Often misunderstood as an antibeauty polemic, *The Beauty Myth* represents Wolf's effort to demonstrate that women's preoccupation with beauty is harmful only because it is coerced by societal pressures that men and women have internalized, not because the pursuit of beauty is itself inherently debilitating. If women were free to choose to adorn or transform themselves for fun and pleasure rather than to keep a job or a man, Wolf has argued, the beauty myth would lose its power—and its political and psychological consequences.

Hailed by Fay Weldon, Germaine Greer, and others as the long-anticipated voice of the third wave of feminism, Naomi Wolf was born in 1963, the year in which her second-wave counterpart, Betty Friedan, published her landmark book *The Feminine Mystique*. Wolf and her brother, Aaron, grew up in San Francisco, California as members of what she has described as a "struggling middle-class, but educationally privileged," family. Her mother, Deborah Wolf, who is now a psychotherapist, was an anthropologist specializing in women's studies; her father, Leonard Wolf, who is now retired, was a professor of English literature at San Francisco State University. Wolf has credited her maternal grandmother, Fay Goleman, who was a feminist, professor, and pioneer in family services, with encouraging her to think for herself. "I've called myself a feminist all my life," Wolf told a reporter for *People* (June 24, 1991). Precocious in other ways as well, she wrote a novel when she was only seven years old, according to her mother.

At the age of twelve, Wolf experienced the beauty myth in action for the first time when an older, curvaceous cousin urged her to weigh herself. "I could feel how much my cousin wished to inhabit a simple, slight twelve-year-old body," Wolf wrote in her book. The following year a boy in Wolf's class poked her in the stomach as she bent over a drinking fountain and admonished her to watch her weight. That night, Wolf reported, she became nauseous at dinner, and "the trivial confessions of women," such as her mother's daily record of her own eating habits, which consisted of stringent dieting followed by a binge, began to rankle her. At that moment, Wolf has said, she became an anorexic. At 105 pounds she was already thin for her height of five feet, four inches, but over the next year she dropped twenty-one pounds. "I was taking in the caloric equivalent of the food energy available to famine victims of the siege of Paris," she recalled in her book. A straight-A student, she was literally wasting away before the eyes of her teachers, none of whom objected to her self-starvation or to that of many of her female classmates.

"Adolescent starvation was, for me, a prolonged reluctance to be born into woman if that meant assuming a station of beauty," Wolf explained in her book, noting that her ideas about what it would mean to be beautiful were informed partly by her mother, who did not enjoy her own beauty. "I saw that her beauty hurt her," Wolf wrote: "teeth-gritting abstinence at celebration dinners, fury on the scale, angry rubdowns, self-accusing photographs posted over the refrigerator. She'd won—why wasn't that enough? It would be nice to be beautiful like her, I figured, sure; but nothing about it seemed nice enough to make up for that endless degradation. Anorexia was the only way I could see to keep the dignity in my body that I had had as a kid, and that I would lose as a woman." In trying to hold on to her preadolescent dignity, Wolf nearly lost her life. She recovered, but she has retained a sense of anger at the societal devaluation of women that allows anorexia to extinguish the vitality of approximately 20 percent of young women in their teens and twenties; according to Wolf's research, another 50 percent are afflicted with bulimia, an eating disorder characterized by alternating binge and purge phases, in which the purging is accomplished by vomiting or by prolonged starvation dieting.

Even when she attempted to succeed on the merits of her intelligence rather than her looks, Wolf, by her own account, found no respite from the pressures of the beauty myth. She and the other 2,000 women (out of a class of 5,000) attending commencement exercises at Yale University, in New Haven, Connecticut, from which she graduated in 1984 with a B.A. degree in English literature, were treated to a collective insult by the comedian Dick Cavett, the commencement speaker. In his speech, Cavett recalled that when he was an undergraduate at Yale, "there were no women" on campus. Wolf recounted his joke in her book: "The women went to Vassar. There, they had nude photographs taken in gym class to check their posture. Some of the photos ended up in the pornography black market in New Haven. The punch line: The photos found no buyers. Whether or not the slur was deliberate, it was still effective. We may have been Elis but we would still not make pornography worth his buying." As Wolf noted, nobody in the audience objected to Cavett's remarks, presumably for fear of making everyone else uncomfortable. "Waiting for the parchment that honored our minds, we were returned with reluctant confusion to our bodies, which we had just been told were worthless," she wrote in her book, using the incident to illustrate the way the beauty myth subverts women whenever they come close to attaining power and recognition on a par with men.

Another incident in which Wolf was reminded of her gender took place during her interview at Yale for a Rhodes scholarship. After the male candidates were dismissed, the women were asked to remain "for pointers on clothes, posture, and makeup." Wolf won the scholarship, but even that did not put an end to gratuitous discussions of her looks, which, she was later told, must have played a part in the judges' decision. She became increasingly indignant during the course of her doctoral research at Oxford University, in England, where she studied at New College from 1984 to 1987 as a Rhodes scholar. Her thesis topic—"how nineteenth- and twentieth-century men's and women's writings used ideas about beauty differently," as she described it to an interviewer for *Publishers Weekly* (February 15, 1991)—gave her a new perspective on the problems she faced as a female scholar. "Male writers often use beauty not to illuminate but to silence women characters," she added in the *Publishers Weekly* interview. "The pattern continued throughout literary history and is visible in women's current situation as well. Looking around me it seemed more urgent to address the epidemic that exists today."

Instead of finishing her thesis, Wolf drew up a book proposal and signed on with the agent John Brockman, who sold the North American rights to her proposed book to John Landis of William Morrow & Company in May 1988. "I bought it for the personal message," Landis told the reporter for *Publishers Weekly*, "not the politics of it. I saw it not as a feminist book—rather as one with a message for a much wider audience. It makes you see everything differently, from MTV to magazine ads." *The Beauty Myth* was published in 1990 by Random House in Canada and by Chatto & Windus in Great Britain, where it quickly made the British periodical *Publishing News*'s "most reviewed" list. The critical consensus in Britain was generally unfavorable, a reaction that Wolf has described as emotional. "Very few people actually grappled with the thesis," she said in retrospect. When *The Beauty Myth* was published in the United States, in the spring of 1991, Wolf's ideas were widely discussed in feminist circles and on college campuses.

The thrust of Wolf's argument in *The Beauty Myth* centered on a Marxist, materialist analysis of industrial society's need for an underpaid female workforce to keep the wheels of capitalism—especially in the "pink-collar ghetto" of the service sector—turning smoothly. She seemed to be promulgating a conspiracy theory in which women are the victims of an intricate network of shrewd corporate executives and male supremacists from all walks of life. Dismissing the notion that the beauty myth is "a collective sexual fantasy," she contended that, instead, "it is summoned out of political fear on the part of male-dominated institutions threatened by women's freedom, and it exploits female guilt and apprehension about our own liberation—latent fears that we might be going too far."

Although *The Beauty Myth* was described in a press release from William Morrow as "a thought-provoking exposé on the calculated conspiracy against women's advancement," the author herself has denied that she was targeting a deliberate conspiracy as the cause of what has become known as the "backlash" against progress. Citing "conscious market manipulation" of women's and men's "unconscious anxieties," Wolf maintained that "this is not a conspiracy theory; it doesn't have to be. Societies tell themselves necessary fictions in the same way that individuals and families do." When societal changes threaten to destabilize long-established institutions, she explained, people's attention is deflected from those frightening changes and projected onto "destructive communal illusions" that serve to make change more palatable. "A collective panic reaction on the part of both sexes has forced a demand for counterimages," she wrote. Wolf's disavowal of conspiracy theorizing notwithstanding, she began her book by quoting, among others, the writer Ann Jones: "I notice that it is the fashion . . . to disclaim any notion of male conspiracy in the oppression of women. . . . 'For my part,' I must say with William Lloyd Garrison, 'I am not prepared to respect that philosophy. I believe in sin, therefore in a sinner; in theft, therefore in a thief; in slavery, therefore in a slaveholder; in wrong, therefore in a wrongdoer.'"

Conspiracy or not, women have colluded in their own oppression by buying into the beauty myth, as Wolf demonstrated in chapters devoted to work, culture, religion, sex, hunger, and violence, in which she analyzed the workings of the beauty myth in employment discrimination, women's magazines, "the cult of the fear of fat," pornographic representations of women's sexuality, the ubiquity of unnecessary—and sometimes fatal—dieting, and the pressures to employ surgical procedures, such as liposuction, collagen injections, breast augmentation, and other medically risky procedures, to alter one's body to conform to current standards. Some critics have contended that no one is to blame for the proliferation of beauty rituals performed willingly, and even eagerly, by women who are merely exercising their own free will. Rather than allow herself to be sidetracked by such arguments, Wolf addressed the issue of voluntary submission by enumerating the ways in which women are not free to choose to deviate from the cultural norm. Among other things, she pointed out, women have been fired from their jobs, or not hired at all, for looking too feminine or not feminine enough.

Faced with no-win situations in all aspects of their lives, Wolf contended in *The Beauty Myth*, women have developed various coping strategies, among them opting out of the struggle altogether by refusing to engage in any type of beautification or, at the opposite pole, overcompensating by conforming to the dictates of the beauty myth to an extreme degree. Wolf concluded that women must extricate themselves from the clutches of the beauty myth by learning to see themselves differently and by developing new, supportive ways to relate to one another. Acknowledging that "the marketplace is not open to consciousness-raising" because the effectiveness of advertising is dependent upon lowering women's self-esteem, Wolf argued that women should not attack society's images of women per se but that they should render those images ineffectual. "We can turn away from them," she wrote, "look directly at one another, and find alternative images of beauty in a female subculture; seek out the plays, music, films that illuminate women in three dimensions; find the biographies of women, the women's history, the heroines that in each generation are submerged from view." Lest a reader think that Wolf advocated an abandonment of beauty rituals, as Betty Friedan concluded in a searing critique of *The Beauty Myth* (published in *Allure* magazine, which is exclusively about beauty), Wolf wrote, "We need not condemn lust, seduction, or physical attraction—a much more democratic and subjective quality than the market would like us to discover—we need only to reject political manipulation." Finally, she concluded that "the beauty myth can be defeated for good only through an electric resurgence of the woman-centered political activism of the seventies—a feminist third wave—updated to take on the new issues of the nineties."

Critics responded to *The Beauty Myth* with a combination of denigration and admiration. "Lazy, dishonest, . . . curiously solipsistic," "sloppily researched," and the work of "a clever child" were but a few of the aspersions cast upon the book. Perhaps because Wolf is a poet as well as a journalist, she employed dramatic metaphors that some reviewers thought were overdone. For instance, she likened dieting and aerobic rituals to cult behavior, anorexics to Holocaust victims, and the beauty myth itself to the iron maiden, a medieval instrument of torture consisting of a metal casket built in the shape of a woman and lined with spikes. Wolf argued that such comparisons were necessary to convey the seriousness of women's predicament.

Inadvertently proving Wolf's thesis that calling attention to a woman's looks is an effective way to trivialize her message, critics and supporters alike seldom failed to remark upon Wolf's personal appearance. Without fail, she was described as beautiful, with one (female) reviewer going so far as to mention in passing her "milky" throat, "soft, little-girl voice," and "softly curvaceous" figure. Wolf's beauty has been a double-edged sword for her, as, she has argued, it is for any woman. For some, her attractiveness made her book "all the more persuasive" because it proved she knew her subject firsthand. Others contended that Wolf's looks alone would guarantee her a wide readership even if her book did not inherently "deserve" its bestseller status, or that her beauty gave her the courage to speak up, because a less attractive woman would be accused of sour grapes. In Britain, Wolf's book-jacket photo generated so much comment that she decided to omit it from cover designs for the American hardback and paperback editions.

In September 1993 Wolf, who recently moved from New York City to Washington, D.C., married David Shipley, the executive editor of the *New Republic*. She is currently writing another book, tentatively titled "Fire with Fire: The New Female Power and How It Will Change the Twenty-first Century," which is scheduled to be published by Random House in 1993. She has twice won the Academy of American Poets prize. Her journalism, which has included Op-Ed pieces on date rape and breast implants, among other topics, has appeared in *Ms.*, *Glamour*, the *Washington Post*, the *Wall Street Journal*, and other periodicals. Wolf is the founder of Culture Babes, a New York–based organization that has been described as "a group of women who run with the arts." She has volunteered at women's shelters and on hotlines. In her spare time Wolf enjoys roller blading, hiking, and dancing to country music.

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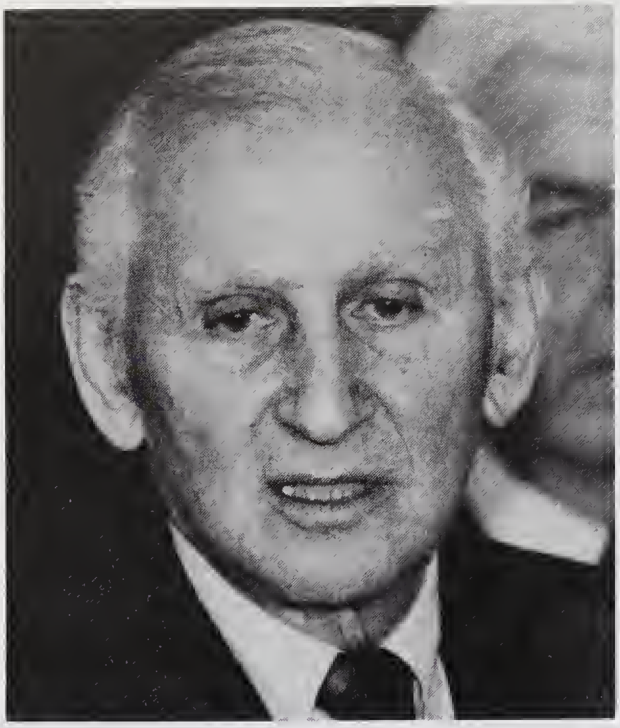

AP/Wide World Photos

Yates, Sidney R.

Aug. 27, 1909- United States Representative from Illinois. Address: 2109 Rayburn House Office Bldg., Washington, DC 20515

United States representative Sidney R. Yates of Illinois, who was first elected to the House in 1948, is currently serving his twenty-second term in Congress. For decades, Yates has quietly helped to mold the federal budget from a senior position on the House Appropriations Committee. Little known outside the Washington Beltway and his Chicago district, he rarely makes news, gaining national attention mainly on matters dealing with federal funding of the arts. As chairman of the House Appropriations Subcommittee on the Department of the Interior and Related Agencies, he consistently defended the National Endowment for the Arts and the National Endowment for the Humanities against budget cuts proposed by President Ronald Reagan. During the furor in 1989 over controversial exhibits of the photographs of Robert Mapplethorpe and Andres Serrano, both of whose shows had received indirect funding from the NEA, Yates turned back efforts to impose a strict code of censorship on the NEA by putting together a compromise that satisfied all but the most ultraconservative of the NEA's critics. Currently in his nineteenth year as chairman of the subcommittee, which also recommends allocations of funds for the National Park Service, the National Forest Service, and other agencies, whose combined jurisdictions cover about one-third of the land mass of the United States, he has made protection of the environment one of his primary concerns.

The gentlemanly Yates has been described as "an old-school politician—an insider's insider." A Democrat and the oldest member of the House, he has served under ten presidents. He undoubtedly would have become chairman of a full committee long ago were it not for his decision, in 1962, to give up his office to run for a seat in the Senate against Everett McKinley Dirksen, the incumbent. He lost the race, and although he was returned to the House in 1964, the interruption in service cost him the seniority necessary to win such a chairmanship. He nevertheless has earned wide respect on Capitol Hill for his energetic advocacy for the arts as well as for his integrity, parliamentary skills, and mastery of the appropriations process. "I have never seen Sidney Yates do anything, take any action, support any legislation, advance any position in the Congress, that wasn't done out of a sense of conviction and principle and with great effectiveness," House speaker Thomas Foley told R. Bruce Dold of the *Chicago Tribune* (December 13, 1989). "Of the members of Congress that I know, no one has a greater respect among the membership, no one is a more experienced legislator, no one is a more principled and effective voice."

Sidney Richard Yates was born on August 27, 1909 in Chicago, Illinois, the youngest of the six children of Louis Yates and Ida (Siegel) Yates. Both his parents were Jewish immigrants from Lithuania, where his father had been a blacksmith. One of his brothers, Charles Yates, worked in Chicago as a vaudeville talent agent, booking such then-rising stars as Bob Hope and Bing Crosby. (According to one source, a second brother also booked vaudeville shows.) Thanks to Charles's show business connections, as a child Sidney Yates attended the theatre frequently and, during the 1920s, worked as an office boy for the Keith-Orpheum vaudeville circuit in Chicago. Early on he developed an interest in opera, and he is said to have memorized most of the songs in the operettas of Gilbert and Sullivan. His long appreciation for modern painting can be traced to his frequent visits to the Art Institute of Chicago during his youth.

After attending public schools in Chicago, Yates enrolled at the University of Chicago, from which he received a bachelor of philosophy degree in 1931 and a law degree in 1933. At about that time he also played basketball for the Fast Freights, a semiprofessional team. Admitted to the Illinois bar in 1933, he began the practice of law as the senior partner in the firm of Yates and Holleb in Chicago. From 1935 to 1937 he held the position of assistant attorney for the Illinois State Bank Receiver, and from 1937 to 1940, that of assistant attorney attached as a traction attorney (dealing with rail transportation) at the Illinois Commerce Commission. After serving for twenty-six months in the United States Navy, from 1944 to 1946, and rising to the rank of lieutenant, he returned to his law practice. For one year, in 1947, he was the editor of the *Bulletin of the Decalogue Society of Lawyers.*

On November 2, 1948 Yates won an upset victory over United States representative Robert J. Twyman, a Republican who was seeking reelection from Illinois' Ninth Congressional District. Apparently aided by President Harry S Truman's equally surprising win at the top of the ticket that year, Yates carried an impressive 55 percent of the vote in a district composed of middle- and upper-income voters on Chicago's North Side lakefront, which traditionally had favored Republican candidates. Yates was narrowly reelected with 52 percent of the vote in each of the next two elections and won with 54 percent in 1956. Thereafter the district became safely his; he never again failed to win at least 60 percent of the vote.

Yates entered the House in 1949 as a proud liberal committed to President Truman's Fair Deal programs, and he won a seat on the Appropriations Committee. Among the first members of Congress to speak out against age discrimination, in 1951 he introduced a bill aimed at gathering information on—and eventually banning—the mandatory retirement of older workers, a practice that had become popular during the Depression as a way to make room for the growing numbers of jobless young and middle-aged workers. "It is time to recognize that our older citizens are a tremendous potential asset to this nation," he declared in submitting the legislation, as quoted by Josephine Ripley in the *Christian Science Monitor* (June 4, 1951), "and that they have the right to lead a proud, productive, and independent life." He urged his colleagues to contemplate the implications of the "oldster boom" that would follow on the heels of the baby boom. During the 1950s Yates also championed public housing, leading the fight against Republican attempts to curb or eliminate the federal housing program.

A speech that Yates made toward the end of 1952 proved crucial in saving the career of Hyman G. Rickover, the chief architect of the United States Navy's nuclear-powered fleet. In both 1951 and 1952, ostensibly because he lacked "all-around" experience but more likely because he "had never kowtowed to his superiors nor indulged in bootlicking," as David Oakes Woodbury wrote in his book *Atoms for Peace* (1955), Rickover, then a captain, was passed over when the navy's selection board compiled its annual list of promotions. Because a navy rule stipulated that two successive rejections for advancement meant mandatory retirement within a year, he would have had to resign from the service by June 1953. Despite the barrage of protests and huge outpouring of support for Rickover that followed the public revelation of his plight, navy officials refused to bend the regulation. It was only after Sidney Yates, on the floor of the House of Representatives, condemned the injustice, and decried the folly, of the decision that the navy finally responded to outside pressures, particularly from Congress and from Dwight D. Eisenhower, the newly elected president. Rickover's promotion to rear admiral took effect in the summer of 1953.

With the exception of members of the Massachusetts delegation, no congressman supported the administration of President John F. Kennedy more consistently than did Yates. He was an ardent advocate of Kennedy's proposal to provide medical insurance to the elderly, a program eventually adopted as Medicare under the administration of President Lyndon B. Johnson. In a speech, delivered in 1962, that was as relevant then as it would have been three decades later, during the 1993 debate over the direction of health care, Yates responded to the charge that government-sponsored health insurance was tantamount to socialized medicine. "Opponents say if people sixty-five and over can't pay the costs of medical care, let them apply for relief and their medical bills will be paid," he said, as reported in the *New York Times* (May 21, 1962). "But relief medicine is socialized medicine. The state, not the patient, pays all the medical expenses, hospital bills, doctors' fees, everything for a relief patient. Under this arrangement, the doctor is working for the state, not for the patient."

In 1962 Mayor Richard J. Daley of Chicago tried to enlist Adlai E. Stevenson, then the United States ambassador to the United Nations, to run against Everett McKinley Dirksen, the Senate minority leader, who was seeking reelection. When Stevenson declined, Daley turned to Yates, who, in accepting the challenge, gave up his safe House seat. The first Jewish person from Illinois to run for the United States Senate, Yates dismissed fears that religious discrimination would hurt him at the polls, arguing that John F. Kennedy had made religion irrelevant in politics with his election as the first Catholic president two years earlier. More worrisome for Yates was Dirksen's status as a national leader and the persistent rumor that President Kennedy privately hoped for the senator's reelection because Dirksen was thought to be much more willing to work with the White House than would be his likely successor as the minority leader, Bourke B. Hickenlooper, an ultraconservative senator from Iowa.

Yates stumped the state tirelessly, reminding voters of his strong support for the Kennedy administration and Dirksen's votes against both a redevelopment act that had helped impoverished Illinois communities and a strict drug regulation bill. (The latter legislation had suddenly grown in importance because of publicity about thalidomide, a drug that had not been approved for use in the United States but had been prescribed by physicians overseas and had caused dreadful deformities in infants whose mothers had taken it during their pregnancies.) Yates denounced Dirksen as a "saboteur of liberal domestic welfare legislation." According to an article by Rowland Evans Jr. in the *New York Herald Tribune* (October 19, 1962), he said of Dirksen, "He is the original 'no' man. On medical care under Social Security, on the $1.25 minimum wage, on federal aid for depressed areas, on emergency public works, on aid to education, on housing—you name it, he voted no, no, no, and no again."

To quell rumors that his support for Yates was lukewarm at best, Kennedy stumped in Illinois for him on October 19, 1962 on a campaign swing cut short by the outbreak of the Cuban Missile Crisis. Dirksen's importance was underscored, however, when the White House sent a government jet to take him from Illinois to Washington, D.C., for consultations related to the crisis. Making matters worse for Yates was a story that appeared in newspapers soon afterwards that said that Kennedy had urged Dirksen to remain in Washington awhile longer, despite the demands of his reelection campaign. In their book *Dirksen of Illinois: Senatorial Statesman* (1985), Edward L. Schapsmeier and Frederick H. Schapsmeier wrote that according to that story, Kennedy had said, "Why, Ev, what are you worried about? You've got it in the bag." Despite an intensive get-out-the-vote drive by organized labor on Yates's behalf, Dirksen was reelected by a vote of 53 percent to 47 percent.

As a consolation, Kennedy appointed Yates United States representative, with the rank of ambassador, to the Trusteeship Council of the United Nations, which has jurisdiction over territories that are not self-governing. Confirmed on March 8, 1963, Yates served until September 12, 1964, when he resigned to run for his old seat in the House. Illinois voters welcomed him back with 64 percent of the vote, and they have returned him to office every two years since then. In 1974 Republicans did not even bother to field a challenger. It was widely believed that the redistricting that followed the 1980 census would give Republicans a better chance of capturing the Ninth Congressional District, which as redrawn included some wealthy suburbs north of Chicago as well as Evanston. But Yates continued to roll up impressive majorities. In 1992, at the age of eighty-three, he trounced his Republican challenger, Herbert Sohn, a Chicago physician and lawyer, by 72 percent to 28 percent of the vote.

When Yates returned to the House in January 1965, he did so without seniority, since the seniority he had enjoyed had been erased by his resignation in 1962, and he secured a low-ranking seat on the Appropriations Committee. He continued to build a solidly liberal record, receiving perfect voting scores from Americans for Democratic Action and the AFL-CIO in some years. During the 1970s and 1980s, he consistently voted against the development of major weapons systems, including the ABM system, the MX missile, and the B-1 bomber, and he supported the nuclear freeze movement. He favored abortion rights, the Equal Rights Amendment for women, and gun control. He opposed President Ronald Reagan's efforts to arm the Contra rebels in Nicaragua and voted to impose economic sanctions against South Africa. He also squared off against the Reagan administration over its practice of deferring spending on programs of which it disapproved but for which money had been appropriated by Congress. Calling the Reagan practice an "abuse of authority" that was tantamount to a line-item veto, Yates sponsored an amendment to revoke the deferral authority. Although the measure failed, its spirit was upheld in subsequent federal court rulings.

Yates first received national attention in 1971, when he led the successful fight to halt development of the supersonic transport (SST) plane. After having lost earlier, unrecorded votes to eliminate funding for the SST, he succeeded under the new House rules that required the names of all representatives present to be recorded along with their votes. With support from environmental groups, he overcame a concerted lobbying effort by the Nixon administration, the aerospace industry, and organized labor, and, through an amendment to a Department of Transportation appropriations bill, he succeeded in ending production of two SST prototypes and thus effectively ending the SST project itself. "He was almost a one-man band," Democratic representative David Obey of Wisconsin said of Yates, as quoted by Johanna Steinmetz in the *New York Times* (October 12, 1980). "He had an answer to everything the opposition said. 'Would the gentleman yield on this?' Going in, I don't think anybody thought he had a prayer of winning that fight. Certainly, I didn't. But he was so tenacious that he beat it."

In 1975 Yates became the chairman of the House Appropriations Subcommittee on the Department of the Interior and Related Agencies, with jurisdiction over national parks, mines, Indian affairs, the Smithsonian Institution, certain functions of the Department of Energy, the NEA, and the NEH as well as the Interior Department. During the Reagan administration, he emerged as the chief defender of federal subsidies for the arts at a time when the White House was trying to slash domestic programs. In 1981, when President Reagan proposed cutting the national endowment budgets in half, Yates held extensive public hearings and succeeded in getting the cuts restored.

The next year, the Reagan administration proposed trimming the budgets by a third, and again Yates prevailed. In the face of such defeats, the administration began looking elsewhere for budget savings. "Without question it's [Yates's] leadership on the committee that results in the amount of funding made available to the endowments . . . ," Ralph Regula of Ohio, the ranking Republican on Yates's subcommittee, told Johanna Steinmetz. "There are some like myself that are not as thrilled with these things as the chairman is. But in his hearings he's a stern taskmaster for the endowment directors, so we're assured that they're running these things productively. That's a good way to convince skeptics." During an interview with Howard Reich of the *Chicago Tribune* (July 23, 1989), Yates explained why he believed that funding of the arts is so important: "Every civilization throughout history . . . has been judged not by its military conquests, but by its civilized achievements: the visual arts, the music, the architecture. And ours will be remembered, too, for the arts. The arts enrich the life of every community in the country. That's why we've got to do everything we can to sustain them."

That philosophy was sorely tested in 1989, when it was revealed that works of art regarded by some people as pornographic and blasphemous had been indirectly subsidized by the NEA. At issue were photos taken by Robert Mapplethorpe that depicted homosexual lovemaking, sadomasochism, and children in erotic poses and a photo by Andres Serrano of a crucifix submerged in urine. The storm of criticism that erupted threatened the very future of the endowment process. Seeking to defuse the furor, Yates tried to put the situation into perspective. "A grant that brings this kind of objection is extremely rare," he was quoted as saying in the *New York Times* (June 20, 1989). "In 85,000 grants, less than twenty have been found to be objectionable. That's one-quarter of one-tenth of a percent. Actually, the endowment has done kind of a remarkable job."

Yates refused to consider cutting the NEA's budget and at first sought to appease the agency's critics by proposing to end the practice of subgrants. Under his plan, only the NEA and the NEH would have been authorized to offer grants to artists. But after the heads of both the NEA and the NEH objected to the change, Yates agreed to continue the practice of subgrants as long as the NEA and NEH reviewed each grant prior to its final approval. He then led the floor fight against an amendment, patterned after a Senate version drafted by Jesse Helms of North Carolina, that would have barred grants for art deemed "obscene or indecent." After succeeding in getting the House to defeat the measure, Yates marshalled support in the conference committee with the Senate for a compromise, according to which the Helms language would be deleted and replaced with a provision forbidding grants for art that is "obscene." The definition for obscenity was the same one applied by the United States Supreme Court on June 21, 1973 in its landmark series of decisions in five obscenity cases: a work of art would be judged obscene only if it "appeals to the prurient interest, . . . depicts or describes, in a patently offensive way, sexual conduct specifically defined by applicable state law, and . . . taken as a whole, lacks serious literary, artistic, political, or scientific value."

Such efforts have contributed to Yates's reputation for being, as Carla Hall put it in the *Washington Post* (August 17, 1980), "one of the most knowledgeable, most respected, and most powerful advocates for the arts in Congress." Frank Hodsoll, the chairman of the NEA during the Reagan administration, spoke of him to Howard Reich in similar terms, calling him "one of the most fiercely committed arts champions in Congress, if not *the* most committed." Hodsoll added, "He's an extremely civilized and cultured man, he cares deeply about the arts, and he knows the arts—and I'm saying this as a Republican. He's a tough fellow, the arts are his baby, and he doesn't like people fooling around with them."

Yates has also used his chairmanship of the appropriations subcommittee to battle for protection of the environment, effectively setting policy through the power of the purse. He has strongly opposed opening the Arctic National Wildlife Refuge, in Alaska, to petroleum exploration, struggled to preserve the old-growth forests of the Pacific Northwest while recognizing the legitimate concerns of loggers, and strived to increase allocations for energy conservation in the federal budget. He fought the Reagan administration's policy of trying to open vast offshore areas to petroleum exploration, an activity that leads not only to the construction of huge, unsightly rigs but also to the danger of potentially disastrous oil spills. Largely because of his efforts, every year since 1982, appropriations legislation for the Department of the Interior has included a moratorium on using federal funds for selling or leasing underwater oil fields. Through the years that legislation has included moratoria covering ever-broader coastal areas. "Right now, there's a fence around the whole country," Yates said in 1990, as quoted in the 1991 *Congressional Quarterly Almanac*. "The only coasts where moratoria are not in effect are off the coasts of Alabama, Louisiana, Mississippi, and Texas."

Tall and lean, Sidney R. Yates has been described as personable, unfailingly polite, and soft-spoken but not timid about issues that are important to him. His wit has often enlivened committee hearings, and he has gained a reputation as a highly entertaining raconteur with a seemingly endless store of anecdotes about his long years in the House. Since June 24, 1935 he has been married to the former Adeline J. Holleb, with whom he has one son, Stephen R. Yates, an associate judge on the Cook County Circuit Court in Chicago. Sidney Yates, who has a particular fondness for abstract expressionism, began to collect art seriously as a young man, and he takes great pride in owning works by Alberto Giacometti, Roy Lichtenstein, and other highly regarded artists. The skyrocketing prices of fine art put an end to his purchases. In his leisure time he frequently attends the theatre, operas, and symphony concerts, and he enjoys playing golf. Yates, who according to an article in the *New York Post* (April 9, 1958) served for a time on the governing board of Americans for Democratic Action, is a member of the American Veterans Committee in Chicago, the Council on Foreign Relations, the City Club, and the Bryn Mawr Country Club.

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San Francisco 49ers

Young, Steve

Oct. 11, 1961– Football player. Address: c/o San Francisco 49ers, 4949 Centennial Blvd., Santa Clara, CA 95054

After understudying the legendary Joe Montana as backup quarterback for the San Francisco 49ers for four years, Steve Young has emerged as perhaps the top quarterback in the National Football League. A standout college player for Brigham Young University, Young was runner-up for the Heisman Trophy in his senior year. Bypassing the NFL, he began his professional career with the Los Angeles Express of the now defunct United States Footbal League in 1984. Young entered the NFL in 1985, joining the Tampa Bay Buccaneers. At the end of the 1986 campaign, he was traded to the 49ers, where he was relegated to the role of backup to Montana. Following major surgery on Montana's throwing arm prior to the 1991 season, Young was finally given the opportunity to prove himself, and he made the best of it.

A mobile scrambler with a quick mind and a strong and accurate left arm, Young proceeded to establish himself as the NFL's highest-rated passer in both 1991 and 1992. In the latter year, spearheading the most potent offense in the league, he led the 49ers to the NFL's best record, surpassed all other pro quarterbacks in completion percentage, passing yardage per game, yards per passing attempt, and touchdown passes, and had the lowest interception rate of any pro quarterback. In recognition of those achievements, he was named the NFL's most valuable player and offensive player of the year.

A great-great-great-grandson of Brigham Young, the second president of the Church of Jesus Christ of Latter Day Saints and the first territorial governor of Utah, Jon Steven Young was born in Salt Lake City, Utah on October 11, 1961. He is one of the four sons of LeGrande Young, a New York corporate lawyer specializing in labor cases and a former Brigham Young University football player who acquired the nickname "Grit." In a profile in *Street and Smith's Pro Football* (June 1993), Dwight Chapin quoted Young regarding his father: "He was the kind of guy that when I'd wake up Saturday mornings at, say, nine o'clock and was supposed to mow the lawn, the lawn mower would be going. He would want me to come sprinting out so he could say, 'I can't wait all day.' . . . My dad wanted you to do everything perfectly. And he wanted to keep you humble."

After graduating from high school in Greenwich, Connecticut, where his parents had settled, Young enrolled at Brigham Young University, in Salt Lake City. As a freshman, he was an eighth-string quarterback, and his coaches were thinking of moving him to defensive back. When he returned home to Greenwich following his freshman year and told his father that he was thinking of quitting the football team, his father responded, according to Dwight Chapin, "You can quit, but if you do, you can't live here," and Young changed his mind. As Brigham Young's starting quarterback in 1983, his senior year, he was a consensus All-American and the runner-up to Nebraska's Mike Rozier for the Heisman Trophy. Completing 306 of 429 passes (for 3,902 yards and thirty-three touchdowns), he had the highest single-season successful passing percentage (71.3) in the history of the National Collegiate Athletic Association up to that time. Of the twelve games it played that season, Brigham Young won eleven, including a Holiday Bowl victory over Missouri.

Early in 1984 Young was torn between offers from the Cincinnati Bengals of the National Football League, who wanted to make him the NFL's number-one draft choice, and from the Los Angeles Express of the upstart (and, as it would turn out, short-lived) United States Football League. With the negotiating assistance of his father and of his agent, Leigh Steinberg, and also apparently with some embarrassment over the amount of money involved, in March 1984 Young signed with the Los Angeles Express what was ostensibly the richest contract in the history of team sports to that date. If followed through, the agreement would have paid Young $6.5 million over the first four years and, including annuities, a total of some $40 million over forty-four years. The value of the contract diminished with the decline in the fortunes of J. William Oldenburg, the original owner of the Express, and it became a historical curiosity with the early demise of the USFL. In twenty-five games during two seasons in the USFL, Young completed 316 of 560 passes (56.4 percent), for 4,102 yards and sixteen touchdowns. Playing at Chicago on April 20, 1985, he became the first pro football player to pass for 300 yards and rush for another 100 in the same game.

In September 1985 Young bought out his Express contract and signed with the Tampa Bay Buccaneers of the National Football League, who owned the NFL rights to Young by virtue of having selected him in the supplemental draft in the summer of 1984. His contract with Tampa Bay was for $1.2 million for six years, an agreement that would be aborted in two years. As Peter King recounted in *Sports Illustrated* (May 31, 1993), "Young and Tampa Bay were a bad match from the start. Conservative coach Leeman Bennett had no idea how to incorporate an imaginative, free-form talent like Young into his offensive system. Bennett wanted Young to be a drop-back passer, but the Bucs' protection was abysmal." In Young's two seasons in Tampa Bay, the Buccaneers won four games and lost twenty-eight. In five games in Tampa Bay in 1985, Young completed seventy-two of 138 passes, for a 52.2 percentage. In fourteen games in 1986, he had 363 attempts and 195 completions, for a percentage of 53.7. Over the course of the two seasons, he passed for a total of 3,317 yards and eleven touchdowns, and he suffered twenty-one interceptions.

"What Steve needed for his career to go to the next level was to be exposed to some top NFL coaching," Steve DeBerg, then the other Tampa Bay quarterback, recalled to Peter King. "I told him the perfect place for him was San Francisco, with Bill Walsh." Coach Walsh, for his part, had already been scouting Young. Peter King quoted Walsh: "[Passing coach] Sid Gillman was telling me this was the finest quarterback athlete he'd ever seen. Tampa couldn't protect the passer, plus they were running a dated offense. So Steve looked bad there. What scouts saw when they watched Steve with Tampa was a left-handed, inaccurate quarterback; it fulfilled their old wives' tale about how left-handed quarterbacks couldn't be good in the NFL. I set about a quiet campaign to get him." On April 24, 1987 Tampa Bay traded Young to San Francisco in return for a reported $1 million and two draft picks from the second and fourth rounds of the 1987 college draft.

At the time of the trade, the veteran starting quarterback in San Francisco, Joe Montana, towered at the top of the depth chart and in the hearts of Bay Area fans. In 1986 the increasingly injury-prone Montana was sidelined with a back injury for two months following the first game of the season. After Young's arrival in 1987, Montana continued to sustain injuries, but less often and with smaller loss of playing time. Although Young played in thirty-five games from 1987 to 1990, he started in only ten. In one of those contests, against the Minnesota Vikings in 1988, Young eluded eight Vikings on a forty-nine-yard touchdown run that Steve Sabol, the president of NFL Films, rated "the best in football over the past twenty-five years." Under Walsh, he would sometimes replace Montana even when Montana was not injured. According to various observers, those substitutions led to the development of "icy" relations between Young and Montana, who seemed to "resent his understudy," as Peter King put it. The resentment appeared to be contagious, at least to the extent that Jerry Rice, Montana's favorite receiver, complained that Young did not throw to him enough and referred to him as a "running quarterback." "Yet to this day," Peter King observed in his *Sports Illustrated* article, "Young will not criticize Montana, as painful as the star's treatment of him must have been." Similarly, Dwight Chapin wrote of Young: "Truth be told, he has managed to handle the delicate situation with Montana better than Montana, whose snippy comments about Young and their respective roles made their way into print occasionally."

Under George Seifert, the 49ers' former defensive coordinator, who succeeded Bill Walsh as head coach after the 1988 season, San Francisco in 1989 achieved its fourth Super Bowl victory in eight years. Joe Montana was the key figure on the field in all four of the victories. Until the 49ers win a Super Bowl with Young calling signals, some die-hard Montana fans will probably continue to view the lack of that achievement as a symbol of Young's inferiority to their hero. In the 1991 preseason, Montana went on injured reserve with a torn tendon in the elbow of his throwing arm, making Steve Young the principal quarterback during the following season, the starter in ten games. But even as Young was in the process of leading the NFL in passing efficiency for the year, fans and the Bay Area press were comparing him unfavorably with Montana, alleging that he was weak in clutch situations, that he sometimes lost winning momentum, especially in the last quarter and in important games, that he had "particular trouble with the pass in the flat," that he didn't "see the blind side of the field" the way Montana had, that he didn't "put the ball . . . right on the lifelines" as Montana had, and that he did too much indiscriminate running.

Rick Reilly in *Sports Illustrated* (September 30, 1991) noted that Young had not only not "bitten back" at his critics, including Montana and Rice, but "in fact, since taking over as starter . . . has said almost nothing you would want to commit to Bic and pad." "That is especially odd," Reilly wrote, "because Young used to be a regular on the All-Interview and Hail-Fellow-Well-Met Team. He . . . has been speaking in public since he was eight. His gift of gab is such that he has been attending law school [at Brigham Young University] in the off-season in hopes of becoming a prosecutor. For all that, he is wonderfully sufferable."

If Young had a real problem, it was in trying to mount an offense in the Montana/Walsh tradition. In the view of Seifert, the turning point in Young's solving his leadership problem came in the final game of the 1991 season, in which San Francisco defeated the Chicago Bears 52–14. In that game Young completed twenty-one of thirty-two passes for 338 yards and three touchdowns, and on the ground he ran for sixty-three yards and a fourth touchdown. "Before that game," Seifert said, as quoted by Dwight Chapin, "Steve had played very well, but many times he seemed to be struggling, almost as if he were fighting with himself. I told him to just move the club and not worry about how he had to do it. I said, 'You have God-given abilities. Just take advantage of them.'"

Young himself traced the beginning of his transformation, which to him was a change in attitude and a gain in perspective, to a knee injury he sustained in the ninth game of the 1991 season. The injury disabled him for three games, in which Steve Bono performed impressively in his place. "When you take the job of quarterback with this team, there's a lot of history and a lot of expectations that go along with it," he said, as quoted by Chapin. "I used to try to do everything possible all at once, sometimes on every play. . . . After I got hurt, I realized it was my job to orchestrate the offense, not play every instrument." In a "Player's Perspective" essay written with the sports journalist Ira Miller for the 1993 edition of *Petersen's Pro Football Preview*, Young recounted, "I came back for the last game of the 1991 season much more at peace with myself about everything. I knew I had to relax more and let everything come together. I decided I just had to be me and play ball. That attitude carried over to the '92 season."

In eleven games (including one in which he did not start) in 1991, Young led league quarterbacks with a passer rating of 101.8. He completed 64.5 percent of his passes, seventeen of them for touchdowns, and he was intercepted only eight times. He averaged six rushing attempts per game, and four of his runs were for touchdowns. Under the tutelage of a new offensive coordinator, Mike Shanahan, Young commanded the best offense in the NFL in 1992, one that averaged 387.2 yards and 26.9 points a game. The 49ers chalked up the best record in the league, 14–2. They defeated the Washington Redskins in the NFC playoffs but lost the National Football Conference championship to the Dallas Cowboys.

With a league-leading passer rating of 107.0 in 1992, Young became the first quarterback in NFL history to have a rating over 100 in consecutive seasons. With 268 completions in 402 attempts for 3,465 yards (highest in the NFC, second in the NFL, after Dan Marino), he led all quarterbacks in pass completion percentage (66.7), average yards gained per attempt (8.62), and single-game yardage (449, against Buffalo on September 13) and with only seven interceptions, he had the lowest interception percentage (1.7). He also led in touchdown passes (twenty-five) and total touchdowns (twenty-nine). Under Shanahan's guidance, he improved his running game, whittling his attempts to an average of 4.8 per game but raising his average per carry to 7.1 yards. In seventy-six rushes he ran for 537 yards and scored four touchdowns. After such a season, he was disappointing in his performance in the postseason games, losing four fumbles to Washington and giving up two costly interceptions to Dallas. In the Associated Press balloting for most valuable player in the NFL, Young received fifty-six of the eighty votes cast. That honor was echoed in several other such awards, including the *Sporting News*, *Sports Illustrated*, and Miller Lite player-of-the-year citations. His own teammates selected him to receive the team's Len Eshmont Award, for "inspirational and courageous play."

For the first time in two years, Joe Montana returned to the field, playing briefly, and impressively, in the second half of San Francisco's final regular-season game in 1992, against the Detroit Lions on December 28. The cheers from fans and local media were deafening—a tribute that Young, with his usual grace and freedom from bitterness or meanness, described as "wonderful." During the following off-season, the San Francisco front office, having decided that the continued presence of both Montana and Young would be divisive, vacillated in choosing between the two—until the spring of 1993, when Montana signed with the Kansas City Chiefs.

In an exhibition game against the Los Angeles Raiders on August 7, 1993, Young suffered a hairline fracture of his left thumb, but he made a surprisingly fast recovery and was the starter in the 1993 season opener. Although after seven games he was leading the league with 1,656 yards passing and had completed over 68 percent of his throws, Young, and the team, seemed to be struggling. Still bothered somewhat by the thumb, Young has had control problems, throwing nine interceptions in the early season. The 49ers dug themselves into a hole by losing three early contests, but with nine games to go, the team was only one game out of first place.

A key to the success of the post-Montana 49ers, in the view of a prognosticator in the 1993 edition of the *Sporting News Pro Football Yearbook*, would be Young's ability to "keep his composure in crucial games." A writer for *Petersen's Pro Football Preview* assessed the team thus: "Young's ability both to run for yardage and also to escape from pass-rushers in the backfield makes the 49ers offensive line look even better than it is, and it's good already. He has a strong arm, is effective downfield, and has developed a nice sense of when to run or not run and also when to stop running and throw on the run."

Perhaps the best way to measure Young's effectiveness on the field is through the eyes of his opponents. George Dyer, the defensive coordinator of the Los Angeles Rams, has called him "a defensive coach's nightmare." Atlanta Falcons defensive end Tim Green has been quoted as saying that on days "when you have to play Young, you wake up with a sickening feeling" because you know he is "going to make big plays no matter what we do." In the 1993 edition of *Petersen's Pro Football Preview*, Alan Waldman quoted Doug Shively, Atlanta's assistant head coach for defense: "Usually, you want the quarterback to have to run, but not him. Steve can hurt you as bad running as he can passing. He has gotten better each year."

Steve Young is six feet, two inches tall and weighs about 200 pounds. A bachelor, he lives alternately in Mountain View, California and Park City, Utah. He completed his law studies at Brigham Young University in Provo, Utah in 1993. As the 49ers franchise player, he had a salary reported to be $2.5 million in 1992. In the summer of 1993, he signed a new contract worth $26.75 million over five years, making him the highest-paid player in the NFL. Despite his income, he lives unostentatiously, and he gives generously to several charities, including some that fund sports programs in the San Francisco public high schools and others that aid Navajos.

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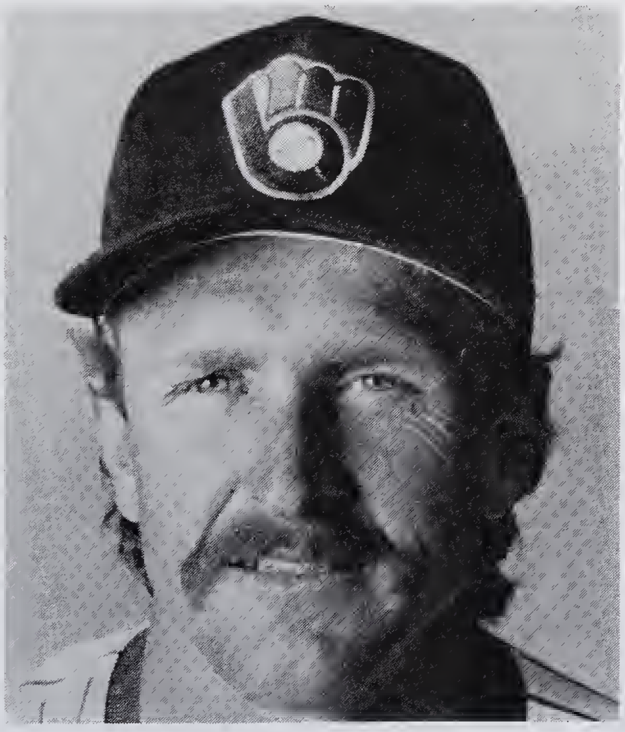

Milwaukee Brewers

Yount, Robin

Sept. 16, 1955– Baseball player. Address: c/o Milwaukee Brewers, P.O. Box 3099, Milwaukee, WI 53214

"Living on the edge," Robin Yount has said, "is the only way to play." Exhibiting that all-out attitude on the baseball field for twenty years with the Milwaukee Brewers, Robin Yount has been one of the most durable and, with his formidable abilities both at the plate and in the field, most complete players in the sport. He has split his career between two demanding positions, shortstop and center field, and he has won the American League most-valuable-player award for his performance at both spots. A consistent and clutch batter, on September 9, 1992 he joined the exclusive 3,000-hit club, which virtually guarantees him election to the Baseball Hall of Fame.

Yount's longevity is remarkable, given his lifelong love of motorcycles and fast cars. Known to Milwaukee fans as "Rockin' Robin" and to his teammates as "Kid," he has competed in professional motocross, go-kart, and auto races. By his own account, mental intensity is the key to surviving his high-risk lifestyle. "If I'm blessed in any way, it's with concentration," he explained to Peter Gammons for *Sports Illustrated* (April 30, 1990). "I can blot things out and tunnel my focus. To me, concentration is the one skill that ties together every sport—golf, baseball, racing. You know how people get hurt on motorcycles or in race cars or in baseball? They don't concentrate."

Robin R. Yount was born on September 16, 1955 in Danville, Illinois, the youngest of the three sons of Phil Yount, a chemical engineer, and his wife, Marion. The Younts lived in nearby Covington, Indiana at the time of his birth, but when Robin was one year old, the family moved to Woodland Hills, California, an upper-middle-class suburb of Los Angeles. The huge backyard of the Younts' ranch-style house in Woodland Hills served alternately as a baseball diamond, football field, golf course, and motorcycle track for the three boys. At age eleven Robin learned how to ride a motorcycle, at twelve he disassembled a motorcycle by himself, and at thirteen he competed in his first motocross race. "As kids in California we rode the hills all day. We chased jackrabbits. We did wheelies on mountaintops . . . ," Yount recalled to Peter Gammons. "In high school I spent all my time on the baseball field and in the machine shop—working on motorcycles." He also enjoyed golfing, skiing, swimming, and fishing.

Robin's brother Larry had enough talent as a baseball pitcher to play at the highest level of the minor leagues, and on one occasion he made it briefly to the majors. During the summers after his sophomore and junior years at Taft High School, Robin stayed with Larry during home stands of his brother's Oklahoma City Triple-A squad and sometimes worked out with the team. In the off-season, Larry practiced with Robin, throwing his best pitches for his younger brother to try to hit. The family built a chicken-wire batting cage in the backyard for Robin during his junior year in high school, but in less than a year, his line drives had destroyed the contraption. Following Robin's senior year, in which he batted .458 and was named the outstanding high school baseball player in Los Angeles, the Milwaukee Brewers selected the seventeen-year-old shortstop third in the June 1973 draft. He turned down a scholarship offer from Arizona State University in order to sign with Milwaukee.

Assigned to the Brewers' Single-A farm team in Newark, New York, Yount hit .285 in sixty-four games, and he was voted the New York–Penn League player most likely to reach the major leagues. In 1974 Milwaukee, which was beginning its sixth season and had never finished better than next-to-last in its division, invited Yount to attend spring training. Manager Del Crandall was impressed by Yount's performance during camp—especially by his refusal to be discouraged by mistakes. Since the Brewers' shortstop the previous season had had a batting average of only .213, Crandall decided to take a chance, and at the age of eighteen, Yount became perhaps the youngest regular player in major-league history. Because of his previous exposure to professional baseball during his summers with Larry, Robin Yount was better prepared for the majors than most young players, and Milwaukee's status as a mediocre team in a small media market lessened the pressure on the fledgling shortstop. Although tendinitis in the ankles forced him to sit out the last month of the season, Yount's first-year statistics were respectable.

During the early part of his career, Yount was fortunate to have as his mentors such outstanding athletes as Henry Aaron, the all-time home run leader, and the Brewers' hitting coach (later their manager), former all-star shortstop Harvey Kuenn. Aaron, who spent the last two years of his career as a player, in 1975 and 1976, with the Brewers, helped Yount with hitting, teaching him what pitches to look for in certain situations, and according to Yount, Kuenn was another "huge influence" on him. Still the youngest player in the major leagues during his second season, Yount made a disconcerting forty-four errors but performed solidly at the plate as he doubled the twenty-six RBIs of his rookie season. The following season, he played in all of the Brewers' games and reduced his error total by thirteen. In 1977, his fourth season in the majors, he again lowered his error total, and a .288 batting average marked his emergence as a fine offensive performer.

A crossroad in Yount's career came during spring training in 1978. Frustrated by his team's continued poor play and by his own weak start, due to ankle pain, he left camp to think things over before committing himself to a new contract with Milwaukee. When the Brewers left their Arizona training camp and headed north for the regular season, their starting shortstop stayed behind, and rumors spread that he was considering becoming a professional golfer. Contributing to Yount's uncertainty about his future was the possibility that his longtime girlfriend, Michele Edelstein, who had lived with him during the previous season, might not accompany him to Milwaukee. Despite the holdout, there was no animosity between Yount and the Brewers' management, and when he finally rejoined the team in May, after he and Edelstein had resolved their problems (they were married the following winter), he was welcomed back by his teammates without resentment. Bob McClure, a former Brewer and fellow motorcyclist, offered another explanation for Yount's absence, telling Peter Gammons: "What really happened was that after Robin had left camp, he and I were riding our bikes in the mountains, and he had a bad spill. He hurt his leg pretty badly and was both embarrassed and a little scared to come back to spring training."

In 1978 the Brewers had their best year to that date, with ninety- three wins and sixty-nine losses, for a third-place finish in the American League East. Yount had another strong year at the plate, batting .293 and collecting seventy-one RBIs. His performance tailed off slightly in 1979, but he could take consolation in his team's 95–66 record, an improvement that earned them a second-place finish in their division. Extensive weight training during the off-season added significant muscle to his lean, six-foot frame and, without causing him to sacrifice consistency, transformed him into a potent power hitter, but despite his twenty-three home runs and league-leading forty-nine doubles, the team finished the 1980 campaign with eighty-six wins and seventy-six losses.

By the beginning of the strike-shortened 1981 season, Yount had developed into a superb defensive player. To complement his always excellent range and instincts at shortstop, he had brought his once-erratic throwing under control. Committing only eight errors in ninety-six games in 1981, he led the majors in fielding percentage among shortstops. His clutch hitting was demonstrated in the last game of the season by a home run that secured a victory over the Detroit Tigers and vaulted the Brewers into a matchup with the New York Yankees for the Eastern Division crown in the special playoff format that was used because of the players' strike. Yount hit .316 in the playoffs, but the Brewers dropped the best-of-five set, three games to two.

Both shortstop and team performed at the peak of their abilities in 1982, and Yount has called that season "the most fun [he has] ever had in [his] career." Under new manager Harvey Kuenn, the Brewers soon earned the sobriquet "Harvey's Wallbangers," for their power-hitting attack. Due to the integral defensive role of the shortstop, many teams sacrifice hitting for fielding at the position, but in 1982 Yount led the major leagues in hits, slugging percentage, and total bases, tied for first in doubles, and, with a .331 average, was only .001 point short of capturing the American League batting title. He was the first shortstop in twenty-four years to lead a league in total bases and the first American League shortstop ever to lead the league in both total bases and slugging percentage in one season. His twenty-nine home runs, 114 RBIs, and 129 runs were all career highs. Equally outstanding defensively, he won a Gold Glove as the American League leader in assists. Perhaps his greatest contribution that year came on the last day of the regular season, with the division crown on the line. The Brewers had lost three straight games at Baltimore to fall into a tie with the Orioles for first place, and the Orioles had their ace pitcher, Jim Palmer, on the mound. In his first at-bat, Yount crushed a home run over the right field fence. His next time up, he homered to left. By the time he tripled later in the game, Milwaukee was cruising to a 10–2 victory.

In the pennant competition against the California Angels, the Brewers earned a World Series showdown with the St. Louis Cardinals, becoming the first team to win a five-game championship series after trailing two games to none. The World Series confrontation began auspiciously for the Brewers, who took the first game 10–0. Milwaukee third baseman Paul Molitor had a World Series–record five hits, with four added by Yount. The Cardinals fought back, though, and by game five, the series was even at two wins apiece. In the fifth game, Yount swatted four hits for an unprecedented second time in the series, to propel the Brewers to a 6–4 victory and one-game advantage, but St. Louis captured the next two games to take the world championship. Yount finished the series with twelve hits and a .414 average. The day after the World Series, he surprised fans at a pep rally at the Brewers' ballpark by zooming around the field on a motorcycle. "I'm not very good at making speeches," he told the crowd, "but I sure can ride a motorcycle." After the season, Yount was a near-unanimous choice for American League most valuable player, and he was the *Sporting News*'s major-league player of the year.

The 1983 season found Yount and the Brewers playing well, but not up to the level of the previous year, and they finished in fifth place in the strong eastern division, with a 87–75 record. During the season, Yount signed a five-year contract with the Brewers, and he was the leading vote-getter for the 1983 All-Star game. (He had also been selected in 1980 and 1982, but he has not played in any All-Star games since 1983, despite several strong seasons.) The second half of the 1983 season saw the beginning of an injury-plagued period for Yount. Initially he was bothered by a herniated disc, but that was successfully treated with an injection to dissolve it. Then, in 1984, he began to experience severe pain in his right shoulder, stemming from years of throwing to first base. After spending the last month of the season as a designated hitter, he underwent arthroscopic surgery to repair frayed tendons in the injured shoulder. His arm remained weak and sore, however, and during 1985 spring training, he was moved from shortstop to left field, a position that requires less throwing; in the middle of the season, he was shifted again, to center field. Yount's batting was only marginally affected by his painful shoulder, but base runners were able to advance at will on his weak throws from the outfield.

In hopes that an extra month would help him recover in time for the 1986 campaign, the Brewers' management asked Yount to skip the last month of the disappointing 1985 season to have a second shoulder operation. Yount, who had no desire to be relegated to DH by his ailing arm, felt his career was in jeopardy. "If the operation didn't work, I would have said, 'It's been nice,' and I would have gone on to other things," he told Paul Attner for the *Sporting News* (June 2, 1986). "I love baseball, and I wanted to keep playing. But I was prepared to leave it. I didn't see myself as a DH." Taking a more aggressive approach with Yount's second surgery, the doctors opened up the shoulder, removed bone spurs and calcium deposits, then smoothed out the bone.

The second operation, unlike his first, quickly produced positive results. As early as spring training, Yount was throwing out aggressive base runners from center field. His excellent range and keen baseball instincts allowed him to develop into a top outfielder, and he returned to his old standard of excellence at the plate with a .312 average in 1986. Making only a single error in the outfield, he became the first player to have led the American League in fielding percentage as both an infielder and outfielder. He also occasionally played first base during 1985 and 1986. Yount again batted .312, while collecting 103 RBIs, in 1987, and the Brewers finished third in their division with their first winning record in four years. Although the team's record was slightly worse in 1988, Yount had another outstanding year. He made only two errors, and on the way to another above-.300 batting average, he hit for the cycle on June 12.

Although the 1989 season was Yount's sixteenth in the major leagues, he showed no signs of wear. The team could manage only a .500 record, but Yount hit .318 and had 103 RBIs. He also scored 101 runs and became the fifth-youngest player in history to attain 2,500 hits. In a close vote for American League most valuable player, Yount nosed out Ruben Sierra of the Texas Rangers for the honor, joining Stan Musial and Hank Greenberg, who had both won most-valuable-player accolades as outfielders and first basemen, as the only players to receive the award at two positions. *USA Today* named Yount American League player of the decade. Despite that recognition, Yount was dissatisfied with his career. His only goal was a World Series ring, and he was bothered by the fact that some of the Brewers' younger players focused on their individual statistics rather than on the team's record. Jim Gantner, the Brewers' veteran second baseman, told Peter Gammons, "It drove Robin crazy that guys didn't care about winning, first and foremost."

Hoping to play on a team that would be a contender for the World Series, Yount declared his free agency after the 1989 season and began negotiating with several teams. One of his main conditions was that he be allowed to continue auto racing and other high-risk activities without contractual limitations. Although the California Angels had appeared to be the leading candidate, a massive letter-writing campaign from Brewers' fans helped persuade Yount to re-sign with Milwaukee for a reported $9.6 million over three years. He had one of his worst years in 1990, posting a career-low batting average of .247, and his performance was only slightly better in 1991. The

Brewers matched Yount's mediocre play both years. The 1992 season, however, proved to be a rejuvenating one for the team and the center fielder, even though Yount had a long midseason slump. Winning seventeen of the last twenty-two games, the Brewers made a brilliant stretch drive for the division title but fell just short of the eventual World Series champions, the Toronto Blue Jays. A highlight of the Brewers' breathtaking September stretch run came on the ninth day of the month, when Yount, with a single to right-center, became the seventeenth player in major-league history to connect for 3,000 hits.

Yount and the Brewers had a disappointing season in 1993. Yount missed seventeen games early in the season after undergoing arthroscopic surgery to repair torn cartilage in his right knee. Despite getting seven hits in seven consecutive at-bats at one point during the season, he could manage only a .258 batting average for the year. Playing mostly in center field but with a few outings at first base (he was also an occasional DH), he remained an outstanding fielder, as he committed only one error in the 127 games in which he competed. Milwaukee, which had lost Yount's longtime teammate Paul Molitor, who had signed with Toronto in the off-season and went on to become the World Series most valuable player for the world champion Blue Jays, finished in last place in the East with sixty-nine wins and ninety-three losses.

A team leader in the clubhouse as well as on the field, Yount is known for his intense competitiveness, constant hustle, and durability. According to Bob McClure, as quoted by Peter Gammons, "There's a scout in Oakland who's been timing Robin from home plate to first base for a dozen years. The fastest he's ever gotten Robin is 4.1 seconds. The slowest is 4.2 seconds." Despite his consistent go-for-broke approach to the game, Yount has been on the disabled list only three times in his twenty-year career. Modest to the extreme, he discounts his many accomplishments, and as the former Brewers' pitcher Don Sutton remarked to Steve Jacobson of *New York Newsday* (April 3, 1983), "You have to pin him in a corner to give him a compliment." Although Yount has been unfailingly cooperative with reporters, he is uncomfortable in the spotlight and has never enjoyed giving interviews. As he told Gammons, he especially dislikes public speaking: "I'd rather play baseball in front of 55,000 people than say twenty words in front of a group of 100."

Robin and Michele Yount maintain two homes. They live near Milwaukee during the baseball season and spend the rest of the year in Paradise Valley, Arizona, a suburb of Phoenix. The couple have three daughters, Melisa, Amy, and Jenna, and a son, Dustin. "I'm having so much more fun than when I was single," Yount revealed to Robert W. Creamer for *Sports Illustrated* (September 27, 1982), "People think being single is great, but I need to be married and have kids." The Younts donate money to children's charities, especially organizations that combat drug abuse, child abuse, and AIDS. Yount spends his spare time and off-seasons golfing (he shoots in the 75–85 range), fishing, and riding and working on his motor vehicles. He hopes to become more involved in auto racing when he retires from baseball, perhaps as a sponsor of a racing team or as a pit crew mechanic.

Selected Biographical References: Chicago Tribune IV p 4 Ap 28 '93; N Y Newsday "Baseball" p4 Ap 3 '83 por; *Sport 61:48+ S '75; Sporting N p8+ Je 2 '86* pors, *p10+ Jl 27 '92* pors; *Sports Illus 57:34+ S 27 '82* pors, *72:76+ Ap 30 '90* pors

OBITUARIES

ABÉ, KOBO Mar. 7, 1924–Jan. 22, 1993 Japanese writer; avant-garde author of thirteen novels, more than fifty short stories, and dozens of plays and radio and television dramas; born in Tokyo but raised in Manchuria, considered himself to be "a man without a hometown," one who transcended narrow cultural boundaries; had a cosmopolitan perspective that lent his works universal appeal and made him world's best-selling Japanese novelist; in view of critic Michiko Kakutani, "had distinctive vision of the contemporary world as a menacing urban labyrinth in which people hunger for freedom but find themselves trapped in alienating rituals and roles"; in his surrealistic, dark, but sometimes humorous fiction, pursued existential themes of rootlessness, loneliness, and search for lost identity; often had aspects of his writing compared to work of Franz Kafka and Samuel Beckett; in his best-known work, the 1962 novel translated into English two years later as *The Woman in the Dunes*, presented a metaphor of the human condition: a man and a woman, strangers to each other, are trapped in a sandpit and living their days and nights in view of townspeople; cowrote a screen adaptation of that novel that scored an art-cinema success in U.S. in 1964; also wrote such novels as the dense psychological thrillers translated as *The Face of Another* (1966) and *Inter Ice Age 4* (1970); enjoyed book sales totalling approximately nine million copies; died in Tokyo. See *Current Biography* (July) 1989.

Obituary *N Y Times* p28 Ja 23 '93

ACUFF, ROY (CLAXTON) Sept. 15, 1903–Nov. 23, 1992 Singer; fiddler; bandleader; "king of country music," or, as he was originally known, "king of the hillbillies"; an arch-traditionalist in social, political, and religious matters as well as acoustic country music; the pioneer star, after Uncle Dave Macon, of Nashville's Grand Ole Opry; helped to develop Opryland U.S.A., the Nashville theme park that currently houses the Opry and Acuff's museums; was most closely identified with songs "Wabash Cannonball," "Great Speckled Bird" (a religious allegory), "The Precious Jewel" (his own composition), "Wreck on the Highway," "Night Train to Memphis," "Pins and Needles," "I Saw the Light," and "Back in the Country"; as the son of a backwoods Baptist preacher in the Smoky Mountains of east Tennessee, began singing in church, thus, belted out, or, rather, wailed songs in what he called "the Old Harp [a hymnal reference] singing style"; began performing mountain music in early 1930s; with his band, eventually known as the Smoky Mountain Boys, made debut at Grand Ole Opry in 1938; reached national audience through weekly radio broadcasts of Opry shows, on which he became, first, a star and, then, the host as well; later performed in televised Opry shows; in 1942, with songwriter Fred Rose, founded Acuff-Rose Publishing Company, world's largest country music publisher; with Rose, also owned Hickory Records; began touring internationally during World War II, when he entertained American troops around the world; by early 1960s had sold more than twenty-five million records; in 1962 became first living member elected to Country Music Hall of Fame; died in Nashville, Tennessee. See *Current Biography* (June) 1976.

Obituary *N Y Times* D p20 N 24 '92

ADAMS, DIANA Mar. 29, 1926–Jan. 10, 1993 Ballerina; dance instructor; as leading ballerina with both New York City Ballet and American Ballet Theatre, was, in words of critic John Martin, "the epitome of the lyric dancer"; made her first stage appearances in early 1940s in ballets created by Agnes de Mille for Broadway musical comedies *Oklahoma!* and *One Touch of Venus*; in 1944 joined American Ballet Theatre (then known as Ballet Theatre), where she quickly rose to rank of soloist; began accumulating enthusiastic reviews with her performance in David Lichine's comic ballet *Helen of Troy* in 1944; subsequently gave compelling performances in such ballets as *Jardin aux Lilas* and other dance-dramas choreographed by Anthony Tudor; created role of the mother in Agnes de Mille's *Fall River Legend* (1948); in 1950 joined New York City Ballet, directed by George Balanchine; created role of Marguerite in Tudor's *Lady of the Camellias* in 1951; subsequently demonstrated her wide interpretive range in, among other ballets, Frederick Ashton's *Picnic at Tintagel* (1952) and numerous Balanchine creations, including *Opus 34* (1954) and *Episodes* (1959); perhaps most impressively, because of her "nervous intensity," made demanding and off-balance central pas de deux in Balanchine's *Agon* (1957) "work," as her partner, Arthur Mitchell, said; meanwhile, danced with Danny Kaye in films *Knock on Wood* (1954) and *Invitation to the Dance* (1956); while dancing with City Ballet, began teaching at School of American Ballet; after leaving City Ballet, was dean of students at the school; retired in 1971; died in San Andreas, California. See *Current Biography* (April) 1954.

Obituary *N Y Times* A p18 Ja 13 '93

ADLER, STELLA Feb. 10, 1902–Dec. 21, 1992 Actress; director; teacher; a leading interpreter of acting technique taught by Konstantin Stanlislavsky, commonly known as "the Method"; was born into famous stage family rooted in golden age of Yiddish American theatre; made her stage debut as child at Grand Street Theatre, prominent Depression-era experimental company founded by Lee Strasberg and others; in Manhattan in 1949 founded Stella Adler Conservatory of Acting, where she taught her interpretation of the Method, which stressed "creative imagination" rather than the "affective memory" emphasized by Lee Strasberg at his Actors Studio; was mentor to Eddie Albert, Marlon Brando, Warren Beatty, and Robert De Niro, among a legion of other actors; wrote book *Stella Adler on Acting* (1988); died at her home in Los Angeles. See *Current Biography* (March) 1985.

Obituary *N Y Times* B p10 D 22 '92

ADZHUBEI, ALEKSEI I(VANOVICH) 1924–Mar. 19(?), 1993 Former Soviet journalist; son-in-law of late Soviet premier Nikita S. Khrushchev; joined staff of newspaper *Komsomolskoya Provda* in 1953; was editor in chief of the paper in 1958 and 1959; in latter year became editor in chief of *Izvestio*, the official government newspaper; remained so until October 15, 1964, one day after ouster of his father-in-law from power; died in Russia. See *Current Biography* (September) 1964.

Obituary *N Y Times* p46 Mr 20 '93

ALLEN, ETHAN (NATHAN) Jan. 1, 1904–Sept. 15, 1993 Baseball coach; player; for twenty-three years, beginning in 1946, was head coach at Yale University, where George Bush, future president of U.S., was captain of baseball team in 1948; guided his 1947 and 1948 teams to National Collegiate Athletic Association's Eastern Division title; earlier, after playing college ball at University of Cincinnati, had been a major-league outfielder; between 1926 and 1938 played successively with New York Giants, St. Louis Cardinals, Philadelphia Phillies, Chicago Cubs, and St. Louis Browns; in his thirteen years in majors compiled lifetime batting average of .300; was film director for National League's public relations department from 1938 until that work was cut short by military service (with a Special Service Athletic Clinic) in World War II; died in Brookings, Oregon. See *Current Biography* (March) 1954.

Obituary *N Y Times* p54 S 19 '93

ANDERSON, MARIAN Feb. 27, 1897–Apr. 8, 1993 Singer; a contralto whose velvety voice ranged through three octaves and was described by Arturo Toscanini as "a voice such as one hears once in a hundred years"; was frustrated in her aspiration to opera because of discrimination against her as an African-American; in a competition among several hundred unknown singers, was chosen to sing with New York Philharmonic Orchestra in August 1925; on strength of her singing of "O mio Fernando," from Donizetti's opera *La favorite*, on that occasion, was signed for an engagement with Philadelphia Orchestra; otherwise was not in demand for engagements until after she won acclaim in tours of Europe in early 1930s; beginning in 1935, when she was signed by the impresario Sol Hurok, regularly toured United States as well as foreign countries; in her prime, gave as many as sixty or more recitals and concerts a year, drawing on a repertoire of several hundred songs, including spirituals, operatic arias, patriotic anthems, and works of Bach, Brahms, Handel, Saint-Saëns, and Schubert; in 1939, became a precursor of the civil rights movement when the Daughters of the American Revolution refused to rent her Constitution Hall in Washington, D.C., for a concert; instead, through intervention of Eleanor Roosevelt, sang before audience of 75,000 at Lincoln Memorial; in 1955 finally performed with Metropolitan Opera (the first black singer to do so), as Ulrica in Verdi's *Un ballo in maschera*; made her final tour during 1964–65 season; wrote autobiography *My Lord, What a Morning* (1956); died at home of the conductor James DePreist, her nephew, in Portland, Oregon. See *Current Biography* (April) 1950.

Obituary *N Y Times* p1+ Ap 9 '93

ANDREWS, (CARVER) DANA Jan. 1, 1909–Dec. 17, 1992 Actor; one of Hollywood's most reliable stars of 1940s, known for his tough but sensitive good-guy roles; began his career at Pasadena Playhouse in late 1930s; after series of minor roles in B-movies, was cast in 1943 as romantic lead in Danny Kaye musical vehicle *Up in Arms* and as leader of World War II bomber crew shot down during Tokyo raid in *The Purple Heart*, the type of medium-budget film in which he would predominantly star; was most acclaimed for his role as the hardened but haunted detective in the stylish mystery classic *Laura* (1944); after playing leading romantic role of troubled air force veteran returning to civilian life in monumentally successful picture *The Best Years of Our Lives* (1946), returned to his medium-budget standbys, averaging two a year; during 1950s found film roles increasingly difficult to come by; on Broadway, replaced Henry Fonda in *Two for the Seesaw* in 1958; on television, starred in *Playhouse 90* production *The Right Hand Man* in 1957 and had a role in soap opera *Bright Promise* from 1969 to 1972; died at Los Alamitos Medical Center in Orange County, California. See *Current Biography* (October) 1959.

Obituary *N Y Times* p12 D 19 '92

ARNALL, ELLIS (GIBBS) Mar. 20, 1907–Dec. 13, 1992 Governor of Georgia from 1943 to 1947; a Democratic liberal harbinger of the New South; began practicing law in 1931; served in Georgia House of Representatives in mid-1930s; later was state attorney general; after succeeding Eugene Talmadge as governor, won from state legislature passage of his ten-point program of reform, including legislation designed to remove state higher education from politics and regain national accreditation for Georgia colleges, to abolish state system of prison chain gangs and reform the corrupt pardon and parole boards, to do away with the poll tax, and to lower voting age to eighteen; legally unable to run immediately for second term as governor, founded law firm in Atlanta; became president of Independent Motion Picture Producers Association; during Korean War, headed federal Office of Price Stabilization; in 1966 Democratic gubernatorial primary, lost to Lester M. Maddox, an extreme racial segregationist; died in Atlanta. See *Current Biography* (August) 1945.

Obituary *N Y Times* B p15 D 15 '92

ASHE, ARTHUR July 10, 1943–Feb. 6, 1993 Tennis champion; social activist; first African-American to attain prominence in men's tennis; won some thirty-three titles, including three Grand Slam tournament championships; brought to the court a sparkling style, extraordinary reflexes, a serve clocked at 115 miles an hour, a bewilderingly varied backhand, an unnerving *sang-froid*, and graceful poise in victory or defeat; off the court as on, was the embodiment of unshakable politesse, forged in the crucible of the black American experience; won junior indoor singles title in 1960 and retained it in 1961; was a member of U.S. Davis Cup team for ten years beginning in 1963; in 1965 won National Collegiate Athletic Association singles and doubles titles while leading University of California at Los Angeles (where he took a degree in business administration) to NCAA team championship; in 1968 won U.S. men's singles championship and U.S. Open title and was ranked number one by U.S. Lawn Tennis Association; won Australian Open singles in 1970; stirred controversy in 1973 when he played in South African Open; won singles title at Wimbledon in 1975; co-founded Association of Men's Tennis Professionals in 1974 and served as its president until 1979, when a heart attack ended his playing career; underwent quadruple bypass surgery at that time and double bypass surgery four years later; in retirement, concentrated his time and energy on his family, on business, and on pro bono projects, including civil disobedience in demonstrations against South African apartheid and Bush administration's policy toward Haitian refugees; participated in symposia and other activities concerned with what he called "the pathologies of the inner cities" and aimed at helping young black male victims of those pathologies; helped set up tennis programs in several cities; formed Arthur Ashe Foundation for the Defeat of AIDS, a fund-raising and educational organization, and worked with several other public health foundations and associations; did tennis commentary on television; served on board of Aetna Life & Casualty Company and held corporate posts in several sports businesses; wrote occasional newspaper columns and compiled *A Hard Road to Glory* (1988), a three-volume history of African-Americans in sports; died in New York City of pneumonia related to AIDS, which he apparently had contracted through a tainted blood transfusion following his second bypass operation. See *Current Biography* (November) 1966.

Obituary *N Y Times* B p9 F 8 '93

AUGÉR, ARLEEN Sept. 13, 1939–June 10, 1993 Singer; a classical lyrical soprano with voice described as "smoothly rounded," "crystal clear," "ravishing," and versatile in tone and timbre; after establishing herself as opera and recital singer and oratorio and symphony soloist in Europe beginning in late 1960s, achieved increasing recognition in her native U.S. in late 1970s and 1980s; reached her largest audience singing Mozart's "Exsultate, jubilate" at 1986 wedding of Duke and Duchess of York, which was seen via television by an estimated 500 million people around world; sang, in her own words, "Bach, Mozart, contemporary music, and everything in between," including Schubert and Schumann lieder and French art songs; made almost 200 recordings; died in Leusden, the Netherlands. See *Current Biography* (February) 1989.

Obituary *N Y Times* p27 Je 12 '93

BACON, SELDEN D(ASKAM) Sept. 10, 1909–Dec. 6, 1992 Sociologist; university professor; joined faculty of Yale University in 1939; at Yale, became associated with university's Center of Alcohol Studies, a pioneer in treatment of alcoholism as an illness; as director of the center from 1942 to 1962, opened public clinics for alcoholics; also directed Yale's Summer School for Alcohol Studies; from 1962 to 1980, directed Center of Alcohol Studies at Rutgers University; died in Martha's Vineyard, Massachusetts. See *Current Biography* (May) 1952.

Obituary *N Y Times* p13 D 12 '92

BARBER, RED Feb. 17, 1908–Oct. 22, 1992 Baseball broadcaster; known for his folksy Mississippi accent and colorful language; began his major-league announcing career doing play-by-play coverage of the games of the Cincinnati Reds, from 1934 to 1938; announced games of the Brooklyn Dodgers from 1939 to 1953; subsequently was the broadcaster of New York Yankees' games, until his retirement from the play-by-play booth in 1966; was admitted to National Baseball Hall of Fame in 1978; received a George Polk award in recognition of his career in broadcasting in 1985; did weekly commentary over National Public Radio from 1981 until his final illness; died in Tallahassee, Florida. See *Current Biography* (July) 1943.

Obituary *N Y Times* B p7 O 23 '92

BAUDOUIN I, KING OF BELGIUM Sept. 7, 1930–July 31, 1993 Son of King Leopold III, who was perceived by Belgian people to be Nazi sympathizer during World War II; once aspired to be Trappist monk; lived in exile with his family until July 1950, when his father's return to throne sparked civil unrest bordering on insurrection; became prince royal in August 1950, when his father agreed to immediate transfer of royal powers to him; became king in name as well as fact upon his father's abdication on September 7, 1951, the day Baudouin reached his majority; was reclusive monarch, attracting most attention when, in 1990, he declared that, on religious grounds, he could not sign into law legislative act that would permit abortion; invoking technicality in Belgian constitution, stepped aside as "unable to govern" for one day, the day the act was signed; died while vacationing in Motril, Granada, Spain. See *Current Biography* (September) 1950.

Obituary *N Y Times* B p8 Ag 2 '93

BAZELON, DAVID L(IONEL) Sept. 3, 1909–Feb. 19, 1993 Judge; a controversial court activist admired by liberals for his "socially useful" judgments and criticized by conservatives for his "judicial intervention"; early in career, in Chicago, had private law practice and was an assistant U.S. attorney; became assistant attorney general of U.S. in 1946; was appointed to U.S. Court of Appeals for District of Columbia in 1949; served as chief judge of that court from 1962 to 1978; first stirred controversy in 1954, when his ruling in *Durham v. U.S.* redefined, in favor of the criminal, the test of criminal insanity; proceeded to issue series of other landmark decisions broadening Bill of Rights protections of individuals against state power, especially those of criminal defendants under Sixth Amendment; died in Washington, D.C. See *Current Biography* (January) 1971.

Obituary *N Y Times* p38 F 21 '93

BEAM, JACOB D(YNELEY) Mar. 24, 1908–Aug. 16, 1993 Diplomat; helped usher in détente as ambassador to Soviet Union in 1970s; began career in foreign service as clerk at American consulate in Geneva, Switzerland in 1931; was third secretary at American embassy in Berlin later in 1930s and in London during World War II; after war, was political adviser with U.S. military government in Germany; reassigned to Department of State in Washington, D.C., was chief of Division of Central European Affairs (1947–49) and acting special assistant in Office of German and Austrian Affairs (1949–50); subsequently was counselor of embassies in Indonesia, Yugoslavia, and USSR; during next tour of duty at Department of State in Washington (1953–57), was successively deputy director of policy planning board, director of Office of Eastern European Affairs, and deputy assistant secretary of state for European affairs; served as ambassador to Poland from 1957 to 1961, as assistant director of Arms Control and Disarmament Agency from 1962 to 1966, and ambassador to Czechoslovakia from 1966 to 1969; after retiring as ambassador to USSR, was chairman of Radio Free Europe; died in Rockville, Maryland. See *Current Biography* (July) 1959.

Obituary *N Y Times* D p18 Ag 18 '93

BEECH, OLIVE ANN (MELLOR) Sept. 25, 1903–July 6, 1993 Business executive; chairwoman emeritus of Beech Aircraft Corporation; a director of Raytheon Company; in 1925 became secretary-bookkeeper at Travel Air Manufacturing Company, founded that year by Walter H. Beech, pioneering manufacturer of airplanes for business and sport; married Mr. Beech in 1930; two years later assisted him in founding Beech Aircraft, which soon became dominant in the market of private-owner and commercial planes in 285-to-459 horsepower class; with her husband having recently fallen ill with encephalitis, was company's acting chief executive when it expanded into military contracts for bomber trainers and other military planes at beginning of World War II; took command officially when her husband died in 1950; was president until 1968 and chairwoman until 1982; was elected to board and executive committee of Raytheon when that company bought Beech Aircraft in 1980; died at her home in Wichita, Kansas. See *Current Biography* (June) 1956.

Obituary *N Y Times* D p19 Jl 7 '93

BÉRÉGOVOY, PIERRE Dec. 23, 1925–May 1, 1993 French government official; moderate Socialist party leader; prime minister from April 1992 to March 1993; had previously been minister of finance (1984-86 and 1988-92); was led into left-wing politics through his participation in French resistance against Nazi occupation during World War II; joined Gaz de France as salesman and marketing representative in 1950; during thirty-one years with the state-owned utility company, rose through ranks to become executive director for economic and commercial affairs; died in Nevers, of a self-inflicted gunshot wound to the head, according to police. See *Current Biography* (February) 1993.

Obituary *N Y Times* p6 My 2 '93

BLITCH, IRIS F(AIRCLOTH) Apr. 25, 1912–Aug. 19, 1993 U.S. Democratic representative from Georgia's Eighth District (1955–63); had previously served two terms in Georgia senate; left Democratic party to support Republican presidential candidate Barry Goldwater in 1964; died following heart attack while visiting San Diego, California. See *Current Biography* (April) 1956.

Obituary *N Y Times* p26 Ag 21 '93

BLOCK, JOSEPH L(EOPOLD) Oct. 6, 1902–Nov. 17, 1992 Industrialist; grandson of one of founders of Inland Steel Company; began working his way up Inland Steel's executive ladder in 1920s; became vice-president in charge of sales in 1936; during World War II was an executive with steel division of U.S. War Production Board; returned to Inland Steel in 1945; became president in 1953, chief executive officer in 1956, and chairman of board in 1959; after retiring from active leadership of company, was an honorary director until April 1992; died in Chicago. See *Current Biography* (June) 1961.

Obituary *N Y Times* A p25 N 18 '92

BLUME, PETER Oct. 27, 1906–Nov. 30, 1992 Russian-born American painter; a masterly and meticulous draftsman who created dreamlike allegorical canvases combining realism and fantasy, exquisite in detail and brilliant in color; was not, strictly speaking, a surrealist, as he was perceived by many; in 1931 completed his first major work, *South of Scranton*, inspired by an automobile trip across Pennsylvania; for that painting, won first prize, and with it wide public notice, at Carnegie International Exhibition in Pittsburgh in 1934; remained one of best known painters in U.S. through 1930s and into 1940s; spent three years painting his second major work, *The Eternal City* (1937), a nightmarish antifascist polemic featuring the ghoulish-looking head of Benito Mussolini as a jack-in-the-box amid the decaying ruins of Rome; worked for seven years on his third major painting, *The Rock* (1948), in which he tried to symbolize "the continued process of man's rebuilding out of a devastated world"; died in New Milford, Connecticut. See *Current Biography* (March) 1956.

Obituary *N Y Times* B p13 D 1 '92

BOOTH, SHIRLEY Aug. 30, 1907–Oct. 16, 1992 Actress; comedienne; a versatile interpreter of character roles; between 1919 and 1935, when not appearing on Broadway in minor roles in short-lived plays, worked constantly with stock companies; left stock permanently with her success as the gun moll in the comedy *Three Men on a Horse*, which ran on Broadway for two years, beginning in 1935; over the following two decades on Broadway had featured or leading roles in, among many other productions, the plays *My Sister Eileen* and *Tomorrow the World* and the musicals *Hollywood Pinafore* and *A Tree Grows in Brooklyn*; won Tony Awards for her supporting role in *Goodbye, My Fancy* and her leading role in *The Time of the Cuckoo*; achieved stardom and won another Tony, among other major acting awards, for her portrayal in 1950–51 season of Lola Delaney, the pathetic housewife in *Come Back Little Sheba*; later won an Academy Award for her reprise of the Delaney role on screen; on radio, played the smart-mouthed cashier on the program *Duffy's Tavern* from 1940 to 1942; on television, starred as the title character, a maid, in the situation comedy *Hazel* from 1961 to 1966; died in North Chatham, Massachusetts. See *Current Biography* (April) 1953.

Obituary *N Y Times* D p22 O 21 '92

BOULDING, KENNETH E(WART) Jan. 18, 1910–Mar. 19, 1993 British-born economist; writer; social philosopher; professor of economics at University of Colorado since 1977; previously taught at University of Michigan, where he was director of research at Center for Research on Conflict Resolution; aside from his combination of Keynesianism and neoclassical theory in economics, was known for his concern, rooted in his Quaker faith, with wide-ranging ethical problems in social science; convinced that war is "the major moral and intellectual problem of our age," concentrated on "the economics of peace"; in addition to textbooks and other fairly conventional works on economics, wrote such books as *The Meaning of the Twentieth Century* (1964) and published collections of rhymed poetry; died in Boulder, Colorado. See *Current Biography*

(March) 1965.

Obituary *N Y Times* p10 Mr 20 '93

BOYLE, KAY Feb. 19, 1903–Dec. 27, 1992 Short-story writer; novelist; poet; essayist; a fine and elegant fictional craftsman who evoked modernist rebellion, neuroticism, and morbidity with subtle insight and a style described by Stephen Vincent Benét as "bright as an icicle and light as the bones of a bird"; saw herself "as a dangerous 'radical' disguised as a perfect lady"; during 1920s and 1930s lived as an expatriate in France, England, and Austria; reflected her expatriate experience in such works as novels *Plagued by the Nightingale* (1931), *Year Before Last* (1932), *My Next Bride* (1934), *Death of a Man* (1936), and *Primer for Combat* (1942) and the three novellas constituting *The Crazy Hunter* (1940); won O. Henry Memorial Awards for title short story in collection *The White Horses of Vienna* (1936) and for short story "Defeat" (1941); back in U.S., spent much of her energy during World War II assisting families of conscientious objectors to military service; published *Fifty Stories* in 1950 and *The Smoking Mountain: Stories of Germany During the Occupation* in 1963; taught English and creative writing at San Francisco State University from 1963 to 1979; joined her students in demonstrating against war in Vietnam; expressed or reflected on her radical social positions in the book of poems *Testament for My Students* (1970), the novel *The Underground Woman* (1975), and the collection of essays *Words That Must Be Said* (1985); published short story collection *Life Being the Best and Other Stories* in 1988; in all, published some fifty books, including seven books of poetry; died in Mill Valley, California. See *Current Biography* (June) 1942.

Obituary *N Y Times* A p13 D 29 '92

BURDETT, WINSTON M. Dec. 12, 1913–May 19, 1993 Journalist; a CBS News correspondent, on radio beginning in early 1940s and on television since 1950s; a protégé of Edward R. Murrow; began career as reporter for Brooklyn *Daily Eagle*, which sent him to Europe as World War II correspondent in 1940; after doing some freelance reporting for CBS, became staff correspondent with the network in 1943; covered war fronts in Scandinavia, North Africa, and Italy, and the Allied invasion of southern France; after war, was stationed in Washington, D.C.; over the following years, traveled to report wars and other flare-ups on Cyprus, in various places in Africa and the Middle East, and in Germany, during the Berlin Wall crisis; after becoming a target of House Un-American Activities Committee's persecution of persons accused of Communist ties, was assigned permanently to CBS bureau in Rome, beginning in 1956; in addition to civil events in Italy and elsewhere in Europe, covered Vatican affairs, especially the deaths and elections of popes; died in Rome. See *Current Biography* (October) 1943.

Obituary *N Y Times* B p8 My 21 '93

BURR, RAYMOND (WILLIAM STACY) May 21, 1917–Sept. 12, 1993 Actor; beginning in 1946, was cast in more than seventy film roles, including district attorney in *A Place in the Sun* (1951) and murderer in *Rear Window* (1954), among numerous other villains and assorted heavies; achieved greatest success on television, starring as the eponymous defense attorney in courtroom drama series *Perry Mason* (1957–66), based on mystery stories by Earle Stanley Gardner, and wheelchair-bound chief of detectives Robert T. Ironside in *Ironside* (1967–75); for Mason role, won Emmy Award twice, in 1959 and 1961; reprised that role in numerous made-for-television movies, including *Perry Mason Returns* (1985) and *The Case of the Killer Kiss* (1993); died on his forty-acre ranch, which included vineyards, in Dry Creek Valley, near Healdsburg, California. See *Current Biography* (September) 1991.

Obituary *N Y Times* B p9 S 14 '93

BUTLER, JOHN Sept. 29, 1920–Sept. 11, 1993 Choreographer; dancer; founder of John Butler Dance Company; former member of Martha Graham's dance company; former dance director of New York City Opera Company; as freelance choreographer contributed ballets to Metropolitan Opera, New York City Ballet, Harkness Ballet, Pennsylvania Ballet, Alvin Ailey Dance Theater, and other troupes; began career as teacher of ballroom dancing; studied ballet and modern dance under Eugene Loring and Martha Graham; during 1940s danced roles in several Broadway musicals, including that of Curly in *Oklahoma* (1943); during ten years with Martha Graham's company (1945–55), danced such roles as Revivalist in *Appalachian Spring* and Poetic Beloved in *Deaths and Entrances*; meanwhile was doing dance arrangements for many major television shows, including *Colgate Comedy Hour*, *Kate Smith Show*, *Omnibus*, and *Adventure*; for NBC Opera Theatre choreographed dances for several productions, including first television presentation of Gian Carlo Menotti's opera *Amahl and the Night Visitors*, in 1951; the following year began stint as dance director with New York City Opera, where he restaged his choreography for the Menotti opus and undertook new assignments for *Bluebeard's Castle*, *Carmen*, *Aïda*, *La cenerentola*, *Die Fledermaus*, and other operas; headed his own racially mixed company in 1950s in presentations of his own compositions, which included *Three Promenades with the Lord*, *The Brass World*, *The Masque of the Wild Man*, and *Malocchio*; later created *Carmina Burana*, to Carl Orff's cantata of the same name, *According to Eve*, and *Portrait of Billie*; in 1975 choreographed *Medea* for Carla Fracci and Mikhail Baryshnikov; was perhaps best known for his pas de deux *After Eden*, which was interpreted by numerous dance companies in U.S., Europe, Australia, and Israel; was more fully appreciated in some foreign countries than in U.S.; died in New York City. See *Current Biography* (June) 1955.

Obituary *N Y Times* B p7 S 13 '93

BUTTS, ALFRED M(OSHER) Apr. 13, 1899–Apr. 4, 1993 Architect; inventor; creator of Scrabble, the popular word game involving strategy and luck as well as knowledge of vocabulary; at first for his own amusement and that of his family and friends, invented the prototype of the board game, which he called Criss Cross, during a period of unemployment in the early 1930s; in partnership with James Brunot, began marketing the perfected game in 1948; became rich from royalties after Macy's, the world's largest department store, began carrying it in 1952; as an architect with New York firm of Arthur C. Holden and Associates, designed Charles W. Berry housing project on Staten Island and Stanford Free Library (which he helped found) in Stanfordsville, New York, among other buildings; died in Rhinebeck, New York. See *Current Biography* (July) 1954.

Obituary *N Y Times* D p22 Ap 7 '93

CAHN, SAMMY June 13, 1913–Jan. 15, 1993 Songwriter; one of Tin Pan Alley's most prolific and successful lyricists; growing up on Lower East Side of Manhattan, learned to play violin well; later taught himself to play piano passably; began career playing violin in "borscht belt" resorts in Catskills and Bowery burlesque houses; teamed with composer Saul Chaplin in 1930s to write his first hits, "Rhythm Is Our Business," "Shoe Shine Boy," and "Bei Mir Bist Du Schoen" (adapted from a Yiddish stage song); in 1940s and 1950s collaborated with Jule Styne in writing "I'll Walk Alone," "Saturday Night Is the Loneliest Night in the Week," and "Five Minutes More," among other songs popularized by singer Frank Sinatra, and in creating score for Broadway musical *High Button Shoes*; also worked with Styne in contributing to films such songs as the Academy Award-winning "Three Coins in the Fountain"; between 1955 and 1969 collaborated with Jimmy Van Heusen in writing a prodigious number of songs for stage, screen, television, and record albums, among them the Sinatra hits "September of My Years," "Come Fly with Me," "Love and Marriage" (which won an Emmy), "All the Way" (which won an Oscar), and "High Hopes" (another Oscar winner); also won an Academy Award for "Call Me Irresponsible"; did successful one-man retrospective Broadway show *Words and Music* (1974); wrote autobiography *I Should Care* (1974); was president of National Academy of Popular Music since 1973; died in Los Angeles. See *Current Biography* (November) 1974.

Obituary *N Y Times* p10 Ja 16 '93

CAMPANELLA, ROY Nov. 19, 1921–June 26, 1993 Baseball player; first African-American catcher in major leagues; a member of great Brooklyn Dodgers team that was subject of Roger Kahn's book *The Boys of Summer*; generally regarded as best National League catcher of his time; was power hitter at plate as well; joined Baltimore Elites, of Negro National League, in 1937; except for one year in Mexican League, played with Elites through 1945; following infielder Jackie Robinson into Brooklyn Dodgers organization, reinforced breaking of color barrier in professional baseball; after two years in Dodgers' farm system, was called up to Brooklyn in 1948; in ten full seasons with Dodgers, had .276 batting average, 1,161 hits, 178 doubles, 18 triples, 242 home runs, and 856 runs batted in; was voted most valuable player in National League in 1951, 1953, and 1955; in 1953 set single-season records for a catcher in putouts (807), home runs (41), and runs batted in (142); in automobile accident in 1958 suffered injury that permanently paralyzed him, ending his playing career; remained with Dodgers for thirty-five years as wheelchair-bound spring-training instructor and member of team's community service division in Los Angeles (after Dodgers moved there); wrote the autobiography *It's Good to be Alive* (1959); was elected to Baseball Hall of Fame in 1969; died at his home in Woodland Hills, California. See *Current Biography* (June) 1953.

Obituary *N Y Times* B p8 Je 28 '93

CANTINFLAS (MARIO MORENO) Aug. 12, 1911–Apr. 20, 1993 Mexican comic actor; humanitarian; social activist; the lovable buffoon of Latin American cinema, comparable to Charlie Chaplin in stature and in some aspects of his screen persona, that of a gutsy, gibberish-spouting guttersnipe; during career spanning half a century, made forty-nine films, beginning in 1941 with *Ahi Esta el Detalle* (Here's the Point) and *Ni Sangre Ni Arena* (Neither Blood nor Sand); in latter, a bullfighting spoof, played a toreador who bests the bull despite his ludicrous incompetence; reprised his zany toreador characterization in annual live benefit performances and in sequence in *Around the World in 80 Days* (1956), the movie that made him known outside Spanish-speaking countries; in that film, played Passepartout, Phileas Fogg's valet; in later decades of his career, increasingly laced his films with political messages reflecting his advocacy of social reform; in Mexico, was a hero to the masses not only because of their empathy with his screen characterizations but also because of his philanthropy; was a virtual one-man welfare system for the destitute in the Mexico City slum neighborhood of Granjas, where he constructed more than sixty apartment houses and sold the apartments to poor families at a token price; personally dispensed equivalent of some $175,000 a year to mendicants who daily lined up at his door; helped organize Mexican Cinema Production Workers Union; died in Mexico City. See *Current Biography* (June) 1953.

Obituary *N Y Times* D p26 Ap 22 '93

CHAVEZ, CESAR (ESTRADA) Mar. 31, 1927–Apr. 23, 1993 Mexican-American labor leader; founder of United Farm Workers, originally National Farm Workers Association, first successful union of U.S. farm workers; one of the more ascetic figures in history of labor organizing, regarded by many as "saintly"; used Gandhian-style nonviolent tactics; from age of ten, lived in tents and migrant labor camps with his parents and siblings as they followed the harvest from crop to crop in fields, orchards, and vineyards across Arizona and California; in 1952 joined Community Service Organization, founded by Saul Alinsky to help poor communities throughout U.S. organize themselves into effective power blocs; with C.S.O., led successful voter registration drive of Mexican-Americans and helped them and seasonal migrant workers from Mexico resolve their problems with American government agencies; in Delano, California in 1962 founded association that grew into United Farm Workers; in mid-1960s joined forces with a dormant AFL-CIO affiliate and embarked on a prolonged strike against vineyard owners in California's San Joaquin, Imperial, and Coachella valleys; dramatized the strike with the first of his fasts, a twenty-five-day period of abstinence from food in 1968; drew support of civil rights groups, Roman Catholic clergy, liberal intelligentsia, and celebrities, including prominent national political figures; led a successful two-year grape boycott, which ended when vineyard owners agreed to sign union contracts with United Farm Workers in 1970; was later outmaneuvered by many of the largest growers, who invited International Brotherhood of Teamsters in and signed with that union what Chavez regarded as "sweetheart" contracts; despite impressive efforts, including a celebrated thirty-six-day fast to promote a grape and lettuce boycott in 1988, never reestablished his union's early momentum; died in San Luis, Arizona. See *Current Biography* (February) 1969.

Obituary *N Y Times* p1+ Ap 24 '93

COKER, ELIZABETH BOATWRIGHT Apr. 21, 1909–Sept. 1, 1993 Writer; historical novelist; drew her plots and heroes and heroines from the family histories and legends of her native South Carolina; strove "to compose a truly fine novel of southern life, featuring a family representative of the real southerner"; was a late bloomer who began writing in midlife; in 1950 published her first novel, *Daughter of Strangers*, about the dire situation of a racially mixed girl trapped in the racial caste system of an antebellum plantation; later wrote, among other novels, *India Allen* (1953), a romance set in Civil War and Reconstruction days, *La Belle* (1959), the story of a young woman who witnesses the burning of Columbia, South Carolina by General Sherman's troops, and *The Bees: A Story of a Family* (1968); also wrote short stories, essays, and poetry; died in Hartsville, South Carolina. See *Current Biography* (Yearbook) 1959.

Obituary *N Y Times* B p7 S 3 '93

CONN, BILLY Oct. 8, 1917–May 29, 1993 Prizefighter; began professional career at fifteen; won world light-heavyweight boxing championship in 1939; after three successful defenses of championship, relinquished it to challenge heavyweight champion Joe Louis in 1941; was knocked out by Louis in thirteenth round; announced retirement after being KO'd by Louis a second time, in rematch in 1946; in brief comeback in 1948, won two fights by knockout and lost exhibition bout with Louis by decision; between 1935 and his definitive retirement in 1948, won sixty-three fights, lost eleven, and tied one; in retirement, concentrated on looking after his real-estate investments; was elected to Boxing Hall of Fame in 1965; died in Pittsburgh, Pennsylvania. See *Current Biography* (August) 1941.

Obituary *N Y Times* p24 My 31 '93

CONNALLY, JOHN B(OWDEN, JR.) Feb. 27, 1917–June 15, 1993 Secretary of Navy in administration of Democratic president John F. Kennedy (1961); governor of Texas (1963–69); Secretary of Treasury in administration of Republican president Richard Nixon (1971–72); corporation lawyer; protégé and close associate of President Lyndon B. Johnson; began working in Johnson's congressional campaigns while a law student; managed Congressman Johnson's successful campaign for U.S. Senate in 1948; went to Washington to serve briefly as Senator Johnson's administrative assistant (1949); in presidential election of 1960 played important role in swinging the crucial Texas vote to successful Kennedy-Johnson ticket; riding in limousine with President Kennedy in motorcade in Dallas in 1963, was seriously wounded in gunfire that killed Kennedy; after many years of ambivalence as conservative Democrat, became registered Republican in May 1973; later in same year served for several months as special adviser to President Nixon; campaigned unsuccessfully for Republican presidential nomination in 1980; became rich from business deals, especially in oil and real estate, but overextended himself; declaring bankruptcy, in late 1980s sold off most of his acquisitions, including all but 200 acres of his 2,674-acre ranch; died in Houston, Texas. See *Current Biography* (July) 1961.

Obituary *N Y Times* A p1+ Je 16 '93

COOPER, LOUISE FIELD Mar. 8, 1905–Oct. 9, 1992 Writer; wrote ten novels, including *Summer Stranger* (1947), a study of summer resort life, and *The Boys from Sharon*, a Book-of-the-Month Club selection in 1950; also wrote short stories, the first of which was accepted by the *New Yorker* in 1935 and some of which were collected in the volume *Love and Admiration* (1944); continued contributing stories to the *New Yorker* until 1962; with a touch of subtle social satire, wrote close to her limited experience, about upper-middle-class New England characters; died at her home in Woodbridge, Connecticut. See *Current Biography* (Yearbook) 1950.

Obituary *N Y Times* B p7 O 16 '92

CRAIG, GEORGE N(ORTH) Aug. 6, 1909–Dec. 17, 1992 Republican governor of Indiana from 1953 to 1956; as governor, created Indiana Department of Corrections, improved mental health services in state's Department of Health, and oversaw extensive highway building program; had previously been national commander of American Legion (1949–50); died in Indianapolis. See *Current Biography* (February) 1950.

Obituary *N Y Times* B p13 D 18 '92

CURTIS, THOMAS B(RADFORD) May 14, 1911–Jan. 10, 1993 U.S. representative from Missouri (1951–69); lawyer; an independent-minded Republican; in House of Representatives, was one of most influential members of Ways and Means Committee, chief keeper of federal purse strings, and ranking House Republican on Joint Congressional Economic Committee; opposed deficit spending, waste, and fiscal irresponsibility in general; also opposed bills linking medical aid to Social Security; sponsored an alternate proposal favored by American Medical Association; after leaving Congress, was appointed chairman of Corporation for Public Broadcasting by President Richard Nixon; resigned chairmanship in 1973, accusing Nixon White House of "tampering" with agency in effort to exert political control; subsequently was named first chairman of Federal Election Commission by Nixon's successor, President Gerald R. Ford; asked not to be reappointed when, after he had proposed restrictions on congressional campaign financing, Congress responded by seeking greater control over the commission; died in Allegan, Michigan. See *Current Biography* (March) 1965.

Obituary *N Y Times* D p23 Ja 14 '93

DAVIDSON, GARRISON H(OLT) Apr. 24, 1904–Dec. 25, 1992 U.S. Army lieutenant general, retired; as aide to generals George S. Patton and Dwight D.

Eisenhower in World War II, helped to plan and implement invasions of North Africa, Sicily, and southern France; commanded several Eighth Army task forces in Korean War; was weapons-system analyst in Pentagon from 1951 to 1954; served as commander of General Staff College at Fort Leavenworth, Kansas from 1954 to 1956, when he became superintendent of U.S. Military Academy at West Point; left West Point to become commanding general of Seventh Army in Europe (1944–66); supervised mobilization of forces in Berlin crisis and Cuban missile crisis; commanded First Army, with headquarters on Governors Island in Upper New York Bay, from 1962 until his retirement in 1964; died in Oakland, California. See *Current Biography* (June) 1957

Obituary *N Y Times* p41 D 27 '92

DE LA TORRE (-BUENO), LILLIAN Mar. 15, 1902–Sept. 13, 1993 Writer; a self-described "histo-detector" who researched "hitherto unexplained mysteries of bygone times," especially seventeenth- and eighteenth-century Britain, and arrived at her own explanations; sometimes inserted real historical figures into fictional mystery plots; in words of Joseph Wood Krutch, combined "the scholarly patience of a candidate for a Ph.D." with "the ingenuity of a Nero Wolfe"; began her career in fiction by imagining how Dr. Samuel Johnson might have approached the scandals, crimes, and frauds of his age, as if reported by James Boswell; crafted those imaginings into short stories originally published in *Ellery Queen's Mystery Magazine*, some of which were collected in the book *Dr. Sam: Johnson, Detector* (1946); meanwhile, published her first book-length story, *Elizabeth Is Missing* (1945), her resolution of a baffling cause célèbre of 1753, the disappearance of the maidservant Elizabeth Canning near the Tower of London; in *Villainy Detected* (1947), presented accounts of "the most sensational true crimes and the most notorious real criminals that blotted the name of Britain in the years 1660 to 1800"; died in Colorado Springs, Colorado. See *Current Biography* (Yearbook) 1949.

Obituary *N Y Times* B p9 S 20 '93

DERTHICK, L(AWRENCE) G(RIDLEY) Dec. 23, 1905–Dec. 4, 1992 U.S. commissioner of education from 1956 to 1961, a period when U.S. was still in initial throes of implementing racial desegregation with "all deliberate speed"; directed two studies concerned with steep increase in college enrollments; had previously been high school principal, professor of education at East Tennessee State College, and superintendent of public schools in Chattanooga, Tennessee; died in Signal Mountain, Tennessee. See *Current Biography* (April) 1957.

Obituary *N Y Times* p27 D 5 '92

DIEBENKORN, RICHARD (CLIFFORD, JR.) Apr. 22, 1922–Mar. 30, 1993 Artist; a painter who was by turns pure abstract expressionist and semirepresentational; into an independent, avant-garde style, gradually blended elements of other styles, including such influences of the past as fauvism, neo-impressionism, and American realism; was especially influenced by Paul Cézanne and Henri Matisse; in late 1940s settled in California, whose wide-open vistas, shimmering with sunlight, inspired much of his subsequent work; died in Berkeley, California. See *Current Biography* (December) 1971.

Obituary *N Y Times* A p1+ Mr 31 '93

DRYSDALE, DON July 23, 1936– July 3(?), 1993 Former pitcher for Brooklyn and Los Angeles Dodgers; broadcaster; joined Dodgers in 1956, when they were still in Brooklyn; during playing career spanning two years in Brooklyn and twelve in Los Angeles, had record of 209 wins and 167 losses and a 2.95 earned-run average; led National League in strikeouts three times; received Cy Young Award as outstanding pitcher in major leagues in 1962, when his record was 25–9; in 1968 set new major-league records of fifty-eight straight scoreless innings (a streak surpassed by Orel Hershiser in 1988) and six consecutive shutouts; in 1984 was inducted into baseball's Hall of Fame; was of a breed of pitcher now virtually extinct in the majors, a sidearm right-hander who intimidated and often nearly grazed batters with a skipping fastball; is also remembered, in his own words, "for being mean" and "durable"; after retiring as pitcher, was broadcaster of major-league games for twenty-two years; began broadcasting Dodgers games, with announcer Vin Scully, in 1988; was found dead in his hotel room in Montreal on July 3, just before Dodgers were to play the Expos. See *Current Biography* (February 1965).

Obituary *N Y Times* p28 Jl 5 '93

DUBCEK, ALEXANDER Nov. 27, 1921–Nov. 7, 1992 Czechoslovak government official; ethnically was member of his country's Slovak minority; as first secretary of Czechoslovak Communist party, initiated short-lived "Prague spring" of 1968, his daring attempt to end totalitarianism and develop "a free, modern, and profoundly humane society"; while working as a factory hand during World War II, was active in anti-Nazi underground; toward end of war, fought as partisan guerrilla in Slovak uprising against German invaders; after war, rose up ranks of Slovak and Czechoslovak Communist parties while continuing to work as laborer and while studying law in Bratislava and political science in Moscow; after becoming first secretary of Czechoslovak Communist party in January 1968, ended censorship of press and travel restrictions, thus beginning a movement toward "widest possible democratization" that was crushed by Soviet and other Warsaw Pact military forces the following August; was banished to internal exile for eighteen years; with breakup of Soviet Union, was rehabilitated, returned to Prague, assumed leadership of Social Democratic party; was elected speaker of parliament in 1989; died in Prague. See *Current Biography* (November) 1968.

Obituary *N Y Times* B p8 N 9 '92

ECKSTINE, BILLY July 8, 1914–Mar. 8, 1993 Singer; band leader; occasional trombonist and trumpet player; a popular vocalist, rooted in jazz, whose bass baritone voice was untrained but rich with color and a vibrato perhaps unsurpassed in jazz singing; performed in a grand and urbane manner; began his career in small nightclubs in mid-1930s; sang with Earl Hines's band from 1939 to 1943; led his own band, a legendary bebop combo, in mid-1940s; later toured with George Shearing Quintet and performed with Count Basie band, among others; crossed over into mainstream popularity in late 1940s and early 1950s, when his honeyed interpretations of love songs were reaching audiences through his recordings as well as his appearances in upscale nightclubs and supper clubs and concerts in such venues as the Paramount Theatre and Carnegie Hall in New York; became best known for his renditions of such songs as "I Apologize" (his signature), "Everything I Have Is Yours," "My Foolish Heart," "Caravan," "Blue Moon," "Body and Soul," "Skylark," and "Jelly, Jelly" (an enduring favorite in his repertoire, originally recorded with Earl Hines); for several decades was accompanied by Bobby Tucker in his club and concert engagements; died in Pittsburgh. See *Current Biography* (July) 1952.

Obituary *N Y Times* B p7 Mr 9 '93

ELLINGSON, MARK June 5, 1904–Feb. 12, 1993 Educator; president of Rochester (New York) Institute of Technology from 1936 to 1969; joined faculty of institute as instructor in economics in 1926, when school was known as Rochester Athenaeum and Mechanics Institute; as president, introduced "anecdotal behavior" system of grading and oversaw increases in enrollment, endowment, total assets, and campus size and addition of new programs in crafts, science, engineering, photography, and printing; died in Rochester, New York. See *Current Biography* (September) 1957.

Obituary *N Y Times* A pl9 F 19 '93

ELLIS, JOHN TRACY July 30, 1905–Oct. 16, 1992 Roman Catholic priest; historian; a reformist ecclesiastical voice that compelled effective attention because it was grounded in preeminent scholarship; especially through his criticism of Catholic seminaries, colleges, and universities, paved way for era of self-scrutiny and renewal of Catholic church in U.S. that began three decades ago; in his most influential book, *American Catholics and the Intellectual Life* (1956), blamed "the impoverishment of Catholic scholarship in this country, as well as the low state of Catholic leadership in most walks of national life," on a "self-imposed ghetto mentality"; among more than a dozen other books, wrote *Guide to American Catholic History* (1959) and *Faith and Learning: A Church Historian's Story* (1988); taught at Catholic University of America in Washington, D.C., from 1938 to 1964, when he went to University of San Francisco; returned to Catholic University in 1977; remained there until his death; died in Washington, D.C. See *Current Biography* (March) 1990.

Obituary *N Y Times* p15 O 17 '92

ELSON, EDWARD L(EE) R(OY) Dec. 23, 1906–Aug. 25, 1993 Presbyterian clergyman; pastor of National Presbyterian Church in Washington, D.C. (1949–73); chaplain of U.S. Senate (1969–81); as an army chaplain in World War II, rose to rank of colonel; as war neared its end in 1945, developed plan for enlisting cooperation of German churches in helping German nation to adapt to Allied invasion and occupation; in postwar Germany was General Dwight D. Eisenhower's envoy to German Protestant Consistory; in Washington, knew eight presidents and performed special missions for several of them; was closest to President Eisenhower, whom he baptized and confirmed in Presbyterian church on February 1, 1951; throughout Eisenhower administration, defended sincerity of the president's churchgoing against "religious debunkers and ecclesiastical cynics"; vigorously supported President Lyndon B. Johnson's escalation of Vietnam War; was sent to South Vietnam as observer of elections there in 1967; in his sermons and writings, espoused an upbeat Calvinism interwoven with patriotic fervor; wrote, among other books, *America's Spiritual Recovery* (1954) and autobiography *Wide Was His Parish* (1986); died in Washington, D.C. See *Current Biography* (November) 1967.

Obituary *N Y Times* p26 Ag 28 '93

FRANKS, OLIVER (SHEWELL), BARON FRANKS OF HEADINGTON Feb. 16, 1905–Oct. 15, 1992 British government official; diplomat; educator; professor of philosophy; banker; business manager; began teaching career at Oxford University in late 1920s; joined faculty of University of Glasgow in 1937; during World War II was administrator in British Ministry of Supply; after war, was provost of Queens College at Oxford; as permanent chairman of sixteen-nation Committee on European Economic Cooperation in 1947, played important part in putting Marshall Plan for European recovery into effect; served as ambassador to U.S. from 1948 to 1952; was chairman of Lloyds Bank from 1954 to 1962; headed Worcester College, Oxford, from 1962 to 1976; was chancellor of University of East Anglia from 1965 to 1984; in his last high-level government appointment, headed inquiry into Falklands war in 1983; in his official report, exonerated Prime Minister Margaret Thatcher of culpability in failure to anticipate Argentine invasion of Falkland Islands; published a book of his lectures, *Central Planning and Control in War and Peace* (1947); was given a life peerage in 1962; died in Oxford, England. See *Current Biography* (March) 1948.

Obituary *N Y Times* L p54 O 18 '92

GILLESPIE, DIZZY Oct. 21, 1917–Jan. 6, 1993 Jazz trumpet player; band leader; composer; a leading innovator in modern jazz, most closely associated with creation of bebop, a complex and difficult mode characterized by use of the flatted fifth, intricate chromaticism, and dizzyingly fast chord progressions; combining his serious musicianship with eccentric and humorous showmanship, supplemented his playing with spontaneous dancing, singing, and clowning on stage; invented persona of comic hipster, or proto-beatnik, sporting goatee, horn-rim glasses, and beret and speaking a hip patois based on pig Latin and African-American speech patterns; played custom-made trumpet with bell upturned, as if buoyed by his unusual, bullfroglike, puffed cheeks; could also play piano and bongo drums; beginning in 1935, was member of succession of bands, including those of Cab Calloway and Earl Hines; developed bebop in experimental sessions with other musicians, especially saxophonist Charlie Parker, in early 1940s; later became major figure in introduction of Afro-Cuban and Brazilian sounds into jazz; led his own bands from 1945 on; with them, regularly toured venues (from nightclubs to Lincoln Center) in U.S. and often traveled abroad; as late as 1990, gave 250 concerts in twenty-seven countries; in career spanning more than half a century, recorded hundreds of albums; was identified with such of his standards as the songs "Dizzy's Dime," "Manteca," and "A Night in Tunisia"; died in Englewood, New Jersey. See *Current Biography* (January) 1993.

Obituary *N Y Times* A p1+ Ja 7 '93

GISH, LILLIAN Oct. 14, 1893–Feb. 27, 1993 Actress; widely acknowledged "first lady" of silent screen; "the best actress in her profession," in view of silent filmmaker D.W. Griffith, with whose pictures she was most closely associated; a dedicated dramatic actress whose fragile beauty and air of innocence, combined with inner vibrance and resilience, contributed to her mastery of pathos; according to film historian William K. Everson, "could change the whole meaning and emphasis of a scene merely by lowering her eyelids"; along with her younger sister, Dorothy, began her career as child stage actress; with Dorothy, joined Griffith's motion picture stock company in 1910; began to attract attention in *The Mothering Heart* (1913) and *The Birth of a Nation* (1915); established her stardom in *Broken Blossoms* (1919) and subsequently reinforced it in *True Heart Susie* (1919), *Way Down East* (1920), and *Orphans of the Storm* (1921); after making forty films (including early one- and two-reelers) with Griffith, acted under other auspices in such pictures as *La Bohème* (1926), *The Wind* (1928), and her first talkie, *One Romantic Night* (1930); returned to stage triumphantly in 1930 as Helena in *Uncle Vanya* on Broadway; over the following half-century played, among other stage roles (many on Broadway), title part in *Camille*, Effie Holden in *Nine Pine Street*, Ophelia in *Hamlet*, Vinnie in *Life with Father*, the nostalgic widow in *The Trip to Bountiful*, the grandmother in *All the Way Home*, the dowager empress in *Anya*, and the crazily befuddled mother in *Sweet Liberty*; returned to Hollywood once in 1930s and later, in middle age and old age, for variety of character roles in such films as *Miss Susie Slagle's* (1946), *Duel in the Sun*, (1946), *The Comedians* (1967), and *The Whales of August* (1987); made total of more than 100 movies; also performed in television dramas; published two volumes of memoirs; received honorary Academy Award in 1970 and American Film Institute's Lifetime Achievement Award in 1984; died at her home in New York City. See *Current Biography* (August) 1978.

Obituary *N Y Times* A p1+ Mr 1 '93

GLEASON, THOMAS W(ILLIAM) Nov. 8, 1900–Dec. 24, 1992 Labor union official; former president of International Longshoremen's Association (ILA); as such, controlled stevedores in all Atlantic and Gulf coast ports; went to work loading and unloading shipped goods on New York City piers in 1915; became an ILA local official in 1934; moved up to union's international staff in 1947; was ILA general organizer from 1953 to 1963, when he was elected president; as president, was immediately faced with threat to employment posed by new large cargo containers and automated handling of them; in 1964 negotiated with New York Shipping Association a contract guaranteeing redundant longshoremen continued annual incomes of up to $32,000—his proudest achievement; during Cold War, parried with federal government over shipments of American wheat to Soviet Union, agreeing to handle the shipments only on condition that at least half the ships carrying the wheat were American; died in New York City. See *Current Biography* (October) 1975.

Obituary *N Y Times* p40 D 27 '92

GOLDING, WILLIAM (GERALD) Sept. 19, 1911–June 19, 1993 British writer; author of unsettling, often allegorical fiction chiefly concerned with fallen human nature, with its aboriginal inclination to "the evil [that] is in us all" barely held in check by the constraints of civilized society; famous for his phenomenally popular first novel, *Lord of the Flies* (1954), the story of British schoolboys who regress to barbarism when marooned on a deserted Pacific island, which became standard on high school and college reading lists and inspired two films; was himself fondest of his second novel, *The Inheritors* (1955), a prehistoric tale about a small tribe of gentle Neanderthal men and women who cross paths with a group of Homo sapiens, more sophisticated, rational, and vicious than they, and are casually wiped out by the protypical human beings; went on to write ten more novels, including *Darkness Visible* (1979) and the trilogy comprising *Rites of Passage* (winner of 1980 Booker Prize), *Close Quarters* (1987), and *Fire Down Below* (1989); in addition to his symbolism-laden novels and short stories, wrote occasional essays and some verse and drama; was awarded 1983 Nobel Prize in literature, with citation comparing him to Herman Melville and describing his works of fiction as "not only somber moralities and dark myths about evil and treacherous, destructive forces" but "also colorful tales of adventure"; was knighted in 1988; died at his home in in Perranarworthal, England. See *Current Biography* (March) 1964.

Obituary *N Y Times* p38 Je 20 '93

GOODMAN, ANDREW Feb. 13, 1907–Apr. 3, 1993 Chairman of 754 Fifth Avenue Inc., the company that owns both the prime real estate on which Bergdorf Goodman, the high-fashion Manhattan store founded by his father, is situated and the building itself; began climbing executive ladder at Bergdorf Goodman under his father's tutelage in late 1920s, when the store catered to exclusive class of very rich women; succeeded his father as president of store in 1951; upon his father's death in 1953, became, in addition, chairman of 754 Fifth Avenue Inc.; expanded store's physical plant and departments and made changes appealing to wider group of affluent women; in 1975, three years after Bergdorf Goodman merged with Broadway-Hale department store chain, resigned as president while remaining landlord of 754 Fifth Avenue Inc.; was active in numerous civic and philanthropic causes, including United Jewish Appeal, of which he was executive director; died in Rye, New York. See *Current Biography* (April) 1975.

Obituary *N Y Times* B p7 Ap 5 '93

GOODSON, MARK Jan. 24, 1915–Dec. 18, 1992 Radio and television producer; the electronic media's most successful and enduring creator of quiz shows; invented contest programs that were high in entertainment value but low in prize money; thus, survived game-show scandals of 1950s unblemished; at Mutual Broadcasting System's San Francisco affiliate KFRC (1939–41), devised his first game show, *Pop the Question*, in which contestants threw darts at colored balloons to determine size of the stakes for the questions; in New York City in early 1940s met Bill Todman when both were working at station WABC; with Todman, formed game-show partnership in which Goodson was creator and Todman co-impresario and salesman; sold program *Winner Take All* to WABC in 1946; later packaged for radio, among other audience-participation shows, *Stop the Music*, in which listeners at home participated by telephone; in 1950 ventured into network television with celebrity panel show *What's My Line?*, which would remain on CBS for seventeen years; later developed for television such quiz shows as *I've Got a Secret*, *To Tell the Truth*, *Password*, *Concentration*, *The Price is Right*, and *Family Feud*; also produced several television dramatic series, including *Branded* and the *Richard Boone Repertory Theater*; died at his home in New York City. See *Current Biography* (May) 1978.

Obituary *N Y Times* p12 D 19 '92

GRIZODUBOVA, VALENTINA (STEPANOVNA) 1910(?)–Apr. 28, 1993 Russian aviator; a pioneer woman flyer, comparable in what was then the Soviet Union to America's Amelia Earhart; head of Soviet women's aviation; deputy in Supreme Soviet; was daughter of mechanic who built and flew one of first Russian airplanes in 1910; accompanied her father on flights as a child; with two female assistants, in 1938 set world distance record for women by flying nearly 4,000 miles nonstop from Moscow to Soviet coast near Japan; later, flying light planes, set other records for altitude and speed as well as distance; was member of Maxim Gorky Squadron, which barnstormed Soviet Union on educational missions; during World War II flew bombing missions as regimental air commander; was made a Hero of Soviet Union and awarded Order of Lenin; died in Russia. See *Current Biography* (December) 1941.

Obituary *N Y Times* p31 My 1 '93

GULICK, LUTHER (HALSEY) Jan. 17, 1892–Jan. 10, 1993 Public management expert; political scientist; statistician; in advisory and planning posts on various levels of government, contributed to depolitization and greater efficiency of administrative and budgetary practice; from 1921 to 1932 taught at Columbia University; was president of Institute of Public Administration, devoted to promoting scientific management in government and providing technical advice and assistance to legislative commissions, tax departments, and general administrations of state and local governments; early in his career, helped organize Massachusetts state budget system; during same period, helped President Franklin D. Roosevelt's New Deal make improvements in Civil Service and general reorganization of federal executive operations; during World War II advised Roosevelt administration on federal-state-local coordination of taxation and other fiscal matters in preparation for postwar world order envisioned by Roosevelt; represented U.S. at wartime International Conference on Science and World Order in London; was a charter organizer of United Nations Relief and Rehabilitation Administration; later, in New York City, directed city government management survey for Mayor William O'Dwyer and was city administrator under Mayor Robert F. Wagner; after resigning as president of Institute of Public Administration, chaired institute until 1982; died in nursing home outside Greensboro, Vermont. See *Current Biography* (June) 1945.

Obituary *N Y Times* B p8 Ja 11 '93

HALE, CLARA Apr. 1, 1905–Dec. 18, 1992 Social activist; a grandmother and licensed foster parent who devoted last decades of her life to care of babies, some with AIDS, born to drug-addicted mothers in Harlem, New York City; beginning in 1930s, raised some forty foster children in her home; in 1969 began taking in babies born with congenital drug addictions; six years later, in a five-story Harlem brownstone, founded not-for-profit Hale House as the facility for her expanding work; over the years, nursed some 1,000 babies through the pains of withdrawal and assuaged the condition of those with AIDS with her loving care; did so with help of growing number of staff members and volunteers, who continue her work; died in New York City. See *Current Biography* (July) 1985.

Obituary *N Y Times* p50 D 20 '92

HAYES, HELEN Oct. 10, 1900–Mar. 17, 1993 Actress; beloved "queen mother" of American stage; one of only two actresses to have a Broadway theatre named for her; widow of playwright and screenwriter Charles MacArthur; made professional debut in 1905 and first Broadway appearance in 1909; won first star billing as flapper in *Bab, the Sub-Deb* (1920); in addition to light comedy roles on Broadway in 1920s, showed combination of power and subtlety in such heavier roles as the tragic heroine in *Coquette* (1927), her first extraordinary success; achieved regal stature with theatregoers in box-office sensation *Mary of Scotland* (1933–34), written for her by Maxwell Anderson; was even more successful in her favorite portrayal, of Queen Victoria, from youth to old age, in *Victoria Regina* (1935–36), which she subsequently took on tour for a total of 959 performances; subsequently gave rich Broadway performances as Harriet Beecher Stowe in *Harriet* (1943–44), Lucy Andree Ransdell in *The Wisteria Trees* (1950), and Mrs. LaRue in *Mrs. McThing* (1952); won Tony awards for her performances in *Happy Birthday* (1946) and *Time Remembered* (1957); later had featured roles on Broadway in *A Touch of the Poet*, *The Showoff*, and *Harvey*; retired from stage in 1972 because of bronchial problem; received third Tony, for lifetime achievement, in 1980; won Academy Award for best actress for her title performance in *The Sin of Madelon Claudet* (1931), her first major film, and a second Oscar, for best supporting actress, for her portrayal of cantankerous stowaway in *Airport* (1970); in between, made, among other films, *A Farewell to Arms* ((1932), the only one of her pictures she professed to like, and *Anastasia* (1956), memorable to many fans for her characterization of the Dowager Empress; on network radio was heard in her own dramatic series, among other programs; after several dramatic performances during the early days of television, received Emmy Award in 1952; starred in *The Snoop Sisters* television series in early 1970s and played Miss Marple in made-for-TV movie *Murder with Mirrors* (1985), among other television roles; in 1976 received Grammy Award for her recorded reading of Bill Of Rights; offstage, was devout Roman Catholic and dedicated volunteer in or supporter of numerous causes, including church charities, medical research funding campaigns, Actors Fund, Catholic Interracial Council, and rights of aged; wrote five books of memoirs; died in Nyack, New York, where she had lived for decades. See *Current Biography* (October) 1956.

Obituary *N Y Times* A p1+ Mr 18 '93

HEALY, TIMOTHY S. Apr. 25, 1923–Dec. 30, 1992 Roman Catholic priest; educator; member of Jesuit order; president of New York Public Library; joined faculty of Fordham University as teacher of English in 1955; became executive vice-president of Fordham in 1965; four years later was appointed vice-chancellor for academic affairs at City University of New York, where he became champion of open enrollment for all New York City high school students; was president of Georgetown University from 1976 until 1989, when he was appointed president of New York Public Library; died after collapsing at Newark (New Jersey) International Airport. See Current *Biography* (January) 1993.

Obituary *N Y Times* A p21 Ja 1 '93

HEARST, WILLIAM RANDOLPH, JR. Jan. 27, 1908–May 14, 1993 Journalist; publisher; second of five sons of legendary publishing tycoon William Randolph Hearst Sr., whose media empire once included the International News Service and has grown beyond the Hearst newspaper chain and King Features Syndicate to include radio and television stations, a cable television programming company, and two book publishers; for two decades beginning in 1936, was publisher of New York *Journal-American*, then the largest afternoon daily among the Hearst newspapers; in 1955, four years after his father's death, became editor in chief of the Hearst domain; wrote "Editor's Report," a heavily anti-Communist editorial column that appeared regularly in Hearst newspapers; with two colleagues, won 1956 Pulitzer Prize for international reporting for series of articles on Soviet Union; wrote autobiography *The Hearsts: Father and Son* (1991); died in New York City. See *Current Biography* (October) 1955.

Obituary *N Y Times* p40 My 16 '93

HEPBURN, AUDREY May 4, 1929–Jan. 20, 1993 Belgian-born actress; a delicate and prepossessing gamine with haute-couture chic and an aristocratic accent who arrived with éclat on the American screen in early 1950s; was described at that time by costume designer Cecil Beaton as looking "like a Modigliani on which the paint has hardly dried"; with ethereal grace, elegant refinement, and charming innocence, reigned on screen, often in romantic roles opposite older male stars, for better part of two decades; in late 1940s studied ballet in the Netherlands and in England; after bit part in Dutch film in 1948, found employment dancing in London topical stage revues and playing small roles in British films; when on location on Riviera in southern France was discovered by the author Colette for role of charmingly waifish title character in Broadway adaptation of her story *Gigi* (1951); after *Gigi*'s long run, began her Hollywood career playing the happily truant princess in *Roman Holiday* (1953), for which she won an Academy Award; after one last Broadway engagement, a Tony-winning performance in *Ondine* (1954), returned to Hollywood to play Cinderella-like lead in romance *Sabrina* (1954); subsequently played, among other roles, bookworm who is transformed into Paris fashion model and dances with Fred Astaire in musical *Funny Face* (1977), the younger woman opposite Gary Cooper in romantic comedy *Love in the Afternoon* (1957), Holly Golightly in high comedy *Breakfast at Tiffany's* (1961), Eliza Doolittle (with singing dubbed in) in musical *My Fair Lady* (1964), and blind woman terrorized by psychotic intruder in her apartment in *Wait Until Dark* (1967); in 1967 retreated to family life in Switzerland; years later, returned to screen in three less distinguished feature films; beginning in 1988, traveled tirelessly as goodwill ambassador for UN Children's Fund; posthumously received Jean Hersholt Humanitarian Award at Academy Awards ceremony in March 1993; died at her home in Tolochenaz, near Lausanne, Switzerland. See Current *Biography* (March) 1954.

Obituary *N Y Times* D p24 Ja 21 '93

HERSEY, JOHN (RICHARD) June 17, 1914– Mar. 24, 1993 Journalist; essayist; novelist; in a direct style and with an eye for human detail and, often, moral implications, wrote of impact of great contemporary historical events on ordinary people; was born in China, to American missionary parents; joined staff of *Time*, the weekly news magazine, in 1937; for *Time*, covered Far East beginning in 1939 and Pacific and Mediterranean theatres of operations during World War II; wrote five books inspired by the war; in the first, the nonfiction work *Men on Bataan* (1942), wrote of General Douglas MacArthur and the American fighting men involved in battle of Bataan peninsula; in *Into the Valley*, described fierce fighting that drove the Japanese from largest of the Solomon Islands; won Pulitzer Prize for *A Bell for Adano* (1944), a novel (later translated to the screen) based in part on an American major's experiences as military governor of a village in Sicily; in the major nonfiction book *Hiroshima* (1946), evoked horrors of history's first nuclear firestorm by recounting experiences of six innocent civilians who lived through it; similarly, in novel *The Wall* (1950) focused on individual lives to tell of events culminating in razing of Jewish ghetto in Warsaw by occupying Germans in 1943; subsequently wrote several additional novels, including *The War Lover* (1959) and, most recently, *Antonietta* (1991), about the odyssey of a Stradivarius violin from its creation in 1699 to the present day; wrote about the racially motivated murder of three African-Americans in Detroit in *The Algiers Motel Incident* (1968); also published collections of his essays, ranging from polemics against war in Vietnam and influence wielded by some corporations, among other political and social subjects, to observations on the writer's craft and meditations on salt-water fishing; wrote some two dozen books, including short-story collection, *Key West Tales*, completed shortly before his death; was master of Pierson College at Yale University for five years beginning in 1965; died at his home in Key West, Florida. See Current *Biography* (February) 1944.

Obituary *N Y Times* B p11 Mr 25 '93

HOLLEY, ROBERT W(ILLIAM) Jan. 28, 1922–Feb. 11, 1993 Biochemist; Nobel laureate; first scientist to determine exactly the internal structure of a strand of one of the nucleic acids that help build proteins in living cells according to genetic master plan; experimenting with yeast, isolated alanine transfer ribonucleic acid (tRNA) molecules and deciphered their complete nucleotide sequence; began that work as postdoctoral fellow at California Institute of Technology at Pasadena (1955–56) and completed it as research chemist at Cornell University; joined staff of U.S. Plant, Soil and Nutrition Laboratory at Cornell in 1957; became full professor at the university in 1964; announced his tRNA breakthrough in 1965; received Nobel Prize in physiology or medicine in 1968; at Salk Institute for Biological Studies in La Jolla, California since 1966, studied factors involved in growth in mammals of cells, both normal and malignant, and in timing of cell division; died at his home in Los Gatos, California. See *Current Biography* (January) 1967.

Obituary *N Y Times* p54 F 14 '93

HOLM, HANYA 1893(?)–Nov. 3, 1992 German-born modern dancer; teacher; choreographer; an exponent of the central European expressionist dance tradition; stressed emotion over technique; was a protégée of Mary Wigman, an alumna of Wigman's troupe, and an instructor at Wigman's institute in Dresden, Germany; in 1931 moved to New York City to operate there a new Mary Wigman school, which ultimately became the Hanya Holm School of Dance; began touring U.S. with her own company in 1936; over the following years choreographed for her troupe such modernist ballets as *Trend*, a work of social protest, *Tragic Exodus*, another powerful social commentary, and *Metropolitan Daily*, a humorous work set in a newspaper office; in late 1940s was represented on Broadway in the choreography for *The Eccentricities of Davy Crockett* (part of a production called *Bollet Ballads*) and for the Cole Porter musical *Kiss Me, Kote*; over the following two decades created dances for some dozen more musicals; in 1941 initiated summer dance sessions at Colorado College in Colorado Springs, Colorado; taught at Colorado College until 1983; died in New York City. See *Current Biography* (July) 1954.

Obituary *N Y Times* D p24 N 4 '92

HOWE, IRVING June 11, 1920–May 5, 1993 Writer; political, cultural, and literary critic; a ranking member of New York's radical Jewish intelligentsia; professor of English at City University of New York (1961-86); cofounder (1953) and editor for four decades of *Dissent*, a leading journal of political opinion espousing its own maverick brand of democratic, anti-Communist socialism, or what Howe called "the moderate left"; was fiercely at odds with student radicals of the New Left as well as the neoconservatives associated with *Commentary* magazine; won a National Book Award for *World of Our Fothers* (1976), a history of Eastern European immigration to U.S.; wrote, among other books, *Politics and the Novel* (1957), the autobiography *A Margin of Hope* (1982), and critical studies of Sherwood Anderson and William Faulkner; published several collections of literary and social essays; edited anthologies of literary criticism and of English versions of Yiddish poetry and short stories, many of which he himself had translated; died in New York City. See *Current Biography* (April) 1978.

Obituary *N Y Times* D p22 My 6 '93

HUGHES, RICHARD J(OSEPEH) Aug. 10, 1909–Dec. 7, 1992 Former Democratic governor of New Jersey (1962–70); chief justice of New Jersey Supreme Court (1974–79); before becoming governor, had served in various judicial posts, including appellate superior court judge; as governor, upgraded state's education system; wishing to remove that system from reliance on local property taxes and bring it under broader-based support, tried, unsuccessfully, to introduce a state personal income tax; did succeed in introducing a state sales tax; as chief justice, led Supreme Court in a maneuver—temporarily closing the public schools—that finally wore away opposition to the income tax; also as chief justice, wrote landmark right-to-die decision that allowed the parents of comatose Karen Ann Quinlan to remove her from a respirator; died at his vacation home in Boca Raton, Florida. See *Current Biography* (July) 1962.

Obituary *N Y Times* D p22 D 8 '92

JACK, HOMER A(LEXANDER) May 19, 1916–Aug. 5, 1993 Unitarian minister; pacifist; social activist; founder of UN Non-Governmental Committee on Disarmament, which he chaired during 1970s and early 1980s; in 1941 helped found Congress of Racial Equality; from 1950 to 1959 was vice-chairman of American Civil Liberties Union in Illinois; in 1957 cofounded SANE, National Committee for a Sane Nuclear Policy, dedicated to promoting immediate termination of all nuclear test explosions and ultimate nuclear disarmament under a strengthened UN; was SANE's executive director from 1960 to 1964; also in 1960s, chaired Association of Fair Housing Committees in New York City; retired from chairmanship of his UN committee in 1983; died in Swarthmore, Pennsylvania. See *Current Biography* (July) 1961.

Obituary *N Y Times* p46 Ag 8 '93

JACOBSON, LEON ORRIS Dec. 16, 1911–Sept. 18, 1992 Medical scientist; university professor; expert on blood formation, blood disease, and biological effects of radiation; one of first physicians to treat blood disorders with radioactive phosphorus; had begun pursuing his research in radiology and hematology as medical student, intern, assistant resident, and instructor in medicine at University of Chicago in late 1930s and early 1940s; during World War II was director of health for team of scientists working at university on top-secret Manhattan Project, which developed the atomic bomb; with his staff, tested first uses of chemotherapy in treatment of cancer; became assistant professor of medicine at University of Chicago in 1945, associate professor in 1948, and full professor in 1951; beginning in 1951, was director of university's Argonne Cancer Research Hospital; in 1961 was appointed chairman of university's department of medicine; died in Chicago. See *Current Biography* (October) 1962.

Obituary *N Y Times* B p8 S 22 '92

JANEWAY, ELIOT Jan. 1, 1913–Feb. 8, 1993 Economist; stock market forecaster; syndicated newspaper columnist; consultant; publisher of Janeway Service, weekly newsletter read by top corporation executives, investors, and businessmen; independent of major conservative and liberal schools of economic theory, made his prescient statements on the economy and stock market with pragmatic view to political pressures; began reading economic trends as Washington-based magazine writer and consultant in late 1930s; at that time began advising Lyndon B. Johnson, the future president, then a freshman congressman; was generally optimistic (or bullish, in the jargon of Wall Street) in his outlook until mid-1960s, when he correctly predicted that President Johnson's "putting [the Vietnam War] on the back of the economy without raising taxes and instituting controls" would "bring on disaster"; elaborated on his views on relationship of the war to the economy in his book *The Economics of Crisis* (1968); also wrote *The Struggle for Survival* (1951), an account of Franklin D. Roosevelt administration's economic mobilization of U.S. during World War II, and *The Economics of Chaos* (1989), in which he pointed out that if Social Security and other funds held in trust by U.S. Department of the Treasury were properly invested they would not only generate greater future benefits but would, through the attraction of the benefits, turn many participants in the underground economy into taxpayers; died in New York City. See *Current Biography* (September) 1970.

Obituary *N Y Times* B p7 F 9 '93

JOHN, JOHN P(ICO) Mar. 14, 1906(?)– June 25, 1993 Milliner; known as "Mr. John"; designer of feminine headgear that was elegant in its simplicity, typified by unadorned or sparingly enhanced wide-brimmed hats, tight-fitting cloches, and toques; created, among other "firsts," the Charleston cloche, wimple, felt hat with pearls, tailored hat trimmed with tulle, "window" hat, and folding, crocheted, and convertible hats; occasionally designed stoles, slippers, and other accessories for women; at beginning of career, worked in his mother's fashionable New York millinery concern; in 1928 formed partnership with Frederic Hirst to custom-make hats under John-Frederics label; created hats worn by Vivien Leigh in film Gone *with the Wind* and by such actresses as Marlene Dietrich, Joan Crawford, and Gene Tierney in other films; numbered among his clients the Duchess of Windsor, Gloria Swanson, Gloria Vanderbilt, Lauren Bacall, and Rosalind Russell; after breaking up with Hirst in 1948, opened his own Mr. John salon in town house on East Fifty-seventh Street in Manhattan; closed his salon in 1970 but continued to design privately; died at his apartment in New York City. See *Current Biography* (October) 1956.

Obituary *N Y Times* D p23 Je 29 '93

JONES, ROGER W(ARREN) Feb. 3, 1908–May 28, 1993 Former U.S. government official; began government service with Central Statistical Board in 1933; remained with board after it merged into Bureau of Budget in 1939; from 1949 to 1958 was bureau's assistant director for legislative reference; as such, was responsible for reviewing all congressional legislation in light of presidential agenda, to help guide president in approving or vetoing the legislation; headed Civil Service Commission, forerunner of Office of Personnel Management, from 1959 to 1961; after serving as deputy Secretary of State for administration (1961–62), returned to Bureau of Budget; retired in 1968, but after President Richard Nixon took office in 1969 was summoned back to government service; was in charge of developing personnel policies in Bureau of Budget until his definitive retirement in 1975; died in Torrington, Connecticut. See *Current Biography* (November) 1959.

Obituary p24 My 31 '93

JUAN CARLOS, COUNT OF BARCELONA June 20, 1913–Apr. 1, 1993 Known throughout Spain as Don Juan, was member of House of Bourbon, the royal family that has, with interruptions, ruled Spain since 1700; son of King Alfonso XIII, who went into exile with the rise to power of the Spanish Republicans in 1931; father of King Juan Carlos, whose accession to the throne in 1975 ended a forty-four-year "suspension of royal powers"; renounced his own claim to the throne in 1977, thus making moot a dispute among Spanish monarchists and confirming the legitimacy of his son's reign as a parliamentary monarch; died in Pamplona, Spain. See *Current Biography* (October) 1951.

Obituary *N Y Times* B p7 Ap 2 '93

KEELER, RUBY Aug. 25, 1909(?)–Feb. 28, 1993 Dancer; singer; actress; energetic and effervescent tap dancer whose winsome and unfailingly upbeat personality made her the darling of Depression-era moviegoers; in 1930s starred in string of escapist Warner Brothers musicals generally scored by Harry Warren and Al Dubin and featuring kaleidoscopic girlie numbers extravagantly choreographed by Busby Berkeley; began her career as chorus girl and upscale speakeasy dancer in New York when she was a teenager; became featured dancer on Broadway in 1927; had star billing in Florenz Ziegfield's Broadway production *Show Girl* in 1929 but left the cast after four weeks to join Al Jolson, first of her two husbands, in Hollywood; in her first feature film, the archetypal backstage musical *42nd Street* (1933), played wide-eyed and sweet-natured chorus-line ingenue who replaces leading lady at a critical moment, saves show, and wins leading man; performed variations of that role in such subsequent films as *Gold Diggers of 1933*, *Footlight Parade* (1933), and *Go Into Your Dance* (1935); after completing nine pictures at Warner Brothers and two at RKO, retired in 1941; made remarkable return to Broadway in 1971, in revival of musical comedy *No, No Nanette*; remained with that show for its full run of 861 performances and subsequently toured with it for two years; died at her home in Palm Springs, California. See *Current Biography* (December) 1971.

Obituary *N Y Times* B pll Mr 1 '93

KELLY, PETRA (KARIN) Nov. 29 1947–Oct(?) 1992 Cofounder and most visible and articulate representative of Germany's environmentalist and antinuclear Green party; was raised by her German mother and the mother's second husband, an American officer stationed in West Germany; from high school through her undergradate work as a political science student, was educated in U.S. where she took part in demonstrations for civil rights and against Vietnam War; also worked as volunteer in 1968 presidential campaign of Senator Robert F. Kennedy and, after wennedy's assassination, for Vice-President Hubert H. Humphrey; during 1970s was a civil servant on staff of European Community headquarters in Brussels, Belgium; concurrently, in West Germany and elsewhere, engaged in variety of environmentalist, women's rights, and peace activities; in 1973, in memory of her late younger sister, founded at Nuremberg the Grace P. Kelly Association for the Promotion of Cancer Research for Children; helped found Die Grünen (the Greens) in 1979; four years later became one of first Green party members to enter Bundestag, lower house of German (then West German) parliament; served in Bundestag until 1990; along with her companion, Gert Bastian, was found dead in her home in Bonn, Gemany on October 19, 1992; according to police, had been shot dead by Bastian, who then took his own life. See *Current Biography* (March) 1984.

Obituary *N Y Times* A p3 O 21 '92

KEMENY, JOHN G(EORGE) May 31, 1926–Dec. 26, 1992 Hungarian-born mathematician; philosopher; educator; a pioneer in promotion of new math and of use of computers in general education; as a teenaged prodigy, studying at Princeton University, was recruited early in 1945 to work under mathematician John Von Neumann in computing center of theoretical division of Manhattan Project in Los Alamos, New Mexico, where atomic bomb was developed and tested; after World War II, returned to Princeton, where, as graduate student, he assisted Professor Albert Einstein; taught mathematical logic and philosophy at Princeton from 1949 to 1953, when he joined faculty of Dartmouth College; at Dartmouth, taught mathematics and philosophy; as chairman of department of mathematics, from 1954 to 1967, rebuilt department, recruiting an outstanding faculty and reshaping curriculum; became president of Dartmouth in 1970; resigned presidency in 1991, when his liberal policies were under fire from conservative *Dartmouth Review*; taught mathematics at Dartmouth until 1990; died in Lebanon, New Hampshire. See *Current Biography* (February) 1971.

Obituary *N Y Times* p40 D 27 '92

KEMPNER, ROBERT M(AXIMILIAN) W(ASILII) Oct. 17, 1899–Aug. 15, 1993 German lawyer; political scientist; criminologist; Nazi hunter; was a deputy chief counsel for U.S. at war crimes trials in Nuremberg, Germany in 1945–46; began career at age twenty-seven as assistant to the state attorney in Berlin; a year later, became municipal court judge in Berlin; in Weimar Republic's ministry of interior, was counselor to Prussian state police administration; after Hitler came to power, escaped to Italy; later moved to France; after arriving in U.S. in 1939, became research associate at Institute of Local and State Government at University of Pennsylvania; lectured widely in U.S. on machinery of European governmental administrations, especially in law enforcement and public safety; at Nuremberg headed unit of prosecutors whose work included case against Hermann Göring; in 1951 opened law office in Frankfurt, Germany; in 1960 served as expert prosecution witness at trial in Israel of Adolf Eichmann, accused of having played a key role in Hitler's "final solution" to "the Jewish problem"; in mid-1980s was instrumental in obtaining indemnity of $2 million from a German holding company for approximately 1,300 survivors among Jews who had been forced to work in gunpowder factories during World War II; in addition to several books in his fields of expertise, wrote the autobiography *Accuser of an Epoch* (1983); maintained homes in both Lansdowne, Pennsylvania and Frankfurt, Germany; died in Frankfurt. See *Current Biography* (May) 1983.

Obituary *N Y Times* B p6 Ag 17 '93

KERST, DONALD W(ILLIAM) Nov. 1, 1911–Aug. 19, 1993 Physicist; inventor of particle accelerator known as the betatron, predecessor of the synchrotron used today in physics research; began researching nature of the atom as graduate student at University of Wisconsin in 1930s; in late 1930s joined faculty of University of Illinois; at same time, began working in X-ray technology in laboratories of General Electric X-ray Corporation; in 1940 completed construction of prototype of the betatron, also known as the rheotron, a machine capable of accelerating electrons to approximately speed of light; from 1943 to 1945 assisted in applying improved betatron to development of atomic bomb at Los Alamos, New Mexico; perfected another model of betatron, for use in industrial and medical radiography (including cancer therapy), which went into commercial production in 1946; joined General Atomic Division of General Dynamics Corporation in 1957; was on faculty of University of Wisconsin from 1962 until his retirement in 1980; died in Madison, Wisconsin. See *Current Biography* (April) 1950.

Obituary *N Y Times* B p7 Ag 20 '93

KIRSTEN, DOROTHY July 6, 1910–Nov. 18, 1992 Opera and concert singer; a lyric soprano whose vocal control and refusal to accept roles beyond her vocal capacity made possible her unusual professional longevity; began her career under sponsorship of soprano Grace Moore; made her professional concert debut at New York World's Fair in 1939 and her operatic debut with Chicago Grand Opera in 1940, as Pousette in Massenet's *Manon*; subsequently sang leading roles with San Carlo Opera Company in New York City and Washington, D.C., with New York City Opera, and with San Francisco Opera; made her Metropolitan Opera debut as Mimi in *La bohème* in 1945; during a thirty-year career at the Met, sang most of the important Puccini soprano roles, including the title parts in *Manon Lescaut*, *Tosca*, and *Madame Butterfly*; also included in her repertoire the female leads in Gounod's *Roméo et Juliette* and *Faust*, Leoncavallo's *I pagliacci*, and Verdi's *La traviata*, among many other roles; on radio and television programs, sang popular as well as operatic songs; gave her farewell performance at the Met in 1976; wrote autobiography, *A Time to Sing* (1982); died in Los Angeles. See *Current Biography* (February) 1948.

Obituary *N Y Times* D p21 N 19 '92

KOPAL, ZDENEK Apr. 4, 1914–June 23, 1993 Czech-born astronomer; a leading authority on moon; consultant on many aspects of American space program;

headed project providing data for the mapping of the moon essential to success of lunar flybys and landings; from 1940 to 1948 was lecturer at Harvard University and research associate at Harvard College Observatory; concurrently, taught and did research at Massachusetts Institute of Technology, beginning in 1942; was associate professor in applied mathematics at MIT from 1947 to 1951; during 1940s made significant contributions to theory of light curves, use of numerical analysis in solving astronomical problems, and study of eclipsing variables and limitations of linearized theory in supersonic flow; constructed tables to explain supersonic flow around cones; headed department of astronomy at Manchester University in England from 1951 until 1981, when he retired; beginning in 1958, led international team of astronomers, based at the Pic du Midi Observatory in French Pyrenees, in doing photographic survey of the moon funded by U.S. Air Force, whose cartographers were constructing detailed contour map of the moon in preparation for lunar exploration; in 1968 took leave of absence from Manchester University to serve as consultant to NASA; wrote and edited numerous books on the physics and astronomy of the moon, methods of lunar research, and binary stars; founded and edited several astronomical journals, including *Icarus*; published more than 400 scientific papers; died at his home in Wilmslow, England. See *Current Biography* (March) 1969.

Obituary *N Y Times* B p8 Je 28 '93

KUSCH, P(OLYKARP) Jan. 26, 1911–Mar. 20, 1993 Physicist; Nobel laureate; through his experiments determining magnetic moment of the electron, proved that there is variation in magnetic strength of electrons spinning around atomic nuclei; thus, in combination with separate work of William E. Lamb, laid foundation for quantum electrodynamics; with Lamb, shared Nobel Prize in physics in 1955; for thirty years served on faculty of Columbia University, where he was provost in 1970–71; died at his home in Dallas, Texas. See *Current Biography* (March) 1959.

Obituary *N Y Times* B p7 Mr 23 '93

LARSON, (LEWIS) ARTHUR July 4, 1910–Mar. 27, 1993 Former government official; lawyer; teacher; writer; a Republican party ideologue who advocated a moderate party position, allowing for limited government role in modern industrial society; in administration of President Dwight D. Eisenhower in 1950s was, successively, under secretary of labor and executive assistant to Eisenhower in charge of his speeches; taught at several law schools, including that at Duke University; wrote *A Republican Looks at His Party* (1956), *What We Are For* (1959), *Eisenhower: The President Nobody Knew* (1968), and the eleven-volume *The Law of Workmen's Compensation* (beginning in 1952); died in Durham, North Carolina. See *Current Biography* (November) 1956.

Obituary *N Y Times* D p24 Ap 1 '93

LEE, ROBERT E(MMET) Mar. 31, 1912–Apr. 5, 1993 Former government official; accountant; telecommunications leader; as member of Federal Communications Commission, from 1953 to 1981, was the most influential proponent of ultrahigh frequency television; succeeded in persuading Congress to include in 1964 law requirement that all new television sets have the capability of receiving UHF; contributed to selection of RCA system as the standard in color television; promoted educational television and expansion of FM radio; campaigned for subscription and pay television; earlier, beginning in 1938, had been agent with Federal Bureau of Investigation specializing in bank embezzlement cases and advising FBI director J. Edgar Hoover on fiscal matters; on loan from FBI, was director of surveys and investigations with Appropriations Committee of U.S. House of Representatives from 1947 to 1953; as such, conducted loyalty investigations of government employees; was close friend and ally of Senator Joseph R. McCarthy, the controversial scourge of alleged subversives in the government, especially the Department of State; after leaving government, became president of Broadcast Pioneers Education Fund and consultant to communications law firm of Fletcher, Heald & Hildreth; served on boards of many broadcasting organizations; was a founder of Catholic Apostolate of Mass Media; died in Arlington, Virginia. See *Current Biography* (July) 1967.

Obituary *N Y Times* D p21 Ap 8 '93

LEINSDORF, ERICH Feb. 4, 1912–Sept. 11, 1993 Austrian-born conductor; a severely utilitarian maestro with an often abrasive intelligence who represented the most precise, disciplined, and objective elements in the German-Austrian tradition; was a stickler for textual accuracy and ample rehearsal time; disdained and was critical of undue podium dramatics; while considered cold and contentious by many critics steeped in more flamboyant and permissive French and Russian traditions, was recognized by less biased observers as a positive force for rectitude in conducting; made his debut as conductor in Vienna in 1933; came to U.S. as protégé of Arturo Toscanini in 1937; made American debut at Metropolitan Opera House in 1938; was principal conductor of German repertoire at Met from 1939 to 1943; subsequently was chief conductor of Cleveland Orchestra (1943), Rochester Philharmonic (1947–56), New York City Opera (1956), Metropolitan Opera (1957–62), and Boston Symphony Orchestra (1962–69); directing Boston Symphony's summer seasons at Berkshire Music Festival at Tanglewood, the orchestra's own estate in Lenox, Massachusetts, presented large number of works new to festival, including Benjamin Britten's *War Requiem* and many of the lesser-heard opuses of Haydn and Prokofiev; maintained homes in Zurich, Switzerland and Sarasota, Florida; died in Zurich. See *Current Biography* (October) 1963.

Obituary *N Y Times* p58 S 12 '93

LIPSKY, ELEAZAR Sept. 6, 1911–Feb. 14, 1993 Writer; lawyer; found much of grist for his mystery, detective, and courtroom fiction in his legal practice, which he began in New York City in 1934; early in his career devoted much of his energy to Zionist cause and United Jewish Appeal; in 1939 and 1940 was editor of *The New Palestine*; later was president of Jewish Telegraphic Agency, a press association; also cofounded *The Jewish Week* newspaper; was an assistant district attorney in Manhattan in 1940s; began his creative-writing career by providing scenario for gangster film *Kiss of Death* (1947) and then completing novel of same title (1947); after *Murder One* (1948), wrote *The People Against O'Hara* (1950), which was also translated to the screen (1951); later wrote novels *Lincoln McKeever* (1953), *The Scientists* (1959), *The Devil's Daughter* (1969), and *Malpractice* (1972); also wrote dramatic radio series *Indictment* and two plays, in late 1950s; practiced law until shortly before his death; died in New York City. See *Current Biography* (Yearbook) 1959.

Obituary *N Y Times* A p6 F 15 '93

MAGLIE, SAL(VATORE ANTHONY) Apr. 26, 1917–Dec. 28, 1992 Baseball pitcher; a right-handed curveball and fastball artist who intimidated batters with his "brush back," or "close shave," pitches, thus earning nickname "Sal the Barber"; was late major-league bloomer because of his prolonged stay in minor leagues and his being blacklisted for jumping to Mexican League; on positive side, gained control of his pitching arm during his purgatorial apprenticeship; played his first full season in major leagues with New York Giants in 1950; that season, pitched forty-five straight scoreless innings and eleven consecutive victories and compiled 18–4 record; with Giants in 1951, had 23–6 record, and in same year was winning pitcher in All-Star game; the following season won eighteen games and lost eight for Giants; significantly contributed to team's capture of National League pennant in 1954; helped Brooklyn Dodgers achieve same prize in 1956; played for New York Yankees in 1957, his final pitching season; compiled career record of 119–62 and a 3.15 earned-run average; pitched twenty-five shut-outs; ended career after coaching briefly with Seattle Pilots; died in Niagara Falls, New York. See *Current Biography* (June) 1953.

Obituary *N Y Times* A p12 D 29 '92

MANESSIER, ALFRED Dec. 5, 1911–Aug. 1, 1993 French artist; strove to capture expressive strength of colored light in his paintings, radiant compositional arrangements in which familiar objects and figures, while abstracted, were usually recognizable to some degree; began as realistic painter of river scenes and landscapes; went through cubist and surrealist periods in 1930s before turning to nonrepresentational canvases in 1940s; after his reconversion to Roman Catholicism in 1943, exhibited mystical overtones, if not clear religious themes, in his work; is perhaps best known for his liturgical painting *The Crown of Thorns*; in addition to paintings, drawings, and lithographs, designed stained glass windows for several churches, including Abbeville cathedral; was also a master of tapestries; died in Orleans, France. See *Current Biography* (May) 1957.

Obituary *N Y Times* B p6 Ag 3 '93

MANKIEWICZ, JOSEPH (LEO) Feb. 11, 1909–Feb. 5, 1993 Filmmaker; scenarist; cofounder of Screen Writers Guild of America, predecessor of Writers Guild of America; past president of Directors Guild of America; literate and multitalented creator of sophisticated films notable for witty and often cynical dialogue and radical experiments with cinematic time structures and narrative form; while achieving smooth continuity, made unusual use of voice-over narration (sometimes with several narrators with differing points of view), slow motion, freeze frames, long flashback sequences, and flashbacks within flashbacks; was consistently nominated for Academy Awards; won double Oscars, for direction and script, twice, for *A Letter to Three Wives* (1949) and *All About Eve* (1950); began film career in 1928, translating German silent-movie captions into English; as junior writer at Paramount Pictures, beginning in 1929, wrote subtitles for use with talkies in movie houses not yet equipped for sound; also wrote dialogue; in early 1930s collaborated on scripts for several films, including *Million Dollar Legs*; joined scenario department at Metro-Goldwyn-Mayer in 1933; between 1935 and 1943 produced more than a dozen films at MGM, including *Fury* (also written by him), *The Adventures of Huckleberry Finn*, *The Philadelphia Story*, and *Woman of the Year*; after moving to Twentieth Century-Fox, cowrote and produced *The Keys of the Kingdom* (1944); made his directorial debut at Fox with *Dragonwyck* (1946), which he cowrote; during a decade at Fox, directed total of eleven pictures, including *The Ghost and Mrs. Muir* and *No Way Out*; in 1953 returned to MGM, where over the next several years he directed *Julius Caesar*, *The Barefoot Contessa*, and *Guys and Dolls*; wrote, produced, and directed *The Quiet American* (1957), one of his personal favorites; as director, drew much negative criticism for *Suddenly Last Summer* (1959) and excoriation for Fox's *Cleopatra* (1963), after which his career declined; with more success, directed *Sleuth* (1972), his last theatrical feature; died in Bedford, New York. See *Current Biography* (September) 1949.

Obituary *Variety* p99 F 15 '93

MARSHAK, ROBERT E(UGENE) Oct. 11, 1916–Dec. 23, 1992 Physicist; as graduate student at Cornell University in 1938, collaborated in discovery of how stars generate heat; joined faculty of University of Rochester in 1939; took leave of absence from university during World War II to work on development of atomic bomb at Los Alamos, New Mexico, where he was chief deputy in theoretical physics to J. Robert Oppenheimer; after his return to Rochester, advanced theory that there are two kinds of subatomic particles, heavy and light; was chairman of department of physics and astronomy at Rochester from 1950 to 1964 and distinguished professor from 1964 to 1970; served as president of City College of New York from 1970 to 1979; as founder of Rochester Conference on High Energy Physics and member and past president of Federation of American Scientists, fostered international scientific cooperation and understanding; promoted international peace and cooperation generally; wrote, among other books, *Meson Physics* (1952); before his death, completed book about the conceptual foundation of modern particle physics; died while vacationing in Cancún, Mexico. See *Current Biography* (July) 1973.

Obituary *N Y Times* A p29 D 25 '92

MARSHALL, THURGOOD July 2, 1908–Jan. 24, 1993 First African-American justice of the U.S. Supreme Court; lawyer; a pillar, along with Martin Luther King Jr., of civil rights movement; in struggle for racial equality, designed the legal strategy for attacking de jure segregation and led the attack; after having been denied entrance to University of Maryland law school in 1929, earned his law degree at Howard University; as counsel to Baltimore chapter of National Association for the Advancement of Colored People, successfully sued to integrate University of Maryland in 1935; became NAACP's national counsel in 1938; the following year, helped to found organization's Legal Defense and Educational Fund for purpose of mounting legal assault on racial segregation; in 1940s and 1950s, traveled some 50,000 miles a year challenging local Jim Crow laws; coordinated appeals to higher courts and himself argued cases brought to U.S. Supreme Court; won twenty-nine of the thirty-two cases he argued, including *Brown v. Board of Education*, which resulted in outlawing of public school segregation in 1954; was appointed to judgeship in federal appeals circuit in 1961; as U.S. solicitor general (1961–67), won fourteen of the nineteen cases he argued before Supreme Court; was appointed associate justice of Supreme Court in 1967; at that time, tipped balance of court's majority from conservative to liberal, or activist; as time went on, however, found himself increasingly in minority, writing dissenting opinions; in his commitment to constitutionally protected rights of individual, opposed, in addition to racial discrimination, capital punishment and encroachment of the state upon First Amendment freedoms; unrelentingly favored affirmative action (giving minorities handicap advantage in qualifying for jobs and educational ranking), often successfully, and opposed property taxes as basis for funding of public schools, unsuccessfully; retired in 1991; died in Bethesda, Maryland. See *Current Biography* (September) 1989.

Obituary *N Y Times* A p1+ Ja 25 '93

MARTIN, EDMUND F(IBLE) Nov. 1, 1902–Jan. 10, 1993 Former president and chairman of Bethlehem Steel Company; joined company as apprentice repairman in 1922; rose through ranks to become general manager of company's Lackawanna, New York plant in 1950; eight years later was named Bethlehem Steel's vice-president in charge of steel operations; became president in 1960 and chairman in 1964, when Bethlehem was second only to U.S. Steel and both were industrial giants; during 1960s was a leading representative of steel industry, which comprised eight major companies, in its defense against federal antitrust charges, some of which stuck; resigned in 1970, when industry had already begun its irreversible decline; died in Bethlehem, Pennsylvania. See *Current Biography* (June) 1962.

Obituary *N Y Times* A p19 Jan 12 '93

MAYER, JEAN Feb. 19, 1920–Jan. 1, 1993 French-born physiologist; nutritionist; educator; chancellor of Tufts University; was a Free French hero in World War II; in 1950 joined faculty of Harvard University, where he taught nutrition and history of public health and did research for more than twenty-five years; as researcher, concentrated on problems of obesity and appetite control; discovered how hunger is regulated by amount of glucose in blood; conducted related studies regarding role of phosphorus and insulin and function of hypothalamus in physiology; also studied causative relation of smoking, diet, high blood pressure, and lack of exercise to heart disease; cofounded National Council on Hunger and Malnutrition in United States and served as first chairman of that organization, from January to June 1969; was adviser to three U.S. presidents and to Congress; as President Richard Nixon's special consultant on nutrition, organized 1969 White House Conference on Food, Nutrition, and Health, which concentrated on malnutrition among the poor and resulted in expansion of federal school-lunch program and introduction of food stamp programs in 302 counties across the country; led relief missions to many impoverished nations; as president of Tufts University for sixteen years, beginning in 1976, raised Tufts from minor liberal arts college to internationally recognized research university; became chancellor of Tufts in September 1992; died while on vacation in Sarasota, Florida. See *Current Biography* (September) 1970.

Obituary *N Y Times* p9 Ja 2 '93

MAYNARD, ROBERT C(LYVE) June 17, 1937–Aug. 17, 1993 Journalist; newspaper publisher; syndicated columnist; first African-American to direct editorial operations of a general-circulation metropolitan daily newspaper (the Oakland, California *Tribune*) and first to own such a daily (again the *Tribune*); dropped out of high school but later spent year at Harvard University on Nieman Fellowship; after reporting for black weeklies *New York Age* and Baltimore *Afro-American*, was given his first job on a general-circulation newspaper by Jim Higgins, editor of *York Gazette and Daily* in Pennsylvania (1961–67); joined *Washington Post* as national correspondent in 1967; later held positions of ombudsman and associate editor with that newspaper; while with *Post*, from 1972 to 1974 codirected summer training program for nonwhite journalists held at Columbia University and funded by Ford Foundation; left *Post* in 1977 to found similar program, Institute for Journalism Education, at University of California at Berkeley; chaired that institute until 1979; at same time, was consultant on affirmative action to Gannett newspaper chain; in 1979 was appointed editor of Oakland *Tribune*, then newly acquired by Gannett; in 1983 bought *Tribune* from Gannett for $22 million, financed by loans from banks and a long-term promissory note to Gannett; because of declines in advertising and circulation, forced to sell *Tribune* to Alameda Newspaper Group in 1992; died at his home in Oakland. See *Current Biography* (June) 1986.

Obituary *N Y Times* B p12 Ag 19 '93

McCLINTON, KATHARINE MORRISON Jan. 23, 1899–Jan. 27, 1993 Writer; wrote on antiques and related artistic and religious, or ecclesiastical, subjects; between 1929 and 1982 published more than thirty books, including *An Outline of Period Furniture*, *A Handbook of Popular Antiques*, *American Glass*, *Antique Collecting*, and *The Changing Church: Its Architecture, Art, and Decoration*; was perhaps best known for her books on Art Deco, including *Art Deco for Collectors* and *Lalique for Collectors*; died in New York City. See *Current Biography* (March) 1958.

Obituary *N Y Times* p44 Ja 31 '93

McGRATH, EARL JAMES Nov. 16, 1902–Jan. 14, 1993 Educator; chairman emeritus of Western International University in Phoenix, Arizona; U.S. commissioner of education (1949–53); had previously held, among other academic positions, a succession of posts at University of Buffalo, including dean of administration; during World War II was in charge of U.S. Navy's education program; after resigning as commissioner of education, was successively chancellor of Eisenhower College, dean of liberal arts at State University of Iowa, chancellor of University of Kansas City, and professor at University of Arizona; died in Tucson, Arizona. See *Current Biography* (April) 1949.

Obituary *N Y Times* A p18 F 5 '93

MILLER, ROGER Jan. 2, 1936–Oct. 25, 1992 Country and western songwriter; singer; musician; brought an Okie twang to his performances and a rural but fast and sly wit (sometimes touched with poignancy), along with a creative playfulness with words, to the songs that won him success in Nashville, many of which crossed over to the mainstream pop charts; received eleven Grammy Awards for his recordings and a Tony Award, in 1986, for his score for the Broadway show *Big River*, which itself received a Tony for best musical; in his early Nashville years, the middle and late 1950s, wrote numerous songs for other country artists, including "Tall, Tall Trees," "Invitation to the Blues," "Half a Mind, " and "Billy Bayou"; in 1961 reached the Top Ten on the country charts for the first time with "When Two Worlds Collide, " written with Bill Anderson; exploded onto the charts in 1964 and 1965 with gold albums that spawned such single hits as "Dang Me," "Chug-a-Lug," "England Swings," "Engine, Engine Number Nine," and "King of the Road," his greatest hit, which sold over 2.5 million records and was recorded by other artists over 300 times in some thirty languages; had his own weekly network television show briefly, during the first half of the 1966–67 TV season; toured widely in U.S. and abroad in 1970s; among later albums, recorded *Old Friends*, with Willie Nelson and Ray Price, in 1982; died in Los Angeles. See *Current Biography* (September) 1986.

Obituary *N Y Times* B p8 O 27 '92

MILSTEIN, NATHAN Dec. 31, 1904–Dec. 21, 1992 Russian-born violinist; a preeminent exponent of the nineteenth-century Romantic repertoire; outside of that repertoire was best known for his interpretations of Bach compositions, especially the unaccompanied sonatas; also made his own composition "Paganiniana," a virtuosic tour de force, a staple in his performance programs; in Russia, studied under Leopold Auer at St. Petersburg Conservatory; began acquiring his international reputation as a concert instrumentalist after moving to Paris in 1926; made U.S. debut in 1929; became American citizen in 1942; as violinist, made mastery of technique look and sound easy; secure in his control and his finger and bow dexterity, was fluid in style and expressive without being affected; died in London. See *Current Biography* (March) 1950.

Obituary *N Y Times* B p10 D 22 '92

MITCHELL, JOAN Feb. 12, 1926–Oct. 30, 1992 Painter; a member of the second generation of abstract expressionists, known for her giant canvases, rhythmic brush strokes, sumptuous pigmentation, and dazzling use of color; became identified with the New York School, the wellspring of abstract expressionism, in the late 1940s; studied in Paris in 1948–49, visited France several times thereafter, and settled there permanently in 1959; as an expatriate, individualized and perfected her style; influenced by feelings evoked by sight or memory of landscapes, and proceeding with what she described as "controlled" spontaneity, created canvases that "at their best . . . ," as the art historian Linda Nochlin observed, "can be understood as metaphors of the natural world, in which the energy of organic growth makes its perpetual assault on the underlying structure of natural order"; died in Paris. See *Current Biography* (March) 1986.

Obituary *N Y Times* p11 O 31 '92

MONTOYA, CARLOS (GARCÍA) Dec. 13, 1903–Mar. 3, 1993 Spanish-born American flamenco guitarist; composer; arranger; with his high-powered playing, did more than any other performer to create, beyond the borders of Spain, appreciation of flamenco, the essentially improvisational music of Andalusian gypsies; built up a tremendous following through his annual tours of North America, his occasional tours of other continents, and his recordings; was unable to write music but had others notate and publish his music to make it possible for aspiring players of flamenco to understand his techniques; played a repertoire that included, in addition to his solo guitar pieces, a concerto, the suite "Flamenca," which he cocomposed with Julio Esteban and Estela Bringuer. See *Current Biography* (March) 1968.

Obituary *N Y Times* A p20 Mr 5 '93

MORGAN, EDWARD P(ADDOCK) June 23, 1910–Jan. 27, 1993 Journalist; broadcaster; liberal news commentator; in 1930s, after serving apprenticeship with Seattle *Star* newspaper, was a United Press correspondent based in U.S. and Mexico; during World War II was a roving reporter in Europe for Chicago *Daily News*; after war, reported for *Collier's* magazine from Europe and Middle East; was freelance journalist in Paris from 1948 to 1950; after returning to U.S., worked for CBS radio as newscaster and, briefly, news director; moved to American Broadcasting Company in 1955; on ABC radio, broadcast from 1957 to 1967 a nightly, fifteen-minute program of news and opinion sponsored by AFL-CIO labor union; on ABC television, covered several presidential nominating conventions, served on press panel at second presidential campaign debate between Richard Nixon and John F. Kennedy in 1960, and coanchored network's coverage of assassination of President Kennedy and its aftermath in 1963; after leaving ABC, was chief correspondent for Public Broadcast Laboratory of National Educational Television; won Peabody, DuPont, Polk, and Hillman awards; died in McLean, Virginia. See *Current Biography* (April) 1964.

Obituary *N Y Times* A p18 Ja 29 '93

MOSCONI, WILLIE June 27, 1913–Sept. 16, 1993 Professional billiard player; won world pocket billiards championship thirteen times between 1941 and 1956, when he retired from professional circuit; held several records, including high run of 526 straight balls in exhibition play and high grand average of 18.34 in a world tournament; played perfect game against Jimmy Moore in Kinston, North Carolina in 1956, sinking 150 consecutive balls in one inning; was technical adviser for film *The Hustler* (1961), about pool players seeking matches for money; tried, successfully, to upgrade public perception of billiards, once associated with sleazy poolrooms and bars; according to his wife Flora, "hated Minnesota Fats," a Runyonesque pool celebrity who, he felt, "was always hurting the game instead of helping it"; when his nemesis finally agreed to face him, in a match televised in 1978, easily defeated Minnesota Fats; owned Superior Billiard Academy in North Philadelphia; was consultant to Brunswick Corporation, manufacturers of billiard and bowling equipment; died in Haddon Heights, New Jersey. See *Current Biography* (June) 1963.

Obituary *N Y Times* p9 S 18 '93

NIEDERLAND, WILLIAM G(UGLIELMO) Aug. 29, 1904–July 30, 1993 Psychiatrist; writer; clinical professor emeritus of psychiatry at State University of New York, Downstate Medical Center; consulting psychiatrist at Hackensack (New Jersey) General Hospital since 1975; from contacts with some 2,000 patients, developed concept of "survivor syndrome," defined as cluster of pathological phenomena (typified by "a feeling of permanent, all-pervasive, unresolved guiltiness and grief") occurring regularly in those who survived the Nazi Holocaust or have withstood other kinds of grave disaster in which others succumbed; the son of a Prussian rabbi, was himself a refugee from Hitler's Germany; began to practice medicine privately in New York City in 1941; from 1948 to 1951 was a staff psychiatrist at Mount Sinai Hospital; became certified as psychoanalyst in 1953; began private psychiatric and psychoanalytic practice in New York in 1952; taught in Psychoanalytic Division of Downstate Medical Center in Brooklyn, affiliated with State University of New York, from 1953 to 1977; moved his office to Englewood, New Jersey in 1974; contributed more than 200 scientific papers to literature of his field, beginning with writings in German in early 1930s; published his first book in English, *Man-Made Plague: A Primer on Neurosis*, in 1949; with Henry Krystal, edited *Psychic Traumatization: Aftereffects in Individuals and Communities* (1971); wrote *The Schreber Case: Psychoanalytic Profile of a Paranoid Personality* (1974); described survivor syndrome in numerous articles and papers, culminating in book published in German in 1980 as *Folgen der Verfolgung: Das Überlebendensyndrom—Seelenmor* (Consequences of the Persecution: The Survivor Syndrome—Soul-Murder); wrote many papers on psychiatric aspects of the creative process, including the contribution of "defect or malformation" to "creative strivings" in persons such as Darwin, Byron, Keats, Chopin, Heine, and Toulouse-Lautrec; died in Englewood, New Jersey. See *Current Biography* (October) 1980.

Obituary *N Y Times* D p22 Ag 5 '93

NIKOLAIS, ALWIN Nov. 25, 1910(?)–May 8, 1993 Modern-dance director; choreographer; teacher; designer; composer of electronic dance music; a trailblazer in multimedia dance through his use of slide projection, light play on bodies and costumes in movement, and experiments with combinations of shapes, colors, and sounds in relation to motion; was himself a dancer until 1950; began his professional career playing piano accompaniment for silent films at Westport (Connecticut) Movie House in late 1920s; in Hartford, Connecticut in mid-1930s studied dance and percussion under Truda Kaschmann, a former student of Mary Wigman, the great German expressionist dancer; later found his most influential teacher in Hanya Holm, another Wigman protégée; with Kaschmann, choreographed *Eight Column Time*, his first fully commissioned professional work as choreographer and dancer, which had its premiere in 1939; headed his own dance school and company in Hartford from 1937 through 1941; directed dance department at Hartt School of Music in West Hartford from 1940 to 1942 and from 1946 to 1949; also during 1940s, was teaching assistant to Hanya Holm at Colorado College in Colorado Springs, Colorado; in 1948 became dance director of Henry Street Settlement Playhouse on Lower East Side of Manhattan; developed his own dance company at the settlement and moved that company to independent facilities in Manhattan in 1970; created such spectacles as *Masks, Props, and Mobiles* (1953), *Kaleidoscope* (1956), and *Graph* (1984); took his troupe on extensive tours of U.S. in 1960s; made first European tour in 1968; was artistic director of Centre Internationale de Dance in Angers, France from 1979 to 1981; died in New York City. See *Current Biography* (February) 1968.

Obituary *N Y Times* A p17 My 10 '93

NIXON, PATRICIA (THELMA CATHERINE RYAN) Mar. 16, 1912–June 22, 1993 Wife of Richard Nixon, Republican congressman from California (1947–50), U.S. senator (1951–53), vice-president (1953–61), and president of U.S. (1969–74); met her husband in Whittier, California when she was school teacher and amateur actress there; throughout Richard Nixon's often tumultuous career in politics, was seen by public as quietly supportive and stoic wife steadfastly at his side; was described by her husband as one who "does the protocol things with great grace, skill, and charm [but who is] not the one who seeks it—none of that showboat business"; died at home in Park Ridge, New Jersey. See *Current Biography* (January) 1970.

Obituary *N Y Times* D p22 Je 23 '93

NUREYEV, RUDOLF (HAMETOVICH) Mar. 17, 1938–Jan. 6, 1993 Soviet-born ballet dancer; choreographer; artistic director; most magnetic and celebrated danseur since Vaslav Nijinsky; an obsessive master of myriad styles; in view of Mikhail Baryshnikov, had "body and soul" that "were perfect transmitters of ethereal beauty"; riveted and electrified audiences with his intense theatricality and the stunning athleticism of his leaps and turns; in achieving a popular superstardom rare in his field, drew millions of new aficionados to classical ballet; through his insatiable reach for the extra measure in his flamboyant performances and through his choreographic restyling of classic ballets, raised the standard for male dancers in Western ballet; in 1955 entered Leningrad Ballet School; upon his graduation in 1958, joined Kirov Ballet in Leningrad; defected to West when he was on tour with Kirov Ballet in Paris in 1961; proceeded to give new meaning to word balletomania with excitement he ignited in Western dancegoers; in 1962 formed sensational and legendary partnership with Margot Fonteyn; for next three decades danced without cease, as if driven, with many troupes, some in New York City (where he maintained a home), but chiefly as permanent guest artist with Britain's Royal Ballet; in addition to classics, performed in works of such contemporary choreographers as Martha Graham, George Balanchine, and Paul Taylor; wrote autobiography, *Nureyev* (1962); directed Paris Opera Ballet from 1983 to 1989; was honored by French government with insignia commandeur of the Ordre des Arts et des Lettres in October 1992; refusing to retire, continued touring even as his powers waned, until a long-term illness (which, after his death, his physician acknowledged was AIDS) finally incapacitated him; died in Paris suburb of Levallois. See *Current Biography* (July) 1963.

Obituary *N Y Times* A p1+ Ja 7 '93

NYE, RUSSEL B(LAINE) Feb. 17, 1913–Sept. 2, 1993 Cultural historian; professor of English; won Pulitzer Prize in American biography for his first book, *George Bancroft: Brahmin Rebel* (1944); later wrote *Midwestern Progressive Politics* (1951) and *The Unembarrassed Muse: The Popular Arts in America* (1970), among other books; regarding his omnivorous appetite for works by Horatio Alger, comic strips, and other forms of "cheap literature," once explained: "You never know when you'll find something of interest or importance, or just plain fun"; taught at Michigan State University from 1940 until his retirement in 1979; chaired Department of English at university for thirteen years; died in Lansing, Michigan. See *Current Biography* (July) 1945.

Obituary *N Y Times* p54 S 5 '93

OORT, JAN HENDRIK Apr. 28, 1900–Nov. 5, 1992 Dutch astronomer; professor at University of Leiden; was for many years director of university's observatory; joined faculty of university in 1926; the following year, published first direct observational evidence of rotation of our galaxy, or star system, the Milky Way, and our solar system's place in that galaxy; in the following decades, with others, and through pioneering use of radio astronomy, calculated in finer detail the galaxy's mass, structure, and dynamics; also, contributed to explanation of origin of comets; died in Leiden, the Netherlands. See *Current Biography* (June) 1969.

Obituary *N Y Times* B p15 N 12 '92

ÖZAL, TURGUT 1927–Apr. 17, 1993 President of Turkey; founder and head of centrist Motherland party; a pragmatic technocrat, trained in electrical engineering, who had a background of more than twenty years of experience in the top positions of Turkey's civil service, from administration of electric power to economic planning; was prime minister from 1983 to 1989, when he became president; made crucial contribution to success of U.S.-led military coalition against Iraq in Persian Gulf war of 1991 by his cooperation, which enabled coalition to use Turkish air bases and to block Iraq's major oil export routes under UN sanction; died in Ankara. See *Current Biography* (June) 1985.

Obituary *N Y Times* p46 Ap 18 '93

PARKINSON, C(YRIL) NORTHCOTE July 30, 1909–Mar. 9, 1993 British writer; historian; economic theorist; satirist of managerial inefficiency in government bureaucracies, the military, and some corporate hierarchies; best known for his best-selling collection of essays *Parkinson's Law* (1957), the title essay of which propounded the dictum "Work expands so as to fill the time available for its completion"; explained that the not entirely facetious dictum and its corollaries were originally inspired when, working during World War II in administration and training with the War Office and the Royal Air Force, he observed that "work which could be done by one man in peacetime was being given to about six in wartime," and that an executive tends gradually to erect a pyramid of command in which "the executive's importance is enhanced by the number of his subordinates"; in a similar vein, wrote *The Law and The Profits* (1960); without tongue in cheek, wrote *The Evolution of Political Thought* (1958); also wrote or edited numerous books on naval and Malayan history; taught history at a succession of schools, including University of Liverpool and University of Malaya; died at clinic near his home in Canterbury, England. See *Current Biography* (December) 1960.

Obituary *N Y Times* A p19 Mr 12 '93

PHILBRICK, HERBERT A(RTHUR) May 11, 1915–Aug. 16, 1993 Counterspy; in 1940 joined Massachusetts Youth Council, which he subsequently perceived to be a Communist front; reported that perception to Federal Bureau of Investigation, which proceeded to retain him as underground agent; joined Young Communist League in 1942 and Communist party itself in 1944; in New York City in 1949 testified for prosecution in conspiracy trial of twelve Communists, who were convicted; wrote the autobiography *I Led Three Lives* (1952), which had been published originally in installments in New York *Herald Tribune* in 1951 and later became television series; over the years, earned a living in advertising, both as salesman and as advertising director, in working for nuclear regulators in Washington, D.C., and in lecturing; died in North Hampton, New Hampshire. See *Current Biography* (March) 1953.

Obituary *N Y Times* D p18 Ag 18 '93

PLEVEN, RENÉ Apr. 15, 1901–Jan. 13, 1993 French statesman; former prime minister; a staunch advocate of European unity and, until it became a lost cause, hard-line French colonial rule in Indochina; early in career was a telephone company executive in Canada and Great Britain; during World War II rallied colonies in French Equatorial Africa to cause of General Charles De Gaulle's Free French forces in exile; after liberation of France from German occupation in 1944, was, successively, minister of colonies and of national economy and finance in De Gaulle's provisional government; was elected deputy from Côtes-du-Nord in 1945; breaking with De Gaulle in 1946, cofounded small party called Democratic and Socialist Union of the Resistance in 1947; was minister of national defense in coalition government in 1949–50; was prime minister from July 1950 to February 1951 and again from August 1951 to January 1952; after leaving Democratic and Socialist Union of the Resistance over policy disagreement in 1953, was affiliated with several small centrist parties; in 1954 failed to win approval of his proposal for a European defense community because of combined opposition of Gaullists and leftists; after losing his legislative seat in elections of 1973, became president of a development council in Brittany, his native region; died in Paris. See *Current Biography* (June) 1950.

Obituary *N Y Times* A p21 Ja 20 '93

POPOVIĆ, KOČA Mar. 14, 1908–Oct. 22, 1992 Former Yugoslav government official; was born into wealthy Serbian banking family in Belgrade; graduated from University of Paris in 1932; joined Communist party of Yugoslavia in 1933, fought in Spanish civil war in late 1930s as a captain with Republican army's international artillery unit; under Marshal Tito, became a commander of Partisan guerrillas fighting the Nazi occupiers of Yugoslavia during World War II; was chief of staff of Yugoslav army from 1945 to 1953, when he became foreign minister and member of the federal executive council in Tito's government; with title of vice-president, was nominally second in command of the government; was also a member of Central Committee of the League of Communists of Yugoslavia; resigned his positions in 1972, when Tito refused to moderate his authoritarian rule in response to student demonstrations and other demands for political reform; thereafter eschewed politics and devoted himself to the writing of his memoirs, for publication after his death; died in Belgrade. See *Current Biography* (January) 1957.

Obituary *N Y Times* D p21 O 28 '92

POUSSETTE-DART, RICHARD June 8, 1916–Oct. 25, 1992 Painter; while generally identified with the first generation of abstract expressionists, the "action painters" who formed the advance guard of the post-World War II New York school, followed a distinctly independent course; even in his early paintings, with their biomorphic shapes, totemic symbols, and gestural brush strokes, tried "to express the spiritual nature of the Universe"; in such paintings of the 1950s as *The Magnificent* and *Spanish Presence*, structured color through vertical parallels; later did shimmering and brilliantly colored paintings, such as *Star Space* and *Radiance*, in which imploding and exploding centers of light seem to hold a mystical significance; died in New York City. See *Current Biography* (March) 1976.

Obituary *N Y Times* B p8 O 27 '92

PUCCI, EMILIO Nov. 20, 1914–Nov. 29, 1992 Italian fashion designer; aristocrat; sportsman; began his career as couturier in late 1940s with a line of snug-fitting ski garments made of stretch fabrics and other sportswear precisely cut and allowing freedom of movement; later began creating, first, scarves with bright prints and, then, dresses and blouses with the distinctive Pucci patterns, which had up to sixteen colors per design; reached height of his success in 1960s and enjoyed a revival in early 1990s; died in Florence, Italy. See *Current Biography* (February) 1961.

Obituary *N Y Times* B p13 D 1 '92

QUAISON-SACKEY, ALEX(ANDER) Aug. 9, 1924–Dec. 28, 1992 Ghanaian statesman; was diplomatic troubleshooter for former Ghanaian president Kwame Nkrumah from time of Ghana's independence, in 1957; headed Ghanaian delegation to UN from 1959 to 1965; served as president of UN General Assembly (1964–65); was foreign minister in Nkrumah's cabinet from June 13, 1965 until February 24, 1966, when Nkrumah's government was overthrown in a coup; served as Ghana's ambassador to U.S. from 1978 to 1980; died in Accra, Ghana. See *Current Biography* (March) 1966.

Obituary *N Y Times* B p6 D 31 '92

QUESADA, E(LWOOD) R(ICHARD) Apr. 13, 1904–Feb. 9, 1993 First administrator of Federal Aviation Agency; U.S. Air Force lieutenant general, retired; served for quarter of century in U.S. Air Force and its predecessors; was commissioned officer in Army Air Corps in 1927; with Army Air Forces in World War II, took part in combat missions in North African and Italian campaigns and, as commanding general of Ninth Fighter Command, directed U.S. air effort before and during invasion of Normandy; subsequently led Ninth Fighter Command in sorties giving air support to Allied sweep across Western Europe; after war, as commander of Joint Task Force on Eniwetok atoll in Pacific, directed series of tests called Operation Greenhouse, which included detonation of first hydrogen bomb; after retiring from air force in 1951, was elected a director and vice-president of Olin Industries, Inc.; as a vice-president of Lockheed Aircraft Corporation from 1953 to 1955, was concerned with electronic guidance for long-range rocket missiles; later was chairman and chief executive officer of Topp Industries, Inc.; as administrator of FAA from 1959 to 1961 was responsible for supervising regulation of national air commerce, flight operations, and aircraft safety; after leaving FAA, was president of L'Enfant Properties, which developed L'Enfant Plaza in Washington, D.C.; died in Jupiter, Florida. See *Current Biography* (January) 1960.

Obituary *N Y Times* D p22 F 10 '93

RAINEY, FROELICH (GLADSTONE) June 18, 1907–Oct. 11, 1992 Archaeologist; anthropologist; professor of anthropology at University of Alaska (1935–42); director of Museum of Archaeology and Anthropology at University of Pennsylvania (1947–76); as member of U.S. Board of Economic Warfare during World War II, went to Ecuador to intercept bark gathered for shipment to Germany for use as quinine; at University of Pennsylvania, initiated or led 230 archaeological expeditions to sites around the world, including the Mayan city of Tikal in Guatemala, the ancient Greek settlement of Sybaris in southern Italy, and Ban Chiang in Thailand; in Alaska, uncovered artifacts strongly supporting theory that early settlers of North America came across Bering Strait from Asia; also found bones used as spears in the hunting of animals; contributed to application of magnetic detectors and aerial photography to the search for artifacts and of heat and radiocarbon analyses to the dating of them; wrote *Eskimo Prehistory* (1935), among numerous other monographs; developed *Expedition* magazine and the Peabody Award-winning television program *What in the World*; died in Cornwall, England. See *Current Biography* (February) 1967.

Obituary *N Y Times* B p10 O 14 '92

REID, KATE Nov. 4, 1930–Mar. 27, 1993 London-born Canadian actress; a self-described "chameleon" in character roles; honed her craft as student actress at University of Toronto, in summer stock productions across Canada, and at Herbert Berghof Studio in New York City; in late 1950s and early 1960s acted with Stratford (Ontario) Festival Company; made her Broadway debut in 1962 as Martha in matinee cast of *Who's Afraid of Virginia Woolf?*; was nominated for Tony awards for her portrayal of Caitlin Thomas in *Dylan* (1964) and her performance in two roles in the double bill *Slapstick Tragedy* (1966); over the following two decades on Broadway played Esther Franz in *The Price* (1968), the mistakenly martyred mother in *The Freedom of the City* (1974), the dying woman in *Bosoms and Neglect* (1979), Ida in *Morning's at Seven* (1980), and Linda Loman (to Dustin Hoffman's Willy) in revival of *Death of a Salesman* (1984); elsewhere during the same period starred in productions of *The Subject Was Roses* (1966) and *Juno and the Paycock* (1973); made screen debut as unscrupulous landlady in *This Property Is Condemned* (1966); between 1971 and 1981 was cast in supporting roles in films *The Andromeda Strain*, *A Delicate Balance*, *The Rainbow Boys*, *Equus*, *Death Ship*, and *Atlantic City*; was nominated for Emmy awards for performances in two Hallmark Hall of Fame television dramatic productions: as Queen Victoria in *The Invincible Mr. Disraeli* (1963) and as Mary Todd Lincoln in *Abe Lincoln in Illinois* (1964); died at her home in Stratford, Ontario. See *Current Biography* (March) 1985.

Obituary *N Y Times* B p7 Mr 29 '93

RIDGWAY, M(ATTHEW) B(UNKER) Mar. 3, 1895–July 26, 1993 U.S. Army general, retired; a protégé of General George C. Marshall; as a rising young army officer fluent in Spanish, had series of military/diplomatic assignments in South America in late 1920s; was military technical adviser in the Philippines in 1930; in 1939 joined war plans division of War Department's general staff; as commander of Eighty-second Division in World War II, directed first large-scale airborne operation in army history, in invasion of Sicily in 1943; parachuted with his men of the Eighty-second in invasion of France in June 1944; after organization of first Allied airborne army, was placed in command of that army's Eighteenth Corps in August 1944; directed operations of the corps in the Netherlands, the Ardennes, along the Rhine River, in the Ruhr "pocket," in the crossing of the Elbe, and in the advance to junction with Soviet troops in the Baltic in May 1945; after war, as General Dwight D. Eisenhower's military adviser to U.S. delegation to UN General Assembly, helped draft plan for international UN military force; during Korean conflict at beginning of 1950s, commanded Eighth Army; in 1951 succeeded General Douglas MacArthur as supreme commander of UN forces in Far East; in 1952 succeeded Eisenhower as Supreme Commander of Allied forces in Europe; was Army chief of staff from 1953 to 1955, when he resigned in policy dispute; wrote *Soldier* (1956), a book of memoirs, and *The Korean War* (1967); died at his home in Fox Chapel, a suburb of Pittsburgh. See *Current Biography* (July) 1947.

Obituary *N Y Times* A p1+ Jl 27 '93

ROGERS, WILL, JR. Oct. 20, 1911– July 9, 1993 Newspaper publisher and editor; actor; liberal Democratic politician; former head of California State Park Commission; Native American activist; son of the late rodeo-performer-turned-humorist, whose namesake he was; owned weekly Beverly Hills *Citizen* from 1935 to 1953; in 1942, while serving in U.S. Army in World War II, was elected a U.S. congressman from California; after returning to active duty with army in May 1944, fought in many major battles in France, Belgium, and Germany, including Battle of the Bulge; in 1949 became president of ARROW, Inc. (American Restitution and Righting of Old Wrongs), an affiliate of National Congress of American Indians; played his father in well-made biographical film *The Story of Will Rogers* (1952); also starred in western movie *The Boy from Oklahoma* (1954); in early 1950s had the leading role in made-for-television film *Life, Liberty, and Orrin Dooley* and starred in radio series *Rogers of the Gazette*, about a small-town newspaper editor; served as assistant to federal Commissioner of Indian Affairs from 1967 to 1969; was found dead of apparently self-inflicted gunshot wound near his retirement home in Tubac, Arizona. See *Current Biography* (December) 1953.

Obituary *N Y Times* p36 Jl 11 '93

ROWLEY, JAMES J(OSEPH) Oct. 14, 1908–Nov. 1, 1992 Former director of U.S. Secret Service; began government service with Federal Bureau of Investigation in 1937; soon afterward, transferred to White House detail of Secret Service; became supervising agent of the detail in 1946; as director of Secret Service from 1961 to 1973, had dual task of supervising president of U.S. and other officials and apprehending counterfeiters of U.S. currency, among other perpetrators of financial fraud; after assassination of President John F. Kennedy in 1963, reorganized and modernized the service, improving its training program, strengthening its protective intelligence procedures, and updating its use of electronic technology; died in Leisure World, Maryland. See *Current Biography* (January) 1963.

Obituary *N Y Times* B p8 N 3 '92

SABIN, ALBERT B(RUCE) Aug. 26, 1906–Mar. 3, 1993 Polish-born physician; microbiologist; medical researcher who devoted his career to studying and combating viruses that are fatal or crippling in their effect on human nervous system; best known for antipoliomyelitis vaccine that bears his name; developed that vaccine in collaboration with his coworkers at University of Cincinnati College of Medicine, where he was professor of research pediatrics, and at the university's Childrens' Hospital Research Foundation; began his work in Cincinnati in 1939; with U.S. Army Medical Corps during World War II, studied viral diseases threatening American troops in various parts of world, including Japanese encephalitis, against which he developed a vaccine; returned to Cincinnati after war; between 1955 and 1960 conducted mass field tests of his polio vaccine, a live oral vaccine that soon won wide preference over the inactivated polio vaccine, an injected serum, earlier developed by Dr. Jonas Salk; later did research into relationship between viruses and cancer; was president of Weizmann Institute of Sciences in Israel from 1970 to 1972; died in Washington, D.C. See *Current Biography* (February) 1958.

Obituary *N Y Times* B p8 Mr 4 '93

SACHAR, ABRAM (LEON) Feb. 15, 1899– July 24, 1993 Educator; university chancellor emeritus; scholar; was national director of B'nai Brith Hillel Foundations, comprising 192 student centers on university campuses, from 1933 until 1948, when he became founding president of Brandeis University, in Waltham, Massachusetts, first Jewish-sponsored nonsectarian institution of higher learning in U.S.; while serving as president of Brandeis, chaired National Hillel Foundation Commission, from 1948 to 1955; was chancellor of Brandeis from 1968 to 1982; wrote *A History of the Jews* (1929) and *A Jew in the Contemporary World; Sufferance is the Badge* (1939), among other books; died in Newton, Massachusetts. See *Current Biography* (November) 1949.

Obituary *N Y Times* B p8 Jl 26 '93

SALANT, RICHARD S. Apr. 14, 1914–Feb. 16, 1993 Television and radio broadcasting executive; lawyer; former president of CBS News, which during his tenure raised standards of news and public affairs broadcasting and led industry in reception of Dupont and Peabody awards; began his career as government lawyer in Washington, D.C., in late 1930s and early 1940s; first became associated with Columbia Broadcasting System as lawyer in private practice representing network in late 1940s; joined CBS as a vice-president and general executive in 1952; in 1960 was appointed chairman of executive committee created to revamp and strengthen network's news operations; presided over CBS News from 1961 to 1964 and again from 1966 to 1979; as president, isolated news and public affairs from entertainment and sports programming, made first move among the networks from fifteen-minute to half-hour nightly newscasts, and introduced television's first news magazine, *60 Minutes*, as well as programs *Sunday Morning* and *CBS Morning News*; after reaching mandatory retirement age of sixty-five at CBS, was vice-chairman at NBC News for two years; died while delivering a speech in Southport, Connecticut. See *Current Biography* (November) 1961.

Obituary *N Y Times* B p8 F 17 '93

SALISBURY, HARRISON E(VANS) Nov. 14, 1908– July 5, 1993 Journalist; author; editor; won Pulitzer Prize for interpretive reporting in 1955 for his reflective *New York Times* pieces on political and social changes in Soviet Union; as reporter with United Press beginning in 1930, was based in, successively, Chicago, Washington, D.C., New York, London, Moscow, and again New York; was foreign news editor with UP from 1944 until 1948; with *New York Times* was successively Moscow correspondent (1949–54), national affairs editor (1962–64), assistant managing editor (1964–72), and associate editor (1972–73); continuing to take on special assignments, stirred controversy in some quarters with his reporting on racial situation in Birmingham, Alabama in 1960 and on civilian casualties of American bombardment of North Vietnam in 1966 and 1967; helped shape *Times*'s Op-Ed page from its inception in 1970 until his retirement in 1973; wrote *American in Russia* (1955), *Moscow Journal: The End of Stalin* (1961), and *The 900 Days: The Siege of Leningrad* (1969), among many other books; lived in Taconic, Connecticut; died near Providence, Rhode Island, while traveling. See *Current Biography* (January) 1982.

Obituary *N Y Times* D p19 Jl 7 '93

SAUVÉ, JEANNE Apr. 26, 1922–Jan. 26, 1993 Former governor general of Canada; a leader of Liberal party; before entering politics was for two decades a celebrated bilingual television journalist, doing public-issue interviews and commentary on CBC network; was first elected to House of Commons in 1972; in Prime Minister Pierre Elliott Trudeau's cabinet during 1970s was minister of, successively, science and technology, environment, and communications; was Speaker of House for four years beginning in 1980; from 1984 to 1990 was governor general, or ceremonial representative of Queen of England; died in Montreal. See *Current Biography* (August) 1984.

Obituary *N Y Times* B p7 Ja 28 '93

SCHAEFER, VINCENT J(OSEPH) July 4, 1906– July 25, 1993 Research chemist; meteorologist; an autodidact in science who invented "cloud-seeding," whereby rain or snow is precipitated artificially by means of dry ice pellets; after dropping out of high school, went to work for General Electric Company in Schenectady, New York as drill-press operator; during 1920s became, successfully, apprentice toolmaker and modelmaker in research laboratory at G.E.; attracted attention of physicist Irving Langmuir, whose laboratory assistant he became in 1932; experimented with weather control for U.S. military during World War II; in 1946 created first artificially induced precipitation both in his laboratory and outdoors; later became founder and director of Atmospheric Sciences Research Center at State University of New York in Albany; died in Schenectady. See *Current Biography* (January) 1948.

Obituary *N Y Times* A p16 Jl 28 '93

SCHEELE, LEONARD A(NDREW) July 25, 1907–Jan. 8, 1993 Former surgeon general of U.S. (1948–58); had previously been director of National Cancer Institute; as surgeon general, directed federal task of supervising, with almost complete success, safe production and expeditious distribution of a polio vaccine; upon resigning from government post, became senior vice-president of Warner-Lambert Pharmaceutical Company and president of Warner-Chilcott Laboratories; remained a consultant to Warner-Lambert after retiring from executive positions; died in Washington, D.C. See *Current Biography* (May) 1948.

Obituary *N Y Times* A p19 Ja 12 '93

SCHNEIDER, ALEXANDER Oct. 21, 1908–Feb. 2, 1993 Lithuanian-born violinist; conductor; educator; a warm and expressive interpreter of chamber music of Haydn, Brahms, Bach, and Handel; a faithful exponent of the Romantic tradition even when it was out of fashion; in addition to distinguishing himself as a conductor and instrumental soloist, had an instinct and passion for influencing young musicians—tens of thousands of them over several generations—and for making chamber music more popular, especially among young audiences, through innovative programming at cut-rate prices in accessible venues; received his musical education in Lithuania and Germany; began his career playing in symphony and opera orchestras in Germany; joined Budapest String Quartet in 1932; the same year, settled in U.S. with that group; after leaving that quartet in 1944, played with numerous New York chamber groups, including some formed by him; with the Schneider Quartet, formed in 1952, recorded Haydn's complete string quartet cycle; also recorded with Budapest Quartet, which he rejoined in 1955 and left in 1964; later formed Brandenburg Ensemble; collaborated with most of the outstanding chamber musicians of the time, including Pablo Casals (whom he coaxed out of retirement), Artur Schnabel, Isaac Stern, Artur Rubinstein, and Rudolf Serkin; initiated and participated in annual Casals Festival, first in France (beginning in 1950) and later in Puerto Rico (beginning in 1957); played and taught at Marlboro Music Festival; helped organize Israel Music Festival; conducted at Mostly Mozart Festival; directed series of concerts at New School for Social Research, one of several schools where he taught; for twenty-four years, beginning in 1968, annually conducted year-end holiday seminars for teenaged musicians, whom he would then direct in public performances at Carnegie Hall and the Kennedy Center, thus giving the neophytes (known in performance as the New York String Orchestra) not only exposure to but also concert experience in what critic James R. Oestreich described as "the style that, although now thoroughly antiquated, ushered in the baroque revival in the first place"; died in New York City. See *Current Biography* (March) 1976.

Obituary *N Y Times* B p10 F 4 '93

SEN, B(INAY) R(ANJAN) Jan. 1, 1898–June 10, 1993 Prominent member of India's career diplomatic service; crusader against world hunger; ambassador to U.S. (1951–52); had previously served as India's first counselor and minister plenipotentiary to U.S. (1947–50); at various other times was ambassador to Japan, Mexico, Italy, and Yugoslavia and leader of Indian delegation to United Nations; before Indian independence, had held succession of administrative and other positions in Bengal government; as relief commissioner in 1942, began to direct his attention and concern to the masses of people in the world who live in marginal conditions, just "one drought, one flood, one crop failure away from starvation"; was director general of UN Food and Agriculture Organization for eleven years beginning in 1956; initiated global Freedom from Hunger campaign in 1960; welcomed delegates from 100 nations at 1963 World Food Congress; died in Calcutta. See *Current Biography* (December) 1952.

Obituary *N Y Times* B p12 Je 15 '93

SIMON, NORTON (WINFRED) Feb. 5, 1907–June 2, 1993 Business entrepreneur; self-made industrial tycoon; art connoisseur and patron; building on $7,000 investment in bankrupt California orange juice-bottling plant (1931), gained control of Hunt Foods Inc., which he developed into giant food-processing company in 1940s and subsequently diversified into a new corporate entity, Hunt Foods and Industries Inc., a billion-dollar conglomerate with subsidiaries extending into such fields as publishing, steel, diesel engines, matches, and soft drinks; in 1969 created Norton Simon Inc. by merging Hunt Foods and Industries with two other companies he controlled, McCall Corporation and Canada Dry Corporation; resigned his seat on board of Norton Simon Inc. shortly afterward; beginning in 1954, acquired one of most impressive American private art collections, the bulk of which forms core of Norton Simon Museum of Art in Pasadena, California; established Norton Simon Foundation, which lends paintings and sculptures to museums throughout U.S.; died at his home in Bel Air section of Los Angeles, California. See *Current Biography* (March) 1968.

Obituary *N Y Times* A p22 Je 4 '93

SIMPSON, MILWARD L(EE) Nov. 12, 1897–June 10, 1993 Republican governor of Wyoming (1955–59); U.S. senator (1963–67); lawyer; father of U.S. Senator Alan K. Simpson; opposing capital punishment, commuted two death sentences during his term as governor; an advocate of states' rights and a fierce opponent of the federal land system, called on federal government to turn over title of portions of federally held land in Wyoming to the state; proposed that the state purchase the concessions, hotels, and other living facilities in Yellowstone National Park; died in Cody, Wyoming. See *Current Biography* (January) 1957.

Obituary *N Y Times* p27 Je 12 '93

SKUTT, V(ESTOR) J(OSEPH) Feb. 24, 1902–Feb. 23, 1993 Insurance company executive; lawyer; a leading advocate of voluntary health insurance and opponent of socialized medicine; as chairman and president, developed Mutual of Omaha into largest purveyor of individual health and accident insurance in U.S., if not world; in 1924 joined legal department of Mutual, then known as Mutual Benefit Health and Accident Association; worked his way up executive ladder to become chief executive in 1949; changed company name so that it might more easily become a household phrase; made company better known and respected through shrewd promotion, especially through sponsorship of television program *Mutual of Omaha's Wild Kingdom*; enlarged company to include fund management and travel services, among other affiliates; turned chairmanship over to his son Thomas in 1986; died in Omaha, Nebraska. See *Current Biography* (December) 1959.

Obituary *N Y Times* B p8 F 25 '93

SLAYTON, DONALD K(ENT) Mar. 1, 1924– June 13, 1993 Astronaut; as fighter pilot in World War II, flew in fifty-six combat missions over Europe and seven over Japan; after war, earned degree in aeronautical engineering and worked as engineer at Boeing Aircraft in Seattle; was recalled to active duty and commissioned a captain in U.S. Air Force in 1951; in early 1950s was fighter squadron and wing maintenance officer in various commands in U.S. and Germany; from 1955 to 1959 was stationed at Edwards Air Force Base in California, first as student in test pilot school and then as experimental test pilot; volunteering for the American space program, was one of the seven military aviators selected to be the first astronauts, in NASA's Mercury project; grounded by an irregular heartbeat, which disqualified him from military flying, resigned from air force in 1963 and rejoined NASA as a civilian; for more than a decade was chief of flight operations at Johnson Space Center, directing astronaut training and selecting all space mission crews; in July 1975, with his heart ailment in remission, became oldest astronaut ever to fly in space when he and two other Americans participated in the Apollo-Soyuz mission, in which the U.S. spacecraft docked with a Soviet ship; returning to ground duty with NASA, was in charge of early space-shuttle tests; after his retirement from NASA, directed first launching of a dummy spacecraft for Space Services, a private company, in 1982; became president of Space Services in 1982; was president of Mercury Seven Foundation; died in suburban Houston, Texas, near Johnson Space Center. See *Current Biography* (February) 1976.

Obituary *N Y Times* B p9 Je 14 '93

SLEEPER, RUTH Mar. 17, 1899–Dec. 10, 1992 Nurse; educator; director of School of Nursing Service at Massachusetts General Hospital in Boston from 1946 to 1966; past president of National League for Nursing and National League of Nursing Education; also served as adviser to federal and UN agencies and as officer in American Red Cross, International Council of Nurses, and other such organizations; died in Braintree, Massachusetts. See *Current Biography* (October) 1952.

Obituary *N Y Times* p62 D 13 '92

SMITH, (ALBERT) MERRIMAN Feb. 10, 1913–Apr. 13, 1970 Journalist; writer; was highly respected by his peers for his unfailing zeal in pursuing and staying on top of stories and his extraordinary speed in composing and transmitting them; as chief White House correspondent for United Press International, covered administrations of six presidents; joined UPI in 1936; reported on events in American South until 1941, when he was transferred from Atlanta bureau to Washington, D.C.; won National Headliner Award for his on-the-spot coverage of President Franklin D. Roosevelt's death in 1945; received Pulitzer Prize in 1964 for his coverage, also on-the-spot, of assassination of President John F. Kennedy; wrote weekly column "Backstairs at the White House," distributed by UPI; wrote book *Thank You, Mr. President* (1946), the title of which echoed the words with which he, as senior reporter at White House, signaled end of presidential press conferences; also wrote, among other books, *A President's Odyssey* (1961) and *The Good New Days* (1962); died at his home in Alexandria, Virginia of a bullet wound, apparently self-inflicted. See *Current Biography* (December) 1964.

Obituary *N Y Times* p47 Ap 14 '70

STEGNER, WALLACE (EARLE) Feb. 18, 1909–Apr. 13, 1993 Author; the dean of western writers; in his huge output (filling more than two dozen books) of fiction, historical works, biographies, and essays, powerfully evoked the harshness as well as the beauty of the overwhelmingly vast western landscapes that he knew well, celebrated the heroic pioneer virtues, and disclosed the natural and psychological realities behind the stereotypical myths about the American and Canadian West; grew up in a peripatetic family that roamed westward from Iowa, living in Wyoming, Washington, Montana, Saskatchewan, and Utah; in his first book, the novella *Remembering Laughter* (1937), based on a true story from his wife's family, told of an adulterous triangle in rural Iowa; in the semiautobiographical *The Big Rock Candy Mountain* (1943), one of his most popular novels, wrote of a rainbow-chasing boomer similar to his father; subsequently wrote *Beyond the Hundredth Meridian* (1954), a biography of the explorer John Wesley Powell, and *Wolf Willow* (1962), a history of Saskatchewan; won Pulitzer Prize for *Angle of Repose* (1971), a sweeping and complex novel set in the nineteenth-century West, and National Book Award for *The Spectator Bird* (1976), a short novel about an aging literary agent trying to come to terms with a past that he regrets; was nominated for National Book Critics Circle Award for collection of essays *Where the Bluebird Sings to the Lemonade Springs: Living and Writing in the West* (1992); won several O. Henry awards for his short stories; refused to accept National Medal for the Arts from President George Bush in 1992 in protest of "political controls" imposed on National Endowment for the Arts; taught literature and creative writing at a succession of universities, including Stanford (1945–71), where he founded the Stanford Writing Program; as an environmentalist concerned with the danger to the West posed by those who view its resources as limitless, was ranked with the likes of John Muir by Sierra Club executive director Carl Pope, who called him "the last of the giants"; lived in Los Altos Hills, California; died after automobile accident in Santa Fe, New Mexico. See *Current Biography* (April) 1977.

Obituary *N Y Times* B p8 Ap 15 '93

STROUSE, NORMAN H(ULBERT) Nov. 4, 1906–Jan. 19, 1993 Advertising executive; antiquarian; joined J. Walter Thompson Company as an assistant space buyer in 1929; after successive promotions, became president of agency, then world's largest, in 1955; acquired additional title of chief executive officer in 1955; became chairman in 1964; as top executive, modernized firm's management and organization; after retiring from ad agency in 1968, concentrated on his hobby of collecting rare and finely printed and bound books, old manuscripts, and autographs; as antiquarian, especially treasured early editions of Thomas Carlyle's works, books bound by Thomas Bird Moser, and illuminated manuscripts from Middle Ages and Renaissance; taught antiquarianism at University of California at Santa Cruz and donated a Carlyle collection to that school; also donated 1,500 volumes to University of California at Berkeley; with his wife, founded in St. Helena, California in honor of Robert Louis Stevenson the Silverado Museum, containing about 6,000 books, among other items; wrote four books, including *How to Build a Poor Man's Morgan Library*; died in St. Helena, California. See *Current Biography* (May) 1960.

Obituary *N Y Times* p28 Ja 23 '93

SULZBERGER, C(YRUS) L(EO, 2d) Oct. 27, 1912–Sept. 20, 1993 Journalist; writer; a foreign correspondent and foreign affairs columnist for *New York Times* whose coverage and analysis of international events was strengthened by an impressive knowledge of history; a relative of successive publishers of *Times* who went to the newspaper on his own terms after proving himself elsewhere; after working for Pittsburgh *Press* and United Press wire service, joined *Times*'s London bureau at beginning of World War II; was *Times*'s chief foreign correspondent, based in Paris, from 1944 to 1954; in latter year began thrice-weekly column "Foreign Affairs," which appeared on newspaper's editorial page until 1970 and thereafter on Op-Ed page; quit writing column in 1978; wrote, among other books, *The Big Thaw* (1956), relating his personal observations of changes in Soviet Union and its satellites in mid-1950s, *What's Wrong with United States Foreign Policy* (1959), and *Seven Continents and Forty Years* (1977); died at his home in Paris. See *Current Biography* (May) 1944.

Obituary *N Y Times* B p9 S 21 '93

TAMBO, OLIVER Oct. 27, 1917–Apr. 24, 1993 Black South African political activist; lawyer; national chairman of African National Congress, which he and Nelson Mandela had fashioned into their country's dominant liberation organization; with Mandela and others, founded the militant Youth League within the then genteel ANC in 1944; helped draft the league's "Program of Action," which became the ANC's "freedom charter," calling for demonstrations, strikes, boycotts, and civil disobedience in the struggle against the white minority government and its policy of apartheid, or *de jure* racial discrimination; with Mandela, founded first black law firm in Johannesburg in 1952; hewed to nonviolent strategy until 1960, when peaceful demonstrators were massacred by police in Sharpeville and the ANC was outlawed; for three decades, while Mandela was incarcerated for guerrilla terrorism, led ANC from exile in Zambia, England, and Sweden; after ANC was legalized and Mandela was released from prison, in 1990 turned presidency of organization over to Mandela and assumed largely ceremonial post of chairman; died in Johannesburg. See *Current Biography* (April) 1987.

Obituary *N Y Times* p52 Ap 25 '93

TAYLOR, HAROLD (ALEXANDER) Sept. 28, 1914–Feb. 9, 1993 Canadian-born educator; a reformer dedicated to making higher education less structured and less "boring"; taught philosophy at University of Wisconsin from 1939 to 1949; was president of Sarah Lawrence College from 1949 to 1959; later taught at New School for Social Research and City University of New York and founded Center for International Service at Staten Island College; hosted network television program *Meet the Professor* (1962–63); at various times served as human rights adviser to UN ambassador Adlai E. Stevenson, president of American Ballet Theatre and other dance organizations, and chairman of Peace Research Institute; wrote several books and hundreds of articles examining problems and deficiencies in American college and university education and offering suggestions for radical reform, including greater student independence in developing courses of study and more relaxed systems of evaluation; died in New York City. See *Current Biography* (September) 1946.

Obituary *N Y Times* D p23 F 10 '93

TER-ARUTUNIAN, ROUBEN July 24, 1920–Oct. 17, 1992 Russian-born theatrical designer of Armenian descent; was educated in Paris and Berlin; early in career was an opera costume designer in Berlin, Dresden, and Vienna; after emigrating to U.S. in 1951, for many years designed for variety of shows on CBS and NBC television; received an Emmy Award for his designs for a television production of *Twelfth Night* in 1957; meanwhile, in 1953 had begun to plan costumes and settings for New York City Opera Company; later created designs for the American Shakespeare Festival and Academy, including its permanent dramatic set, and for such Broadway productions as *New Girl in Town*, *Redhead*, and *Advise and Consent*; for his *Redhead* settings, won a Tony Award in 1960; also designed for various ballet and modern dance companies, in addition to numerous opera companies in U.S. and abroad; for New York City Ballet, created the designs that are still used in the annual production of George Balanchine's *Nutcracker*; in 1989, donated to the Dance Collection of the Performing Arts Research Center at Lincoln Center portfolios containing more than 7,000 of his designs; died in New York City. See *Current Biography* (June) 1963.

Obituary *N Y Times* B p8 O 19 '92

TROYANOS, TATIANA Sept. 12, 1938–Aug. 21, 1993 Singer; agile mezzo-soprano whose velvety and pliant voice remained even and balanced through an extraordinarily diverse operatic repertoire including Bizet's sultry Carmen, Wagner's emotional Kundry, Mascagni's love-sick Santuzza, Berg's lesbian Countess Geschwitz, and Handel's florid Ariodante, a role usually sung by tenors; as Wagner's Venus, was described by critic Alan Rich as "radiant both to hear and to behold"; was perhaps opera's most credible interpreter of trouser roles, such as Richard Strauss's Octavian, Mozart's Cherubino, and Bellini's Romeo; began operatic career with New York City Opera in 1963; denied the challenging roles she sought in U.S., such as Carmen, signed with Hamburg State Opera in 1965; achieved her first big European success at 1966 Aix-en-Provence Festival in trouser role of Composer in Richard Strauss's *Ariadne auf Naxos*; maintained Europe as her base until 1976, when she returned to U.S. permanently; in that year made her Metropolitan Opera debut as Octavian in *Der Rosenkavalier*; later with Met sang, among other roles, Amneris in *Aïda*, Venus in *Tannhäuser*, and Carmen and created role of Countess Geschwitz in shortened version of *Lulu*; among performances elsewhere, sang Adalgisa in *Norma* at San Antonio Grand Opera and at La Scala in Milan, Sesto in *La Clemenza di Tito* at Salzburg Festival, and Eboli in *Don Carlo* with Canadian Opera in Toronto; in addition to operatic arias, sang leider and oratorios in recitals, with a voice described by reviewer Bernard Holland in 1992 as "a conduit for the pain, exaltation, and rushes of emotion that suffuse her musical personality"; died in New York City. See *Current Biography* (August) 1979.

Obituary *N Y Times* D p8 Ag 23 '93

TUTTLE, CHARLES E(GBERT) Apr. 5, 1915–June 9, 1993 Publisher; bookseller; literary agent; founder of Charles E. Tuttle Company, publishers, with offices in Tokyo, Boston, and Rutland, Vermont, where his family had been in the antiquarian book trade for generations; gave his company the motto "Books to span the East and West"; after graduating from Harvard University and working in the rare book collection at Columbia University, returned to Rutland to assist in his father's book business; went to Tokyo as a captain in the American military government in October 1945; remaining in Japan after his discharge from the army in 1946, became involved in book importing and exporting; began his publishing enterprise with two books of cartoons for American military personnel, *Baby-San* and *The World of Baby-San*; later began publishing material of interest to Americans, military and civilian, stationed in Japan, such as local maps, histories, and guides to Japanese language, cuisine, etiquette, philosophy, art, architecture, and other aspects of Japanese culture; made his entrance into serious publishing with a deluxe edition of Hugo Munsterberg's *The Landscape Painting of China and Japan* (1955), which set the standard for the steady stream of finely printed, illustrated, and bound books that he would issue over the years, including translations of Japanese drawings and prints, some with texts written by James A. Michener, and books on Persian and Indian art; for Japanese readers, published translations of works by Ernest Hemingway and Vladimir Nabokov; reproduced English-language technical books for distribution in Far East; ran four retail bookstores in Tokyo, a rare book department, a literary agency for translations, and a wholesale book and magazine distribution agency; in recent years had reduced his publishing output and devoted himself more to his antiquarian interests; died in Rutland. See *Current Biography* (July) 1960.

Obituary *N Y Times* A p28 Je 11 '93

WESTON, (THEODORE) BRETT Dec. 16, 1911–Jan. 22, 1993 Photographer; a master modernist known for his discovery of beautiful semi-abstract patterns in landscapes, cityscapes, and, above all, closeups of plants, sand dunes, rocks, and other such natural subjects; enlarged the closeups into crisply detailed prints; as a teenager, served apprenticeship to his father, Edmund Henry Weston, a renowned seminal figure in modern photography, in Mexico (where father and son were members of the American and European minority in an artistic community that constituted the Mexican Renaissance); began to attract attention after eighteen of his photographs were exhibited in Germany in 1929; in early 1930s was associated with Group f/64, which promoted "straight" photography and protested academic pictorialism; produced his first portfolio of photographs, *San Francisco*, in 1938; beginning in early 1940s, made tours on which he took the photographs presented in such portfolios as *White Sands* (1949), *New York* (1951), *Baja California* (1967), *Japan* (1970), *Europe* (1973), *Oregon* (1975), and *Alaska* (1978); maintained homes and studios in Hawaii as well as Carmel Valley, California; died in Kona Hospital, Hawaii. See *Current Biography* (February) 1982.

Obituary *N Y Times* B p7 Ja 25 '93

WILSON, J(OHN) TUZO Oct. 24, 1908–Apr. 15, 1993 Canadian geologist; professor emeritus of geophysics at University of Toronto; a principal exponent of theory of continental drift, also known as plate tectonics, which hypothesizes that, in his words, "we live on a mobile and swirling earth on which the continents are still slowly drifting about like ice cakes on a viscous and half frozen sea"; proposed what are known as Wilson cycles, referring to the breaking apart and coming together again of land masses; joined faculty of University of Toronto in 1946; became principal of university's Erindale College in 1967; was director-general of Ontario Science Center from 1974 to 1985; served as chancellor of York University in Toronto from 1983 to 1986; was president of International Union of Geodesy and Geophysics from 1957 to 1960; played prominent role in International Geophysical Year (1956–57), which was subject of his book *IGY: Year of the New Moons* (1961); also wrote *One Chinese Moon* (1959) and *Unglazed China* (1973), accounts of his participation in interchanges with Chinese scientists; died in Toronto. See *Current Biography* (April) 1973.

Obituary *N Y Times* p38 My 30 '93

WIRTH, CONRAD L. Dec. 1, 1899–July 25, 1993 Former director of National Park Service; began career as landscape architect and town planner; joined National Capital Park and Planning Commission in 1928; transferred to National Park Service three years later; headed service from 1951 to 1964; at the prompting of Laurance S. Rockefeller, founded National Recreation and Park Association in 1965; became first chairman of New York State Historic Trust in 1966; wrote autobiography *Parks, Politics, and the People* (1980); died in Williamstown, Massachusetts. See *Current Biography* (September) 1952.

Obituary *N Y Times* A p16 Jl 28 '93

ZUCKERMAN, LORD May 30, 1904–Apr. 1 1993 South African-born British scientist; doctor of medicine; anatomist; government adviser; was on faculties of, successively, Oxford, Birmingham, and East Anglia universities; first came to public attention through his pioneering studies of primate behavior; also became known for his studies in physiology of reproductive systems; announced prescient theories regarding birth control pills and organ transplants; after outbreak of World War II, researched biological effects of bomb blasts for British government; later in war was scientific adviser to RAF chief of combined operations and to Allied air forces in Mediterranean; on basis of analyses of effects of Allied bombings in North Africa and Italy, formed plan for selective bombing of coastal defenses and other installations in northwest Europe preparatory to the Allied D-day invasion of France; in 1960s became Whitehall's chief scientific adviser, first in matters of defense and later in whole range of public policy; in addition to several classic texts on monkeys and apes and anatomy in general, wrote *From Apes to Warlords* (1978) and *Star Wars in a Nuclear World* (1986), among other books; died in London. See *Current Biography* (July) 1972.

Obituary *N Y Times* B p7 Ap 2 '93

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World Who's Who in Science (1968)
World's Who's Who of Women, 1990–91
Writers Directory, 1990–92

PERIODICALS AND NEWSPAPERS CONSULTED

Africa Report
Am Artist—American Artist
Am Film—American Film
Am Record Guide—American Record Guide
Am Scholar—American Scholar
America
Américas
Art & Artists
Artforum
Art in America
ARTnews
Arts
Arts & Arch—Arts & Architecture
Atlantic—Atlantic Monthly
Audubon

Barron's
Book World
Broadcasting
Bsns W—Business Week

Cable Guide
Cath World—Catholic World
Chicago Sun-Times
Chicago Tribune
Christian Sci Mon—Christian Science Monitor
Classic CD
Columbia J R—Columbia Journalism Review
Commonweal
Cong Digest—Congressional Digest
Cong Q—Congressional Quarterly Weekly Report
Connoisseur (disc.)
Cue (now incorporated into New York)
Cur Hist—Current History

Dance & Dancers
Dance Mag—Dancemagazine
Details
Discover
Down Beat

Ebony
Economist
Elle
Encounter
Entertainment W—Entertainment Weekly
Esquire
Essence

Films & Filming
Foreign Affairs
Foreign Policy Bulletin
Forbes
Fortune

GQ—Gentlemen's Quarterly
German Tribune
Good H—Good Housekeeping
Gramophone
Guardian

Harper's
Hi Fi/Stereo R—Hi/Fi Stereo Review

Inside Sports
International Wildlife
Interview

Ladies Home J—Ladies' Home Journal
Lear's
Le monde
Lib J—Library Journal
Life
London Observer
London R of Bks—London Review of Books
Los Angeles Times

Maclean's
Manchester Guardian W—Manchester Guardian Weekly
McCall's
Mirabella
Modern Maturity
Mother Jones
Ms—Ms.
Mus Am—Musical America (disc.)

N Y Daily News
N Y Herald Tribune
N Y Newsday
N Y Observer
N Y Post
N Y R of Bks—New York Review of Books
N Y Times
N Y Times Bk R—New York Times Book Review
N Y Times Mag—New York Times Magazine
N Y World Journal Tribune (disc.)
Nat Geog Mag—National Geographic Magazine
Nat R—National Review
Nation
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Natural Hist—Natural History
Nature
New Leader
New Repub—New Republic
New Scientist
New Statesman
New York
New Yorker
Newsweek

Omni
Opera N—Opera News
Ovation

Parade
People
Philadelphia Inquirer
Playbill
Playboy
Plays & Players
Premiere
Pub W—Publishers Weekly

Read Digest—Reader's Digest
Rolling Stone

Sat Eve Post—Saturday Evening Post (disc.)
Sat R—Saturday Review (disc.)
Scala (English edition)
Sci Am—Scientific American
Sci Mo—Scientific Monthly
Sci N L—Science News Letter
Science
Sight & Sound
Smithsonian
Spec—Spectator
Spiegel—Der Spiegel
Spin
Sport
Sporting N—Sporting News
Sports Illus—Sports Illustrated
Stereo R—Stereo Review
Sunday Times—London Sunday Times

Time
Times—London Times
Times Lit Sup—London Times Literary Supplement
Toronto Globe and Mail
TV Guide

USA Today
U S News—U.S. News & World Report

Vanity Fair
Variety
Village Voice

Wall St J—Wall Street Journal
Washington J R—Washington Journalism Review
Washington M—Washington Monthly
Washington Post
Wilson Lib Bul—Wilson Library Bulletin
Women's Wear Daily
Working Woman
World Monitor
World Press R—World Press Review

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Hatta, Mohammed obit Yrbk 91 (d Mar 80)
Hawes, Elizabeth obit Yrbk 91 (d Sep 71)
Hayakawa, S(amuel) I(chiye) obit Apr 92
Haycraft, Howard obit Jan 92
Hayek, Friedrich A(ugust von) obit May 92
Hayes, Helen obit May 93
Hazzard, Shirley Jan 91
Healy, Bernadine Nov 92
Healy, Timothy S. Jan 93 obit Feb 93
Hearst, William Randolph obit Jul 93
Heilbrun, Carolyn G. Jan 93
Heinz, John obit May 91
Helprin, Mark Aug 91
Henreid, Paul obit Jun 92
Hensel, H. Struve obit Jul 91
Hepburn, Audrey obit Mar 93
Hersey, John (Richard) obit May 93
Hewson, Paul See Bono
Hill, Benny obit Jun 92
Hillerman, Tony Jan 92
Hills, Carla A. Mar 93
Hodgkin, Howard May 91
Hoffman, Alice Sep 92
Hofstadter, Robert obit Jan 91
Hollander, John Sep 91
Holley, Robert W(illiam) obit Apr 93
Holm, Hanya obit Jan 93
Holyfield, Evander Aug 93
Hooker, John Lee Nov 92
Horner, John R. Sep 92
Horst Jun 92
Houphouët-Boigny, Félix Jul 91
Hoving, Jane Pickens Langley See Pickens, Jane
Howe, Irving obit Jul 93
Hrawi, Elias Feb 92
Hudson, Charles L(owell) obit Nov 92
Hughes, John Sep 91
Hughes, Richard J(oseph) obit Feb 93
Hull, Brett Feb 92
Hunt, James B., Jr. Jun 93
Husak, Gustav obit Jan 92
Hynde, Chrissie Apr 93

Ireland, Patricia Jun 92
Irwin, Margaret obit Yrbk 91 (d Dec 67)
Irwin, Robert Jan 93
Isaacs, Susan Oct 93
Isaak, Chris May 93
Ivey, John E(li), Jr. obit Aug 92
Ivey, Judith Jun 93
Izetbegović, Alija Aug 93

Jack, Homer A(lexander) obit Oct 93
Jackson, Bo Jun 91

Jackson, Janet Jun 91
Jackson, Phil Jul 92
Jacobson, Leon Orris obit Feb 93
Jaffe, Harold W. Sep 92
Janeway, Eliot obit Apr 93
Jarreau, Al Oct 92
Järvi, Neeme Nov 93
Jemison, Mae C. Jul 93
Jenkins, Lew obit Yrbk 91 (d Oct 81)
Jerusalem, Siegfried Sep 92
Jett, Joan Sep 93
Jiang Qing See Chiang Ch'ing
Jobim, Antonio Carlos Jul 91
John, John P(ico) obit Sep 93
Johnson, Charles Sep 91
Johnson, Clarence L. obit Mar 91
Johnson, Joseph E. obit Jan 91
Johnson, Philip Nov 91
Jones, Bill T. Jul 93
Jones, Roger W(arren) obit Aug 93
Jones, Sam Houston obit Yrbk 91 (d Feb 78)
Jordan, Barbara Apr 93
Jordan, I. King Jan 91
Jordan, Neil Aug 93
Jordan, Vernon E., Jr. Aug 93
Joxe, Louis obit Jun 91
Juan Carlos, Count of Barcelona obit Jun 93

Kadare, Ismail Feb 92
Kaganovich, Lazar M. obit Sep 91
Kahane, Meir obit Jan 91
Kaplan, Joseph obit Nov 91
Kaplan, Justin Jul 93
Kapuściński, Ryszard Sep 92
Kasdan, Lawrence May 92
Kaufman, Irving R(obert) obit Apr 92
Kavner, Julie Oct 92
Keating, Paul May 92
Keaton, Michael Jun 92
Keeler, Ruby obit Apr 93
Keeton, Kathy Sep 93
Kelley, Kitty Apr 92
Kelly, Jim Nov 92
Kelly, Petra (Karin) obit Jan 93
Kelly, Sharon Pratt Nov 92
Kemeny, John G(eorge) obit Feb 93
Kempner, Robert M(aximilian) W(asilii) obit Oct 93
Kennedy, Nigel Jul 92
Kennedy, Paul Oct 93
Kerrey, Bob Feb 91
Kerst, Donald W(illiam) obit Oct 93
Kessler, David Sep 91
Kimball, Lindsley F(iske) obit Oct 92
Kincaid, Jamaica Mar 91
Kintner, Earl W(ilson) obit Mar 92
Kirsten, Dorothy obit Jan 93
Kistler, Darci Oct 91
Kleiber, Carlos Jul 91
Klopsteg, Paul E. obit Jul 91
Kluge, John Sep 93
Klugman, Jack Apr 93
Kohler, Foy D. obit Mar 91
Kollek, Teddy Mar 93
Kopal, Zdeněk obit Aug 93
Kosinski, Jerzy obit Jul 91
Kouchner, Bernard Aug 93
Kozyrev, Andrei V. Sep 92
Krainik, Ardis Nov 91
Kravchuk, Leonid M. Jan 93
Krenek, Ernst obit Feb 92
Kumm, Henry W. obit Mar 91
Kureishi, Hanif Feb 92
Kurosawa, Akira Jul 91
Kusch, P(olykarp) obit May 93

Lagardère, Jean-Luc Aug 93
Lamont, Norman Aug 92
Land, Edwin H. obit May 91
Landon, Michael obit Sep 91
Landrum, Phil M. obit Jan 91
Lang, K. D. Sep 92
Larson, (Lewis) Arthur obit May 93
Larson, Gary Feb 91
Lautenberg, Frank R. Jan 91
Lawrence, Geoffrey obit Yrbk 91 (d Aug 71)
Layton, Geoffrey obit Yrbk 91 (d Sep 64)
Lean, David obit Jun 91
Lear, Frances Apr 91
Le Duc Tho obit Jan 91
Lee, Robert E(mmet) obit Jun 93
Lee, Stan Aug 93
Leese, Oliver obit Yrbk 91 (d Jan 78)
Lefebvre, Marcel obit May 91
Le Gallienne, Eva obit Aug 91
Léger, Paul-Émile obit Jan 92
Lehmann-Haupt, Hellmut E(mil) obit May 92
Leibovitz, Annie Oct 91
Leigh, Jennifer Jason Aug 92
Leigh, W(illiam) Colston obit Sep 92
Leinsdorf, Erich obit Nov 93
Lenroot, Katharine F. obit Yrbk 91 (d Feb 82)
Lerner, Max obit Aug 92
Levertov, Denise Aug 91
Levin, Ira Aug 91
Lévy, Bernard-Henri Nov 93
Lewis, Richard Jul 93
Limbaugh, Rush Mar 93
Lin, Maya Apr 93
Lindley, Ernest K. obit Yrbk 91 (d Jun 79)
Lipsky, Eleazar obit Apr 93
Loeb, James (Isaac), Jr. obit Mar 92
Lorentz, Pare obit May 92
Louchheim, Katie obit Apr 91
Love, George H. obit Sep 91
Lovelock, James Nov 92
Lubovitch, Lar Mar 92
Lucas, Craig Sep 91
Ludwig, Daniel Keith obit Oct 92
Luria, Salvador obit Apr 91
Lutosławski, Witold Aug 91
Lynes, Russell obit Nov 91

Maathai, Wangari Sep 93
Mackintosh, Cameron Mar 91
MacLachlan, Kyle Aug 93
MacLennan, Hugh obit Jan 91
MacMurray, Fred obit Feb 92
Madigan, Edward R. Nov 92
Maglie, Sal(vatore Anthony) obit Feb 93
Malone, Karl Jan 93
Manessier, Alfred obit Oct 93
Mankiewicz, Joseph (Leo) obit Apr 93
Mann, Michael Jan 93
Manzù, Giacomo obit Mar 91
Marble, Alice obit Mar 91
Margulis, Lynn Jul 92
Mark, Herman F(rancis) obit Jun 92
Markovic, Ante Nov 91
Marland, Sidney P(ercy), Jr. obit Jul 92
Marriott, Alice (Lee) obit May 92
Marsalis, Branford Sep 91
Marshak, Robert E(ugene) obit Feb 93
Marshall, Garry Nov 92
Marshall, Penny May 92
Marshall, Thurgood obit Mar 93
Martin, Edmund F(ible) obit Mar 93
Martin, Mary obit Jan 91
Martin, Paul (Joseph James) obit Nov 92
Masekela, Hugh Mar 93
Mathis, Johnny Feb 93
Matlin, Marlee May 92
Matola, Sharon Jun 93
Matthews, T. S. obit Mar 91
Maura, Carmen Apr 92
Mauriac, Claude Sep 93
Maw, Herbert B. obit Jan 91
Maxwell, (Ian) Robert obit Feb 92
May, John L. Jan 91
Mayer, Jean obit Feb 93
Mayle, Peter Oct 92
Maynard, Robert C(lyve) obit Oct 93
McClintock, Barbara obit Nov 92
McClinton, Katharine Morrison obit Mar 93
McCone, John A. obit Apr 91
McCormick, Edward T. obit Oct 91
McCullough, David Jan 93

McDermott, Alice Sep 92
McEwan, Ian Jul 93
McGee, Gale (William) obit Jun 92
McGinley, Laurence J(oseph) obit Oct 92
McGrath, Earl James obit Apr 93
McIntyre, Thomas J(ames) obit Oct 92
McKissick, Floyd B. obit Jun 91
McKneally, Martin B(oswell) obit Aug 92
McMillan, Edwin M. obit Nov 91
McMillan, Terry Feb 93
McMillen, Tom Jan 93
Meisner, Sanford Apr 91
Menchú, Rigoberta Oct 93
Merchant, Ismail Mar 93
Messiaen, Olivier (Eugène Prosper Charles) obit Jun 92
Michener, Roland obit Nov 91
Miller, Glenn obit Yrbk 91 (d Dec 44 [?])
Miller, Roger obit Jan 93
Mills, Wilbur D(aigh) obit Jul 92
Milstein, Nathan obit Feb 93
Mirabella, Grace Oct 91
Mitchell, Joan obit Jan 93
Mittermeier, Russell A. Oct 92
Miyazawa, Kiichi Feb 92
Mizrahi, Isaac Jan 91
Mnouchkine, Ariane Mar 93
Mollenhoff, Clark R. obit May 91
Montana, Claude Jan 92
Montand, Yves obit Jan 92
Montgomery, Deane obit May 92
Montoya, Carlos (García) obit May 93
Moon, Warren Nov 91
Moore, Demi Sep 93
Morgan, Edward P(addock) obit Mar 93
Morley, Robert obit Aug 92
Morris, Earl F(ranklin) obit Jul 92
Morse, David A. obit Mar 91
Mortier, Gérard Jul 91
Mosconi, Willie obit Nov 93
Moscoso (Mora Rodríguez), (José) Teodoro obit Aug 92
Moss, Cynthia May 93
Motherwell, Robert obit Sep 91
Mowrer, Lilian Thomson obit Jan 91
Muggeridge, Malcolm obit Jan 91
Mukherjee, Bharati Apr 92
Muldoon, Robert D(avid) obit Sep 92
Murphy, George (Lloyd) obit Jul 92
Murray, Arthur obit May 91
Myers, Norman May 93

Nair, Mira Nov 93
Naylor, Gloria Apr 93
Nederlander, James M. Apr 91
Nemerov, Howard obit Sep 91
Neumeier, John Jul 91
Newton, Helmut Nov 91
Nichols, Mike Jan 92
Niederland, William G(uglielmo) obit Oct 93
Nikolais, Alwin obit Jul 93
Nixon, Patricia (Thelma Catherine Ryan) obit Aug 93
Noor al-Hussein, Queen of Jordan Apr 91
North, Oliver Mar 92
Novello, Antonia May 92
Nureyev, Rudolf (Hametovich) obit Feb 93
Nye, Russel B(laine) obit Nov 93

O'Connor, Sinéad Jun 91
Oechsner, Frederick C(able) obit Jun 92
O'Faolain, Sean obit Jun 91
Olajuwon, Hakeem Nov 93
Olav V, King of Norway obit Mar 91
Oliphant, Pat Jul 91
Olmos, Edward James Aug 92
Ondaatje, Michael Oct 93
O'Neal, Frederick (Douglas) obit Oct 92
O'Neill, Francis A(loysius), Jr. obit Mar 92
O'Neill, Gerard K(itchen) obit Jun 92
Oort, Jan Hendrik obit Jan 93
Oosterbaan, Bennie obit Jan 91
Ouédraogo, Idrissa May 93
Ozal, Turgut obit Jun 93

Pacciardi, Randolfo obit Jul 91
Page, Irvine obit Aug 91
Page, Robert Morris obit Jul 92
Page, Ruth obit Jul 91
Paglia, Camille Aug 92
Paine, Thomas (Otten) obit Jul 92
Palance, Jack Aug 92
Paley, William S. obit Jan 91
Palmieri, Eddie Jun 92
Pandit, Vijaya Lakshmi obit Feb 91
Panetta, Leon E. Jun 93
Panic, Milan Jun 93
Papp, Joseph obit Jan 92
Parcells, Bill Apr 91
Paretsky, Sara May 92
Parizeau, Jacques Jul 93
Park, Thomas obit Jun 92
Parker, Robert B. Nov 93
Parkinson, C(yril) Northcote obit May 93
Parks, Bert obit Apr 92
Parks, Gordon Oct 92
Parnis, Mollie obit Sep 92
Parr, A. E. obit Sep 91
Parry, Albert obit July 92
Paterson, Chat obit May 92
Patten, Chris Jul 93
Pearl, Minnie Nov 92
Peck, Gregory Oct 92
Peck, M. Scott Jun 91
Peña, Federico F. Oct 93
Penn, Sean Jun 93
Penney, Lord See Penney, William George
Penney, William George obit May 91
Perelman, Ronald O. Jan 91
Perkins, Anthony obit Nov 92
Perry, Harold R. obit Sep 91
Petty, Tom Nov 91
Philbrick, Herbert A(rthur) obit Oct 93
Pickens, Jane obit Apr 92
Picon, Molly obit Jun 92
Pile, Frederick Alfred, 2d Baronet obit Yrbk 91 (d Nov 76)
Piper, John obit Aug 92
Pleven, René obit Mar 93
Popcorn, Faith Feb 93
Popović, Koča obit Jan 93
Porter, Eliot obit Jan 91
Porter, Sylvia obit Aug 91
Posner, Richard A. Jan 93
Poussette-Dart, Richard obit Jan 93
Powell, Mike Oct 93
Pucci, Emilio obit Jan 93

Qaddafi, Muammar al- Mar 92
Quadros, Jânio da Silva obit Apr 92
Quaison-Sackey, Alex(ander) obit Feb 93
Quesada, E(lwood) R(ichard) obit Apr 93
Quindlen, Anna Apr 93

Rackmil, Milton R. obit Jun 92
Rae, Bob Feb 91
Rahman, Abdul, Prince obit Mar 91
Rainey, Froelich (Gladstone) obit Jan 93
Rains, Albert obit May 91
Rankin, K. L. obit Apr 91
Rao, P. V. Narasimha Jan 92
Raphael Aug 91
Rauh, Joseph L(ouis), Jr. obit Nov 92
Rawl, Lawrence G. Feb 92
Ray, Satyajit obit Jun 92
Reagan, Ron Feb 92
Reasoner, Harry obit Oct 91
Reich, Robert B. Apr 93
Reichmann, Paul Jan 91
Reid, Kate obit May 93
Remick, Lee obit Sep 91
Reno, Janet Sep 93

Rentzel, Del(os Wilson) obit Jan 92
Reshevsky, Samuel obit Jul 92
Revelle, Roger obit Sep 91
Riad, Mahmoud obit Mar 92
Rice, Anne Jul 91
Rice, Gregory obit Aug 91
Rich, Louise Dickinson obit Jul 91
Richards, Ann Feb 91
Richardson, Tony obit Feb 92
Ridgway, M(atthew) B(unker) obit Sep 93
Riley, Richard W. Oct 93
Ripken, Cal, Jr. Jun 92
Ripley, Alexandra Mar 92
Ritt, Martin obit Feb 91
Rizzo, Frank L. obit Sep 91
Robbins, Tom Jun 93
Roberts, Julia May 91
Robeson, Eslanda Goode obit Yrbk 91 (d Dec 65)
Robinson, David Jul 93
Robinson, Mary Apr 91
Roddick, Anita Sep 92
Rodríguez, Andrés Sep 91
Roehm, Carolyne Feb 92
Rogers, Will, Jr. obit Sep 93
Rolvaag, Karl F. obit Mar 91
Roosevelt, Elliott obit Jan 91
Roosevelt, James obit Nov 91
Rosenberg, Steven A. Feb 91
Rosenman, Dorothy obit Mar 91
Roth, Philip May 91
Rothschild, Miriam Oct 92
Rourke, Mickey Oct 91
Rowley, James J(oseph) obit Jan 93
Rózsa, Miklós Feb 92

Sabatini, Gabriela Jun 92
Sabin, Albert B(ruce) obit Apr 93
Sachar, Abram (Leon) obit Sep 93
Sachs, Jeffrey D. Nov 93
Salant, Richard S. obit Apr 93
Salisbury, Harrison E(vans) obit Sep 93
Salk, Lee obit Jul 92
Sammartino, Peter obit May 92
Sanborn, David Aug 92
Sanders, Barry Sep 93
Sanders, Bernard Jun 91
Santolalla, Irene Silva de obit Sep 92
Sasser, James R. Jul 93
Sauvé, Jeanne obit Mar 93
Scelba, Mario obit Feb 92
Schaefer, Vincent J(oseph) obit Sep 93
Schama, Simon Nov 91
Scheele, Leonard A(ndrew) obit Mar 93
Schell, Jonathan Jul 92
Schneider, Alexander obit Mar 93
Schnittke, Alfred Jul 92
Schuman, William (Howard) obit Apr 92
Schwartz, Felice N. May 93
Schwarzenegger, Arnold Oct 91
Schwarzkopf, H. Norman May 91
Scott, Ridley Oct 91
Sebrell, W(illiam) H(enry), Jr. obit Nov 92
Seibert, Florence B. obit Oct 91
Seinfeld, Jerry Aug 92
Seles, Monica Nov 92
Selzer, Richard Apr 93
Sen, B(inay) R(anjan) obit Aug 93
Serkin, Rudolf obit Jul 91
Seton, Anya obit Jan 91
Sevareid, Eric (Arnold) obit Aug 92
Shalala, Donna Mar 91
Shea, William A. obit Nov 91
Sheehy, Gail Jun 93
Shelby, Carroll Nov 93
Shilts, Randy Oct 93
Short, Martin Sep 92
Shriver, Maria Nov 91
Siegel, Bernie S. Jun 93
Sihanouk, Norodom Aug 93
Simkin, William E(dward) obit May 92
Simmons, Adele Smith May 91
Simon, Claude May 92
Simon, Norton (Winfred) obit Aug 93
Simpson, Milward L(ee) obit Aug 93
Simpson, Mona Feb 93
Singer, Isaac Bashevis obit Sep 91
Singer, Peter Mar 91
Singletary, Mike Mar 93
Sinopoli, Giuseppe Mar 91
Sirica, John J(oseph) obit Oct 92
Skutt, V(estor) J(oseph) obit Apr 93
Slayton, Donald K(ent) obit Aug 93
Sleeper, Ruth obit Feb 93
Slonimsky, Nicolas Feb 91
Smallwood, Joseph R(oberts) obit Mar 92
Smith, Cyril Stanley obit Oct 92
Smith, Hedrick Jun 91
Smith, Jeff Aug 91
Smith, (Albert) Merriman obit Nov 93 (died Apr 70)
Smith, William French obit Jan 91
Snipes, Wesley Sep 93
Sobchak, Anatoly Jul 92
Soeharto Oct 92
Sontag, Susan Feb 92
Souter, David H. Jan 91
Sperti, George Speri obit Jul 91
Spofford, Charles M. obit May 91
Sprague, R. C. obit Nov 91
Springsteen, Bruce Aug 92
Staggers, Harley O. obit Nov 91
Starzl, Thomas E. Mar 93
Stavropoulos, George obit Feb 91
Steber, Eleanor obit Jan 91
Steele, Shelby Feb 93
Stegner, Wallace (Earle) obit Jun 93
Stern, Arthur Cecil obit Jul 92
Stern, David Apr 91
Stern, Leonard Mar 91
Stevens, Edmund (William) obit Jul 92
Stewart, Martha Aug 93
Stigler, George J(oseph) obit Feb 92
Stignani, Ebe obit Yrbk 91 (d Oct 74)
Stockwell, Dean Feb 91
Storms, Harrison A(llen), Jr. obit Sep 92
Stratton, Samuel S. obit Jan 91
Strauss, Robert S. Jul 92
Streeter, Ruth Cheney obit Jan 91
Strehler, Giorgio Mar 91
Streisand, Barbra Sep 92
Strouse, Norman H(ulbert) obit Mar 93
Studer, Cheryl Apr 92
Suharto See Soeharto
Sui, Anna Jul 93
Suits, C. G. obit Oct 91
Sulzberger, C(yrus) L(eo), 2d obit Nov 93
Sunderland, Thomas E. obit May 91
Swayze, Patrick Mar 91

Tagliabue, Paul Oct 92
Tamayo, Rufino obit Aug 91
Tambo, Oliver obit Jun 93
Tan, Amy Feb 92
Taubman, A. Alfred Jan 93
Taylor, Charles Sep 92
Taylor, Harold (Alexander) obit Apr 93
Ter-Arutunian, Rouben obit Jan 93
Tesich, Steve Aug 91
Thomas, Clarence Apr 92
Thomas, Danny obit Apr 91
Thomas, Helen Nov 93
Thorp, William L(ong) obit Jul 92
Thurmond, J(ames) Strom. See Thurmond, Strom
Thurmond, Strom Nov 92
Tinguely, Jean obit Oct 91

Tomba, Alberto May 93
Tower, John G. obit Jun 91
Tree, Marietta obit Oct 91
Troyanos, Tatiana obit Oct 93
Troyat, Henri Mar 92
Trudeau, Arthur G. obit Aug 91
Tryon, Thomas obit Nov 91
Turow, Scott Aug 91
Tuttle, Charles E(gbert) obit Aug 93
Tuttle, Merlin D. Jun 92

Uchida, Mitsuko Sep 91

Vandross, Luther Sep 91
Van Fleet, James A(lward) obit Nov 92
Van Peebles, Mario Nov 93
Van Sant, Gus Mar 92
Varnedoe, Kirk Feb 91
Versace, Gianni Apr 93
Vieira da Silva, (Maria Helena) obit May 92
Vincent, Fay May 91
Vincent, Francis Thomas, Jr. See Vincent, Fay
Vonnegut, Kurt, Jr. Mar 91

Wagner, Robert F. obit Apr 91
Walker, Nancy obit May 92
Walsh, Chad obit Mar 91
Walsh, Lawrence E. Oct 91
Walton, Sam Mar 92 obit May 92
Warren, Fletcher obit Mar 92
Washington, Denzel Jul 92
Wasserman, Lew R. May 91
Waters, Maxine Nov 92
Waxman, Henry A. Jul 92
Webb, James E(dwin) obit May 92
Wegman, William May 92
Weicker, Lowell P., Jr. May 93
Weiss, Ted obit Nov 92
Weld, William F. Feb 93
Welensky, Roland See Welensky, Roy
Welensky, Roy obit Feb 92
Welk, Lawrence obit Jul 92
Wellstone, Paul D. May 93
Werblin, David A(braham) obit Feb 92
Werblin, Sonny See Werblin, David A(braham)
West, Cornel Oct 93
Weston, (Theodore) Brett obit Mar 93
White, Edmund Jan 91
Whittle, Christopher Feb 91
Wickens, Aryness Joy obit Apr 91
Wideman, John Edgar Jan 91
Wildmon, Donald Jan 92
Williamson, Marianne Feb 93
Wilson, A. N. Aug 93
Wilson, Angus obit Aug 91
Wilson, Don obit Yrbk 91 (d Apr 82)
Wilson, J(ohn) Tuzo obit Aug 93
Wilson, Logan obit Jan 91
Wilson, Pete Apr 91
Wirth, Conrad L. obit Sep 93
Wirth, Timothy E. Mar 91
Wofford, Harris Apr 92
Wolf, Naomi Nov 93
Woodward, Stanley obit Oct 92
Worsham, Lew obit Jan 91

Yamaguchi, Kristi Jun 92
Yates, Sidney R. Aug 93
Yerby, Frank (Garvin) obit Mar 92
Young, Steve Oct 93
Yount, Robin Jun 93

Zamora, Rubén Sep 91
Zeisel, Hallie Burnett See Burnett, H. S., obit Nov 91
Zhang Yimou Aug 92
Zolotov, Maurice obit May 91
Zuckerman, Lord obit May 93

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